COLLEGE OF CONTEMPORARY MUSIC

2018 - 2019 COURSE CATALOG

LOS ANGELES
CALIFORNIA

MISSION STATEMENT

Musicians Institute is dedicated to inspiring artistic and academic excellence while preparing students for careers in the music and entertainment industry. Our cutting-edge educational offerings provide the information, skills and expertise necessary for musicians and creative professionals to achieve their goals. We strive to develop a diverse array of talented individuals who can enrich the global community with their artistic contributions.

INSTITUTIONAL OBJECTIVES:

Musicians Institute strives to:

- Offer curricula focused on developing essential knowledge and practical skills.
- Provide a diverse faculty with active professional expertise and experience.
- Train students in facilities designed and equipped according to professional music and entertainment industry standards.
- Emphasize current applications in the context of historical and current trends and influences.
- Emphasize the exploration of global and experimental musical influences.
- Provide students with regular access to successful visiting artists and professionals.
- Provide resources, facilities, and support for professional and creative collaboration, the development of their craft and networking opportunities.
- Provide resources, facilities, and support to prepare students for careers in the music and entertainment industry.
- Create an institutional-wide culture that celebrates diversity, is positive, and inspirational to the community at large.

DIVERSITY STATEMENT

Musicians Institute is committed to fostering an inclusive and diverse environment for the community it serves. Members of the MI community include students, faculty, administration, families, and visiting artists. As an institution that is dedicated to preparing students for careers in the diversified music and entertainment industry, MI strives to cultivate talented individuals from across all backgrounds with conscious efforts to enrich the global public.

NOTICE

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

FACULTY QUALIFICATIONS

In keeping with Musicians Institute's mission, MI recognizes the importance of real-world music industry experience and academic credentials in our teaching positions. In order to provide students with the most current and competitive skill set and career preparation, MI weighs both professional experience and academic accomplishments when evaluating the assets of potential faculty members.

APPROVAL AND ACCREDITATION

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

ACCURACY OF INFORMATION

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

This catalog is available to students, members of the public, and interested parties via the MI website: mi.edu/musicians-institute-course-catalog/, by request to MI Admissions (admissions@mi.edu), or by calling MI at (800) 255-7529. In addition to the above, students are provided digital access to the course catalog during their initial enrollment/registration process, and on an annual basis during subsequent registration periods.

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

NO GUARANTEE OF EMPLOYMENT

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on our Artist Support Center (formerly known as Career Development Office), visit www.mi.edu. For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit our website at: www.mi.edu/state-and-federal-student-consumer-disclosures

QUESTIONS AND COMPLAINTS

Students are encouraged but not required to refer any questions or complaints regarding this catalog to Musicians Institute. Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education:

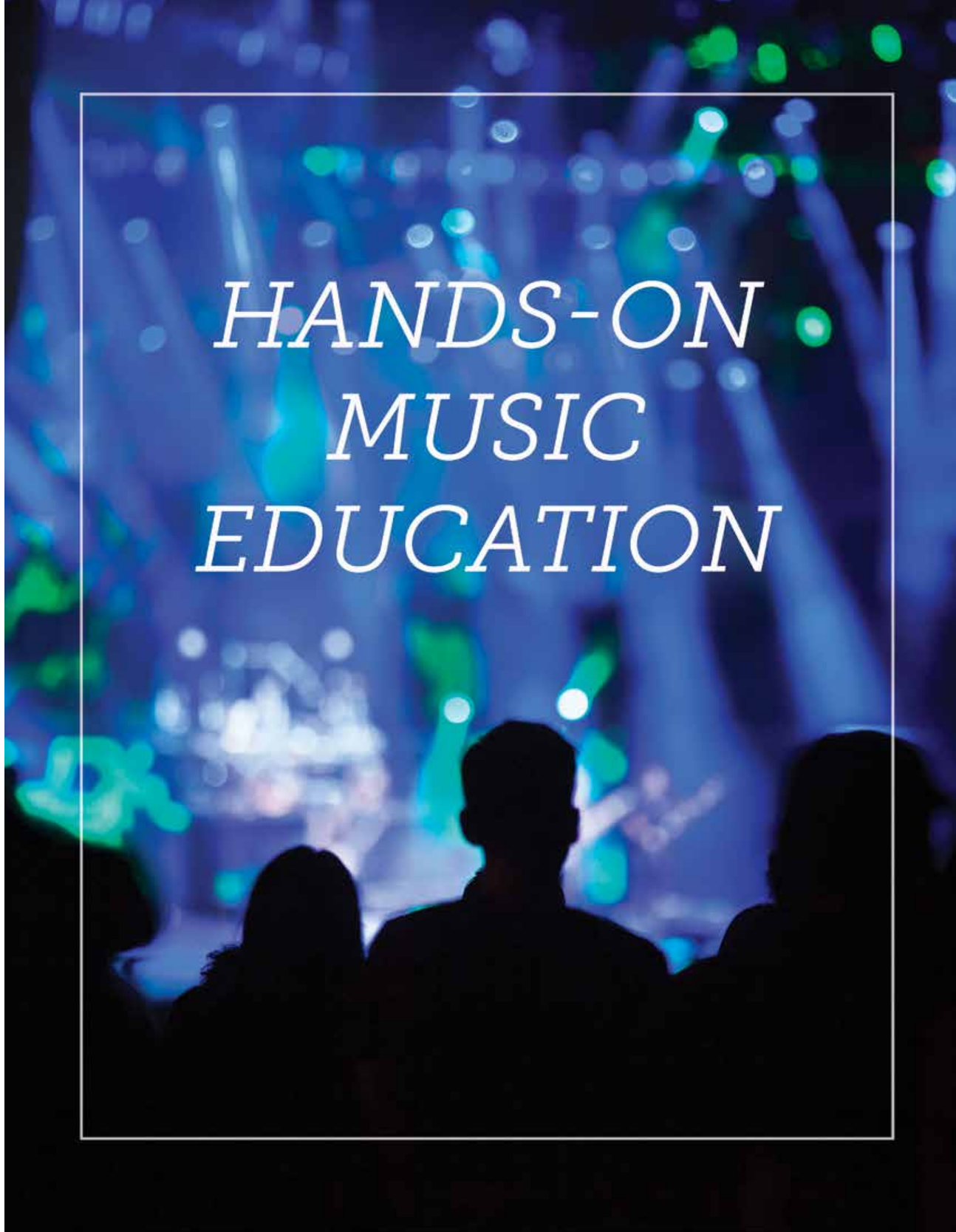
The Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
Website: www.bppe.ca.gov
Toll free: (888) 370-7589 / Phone: (916) 431-6959
Fax: (916) 263-1897

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

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248
Telephone: 703.437.0700
Email: info@arts-accredit.org

CONTACT MUSICIANS INSTITUTE

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



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ACADEMIC CALENDAR

FALL QUARTER	2018	2019
Re-Registration	August 27-September 22	August 26-September 21
New Student Registration	September 24-October 5	September 23-October 4
New Student Orientation	October 4	October 3
Financial Aid Application Deadline	1 week prior to registration	1 week prior to registration
Quarter Begins	October 8	October 7
*Thanksgiving Break	November 22-23	November 28-29
Final Exams	December 17-21	December 16-20
Graduation	December 22	December 21
Quarter Break	December 23-January 6	December 22-January 5

WINTER QUARTER	2018	2019	2020
Re-Registration	November 27-December 23	November 26-December 22	November 25-December 21
New Student Registration	December 27-January 5	December 26-January 4	December 23-January 3
New Student Orientation	January 4	January 3	January 2
Financial Aid Application Deadline	1 Week prior to registration	1 week prior to registration	1 week prior to registration
*New Year's Day	January 1	January 1	January 1
Quarter Begins	January 8	January 7	January 6
*Martin Luther King Day	January 15	January 21	January 20
Final Exams	March 19-23	March 18-22	March 16-20
Graduation	March 24	March 23	March 21
Quarter Break	March 25-April 8	March 24-April 7	March 22-April 5

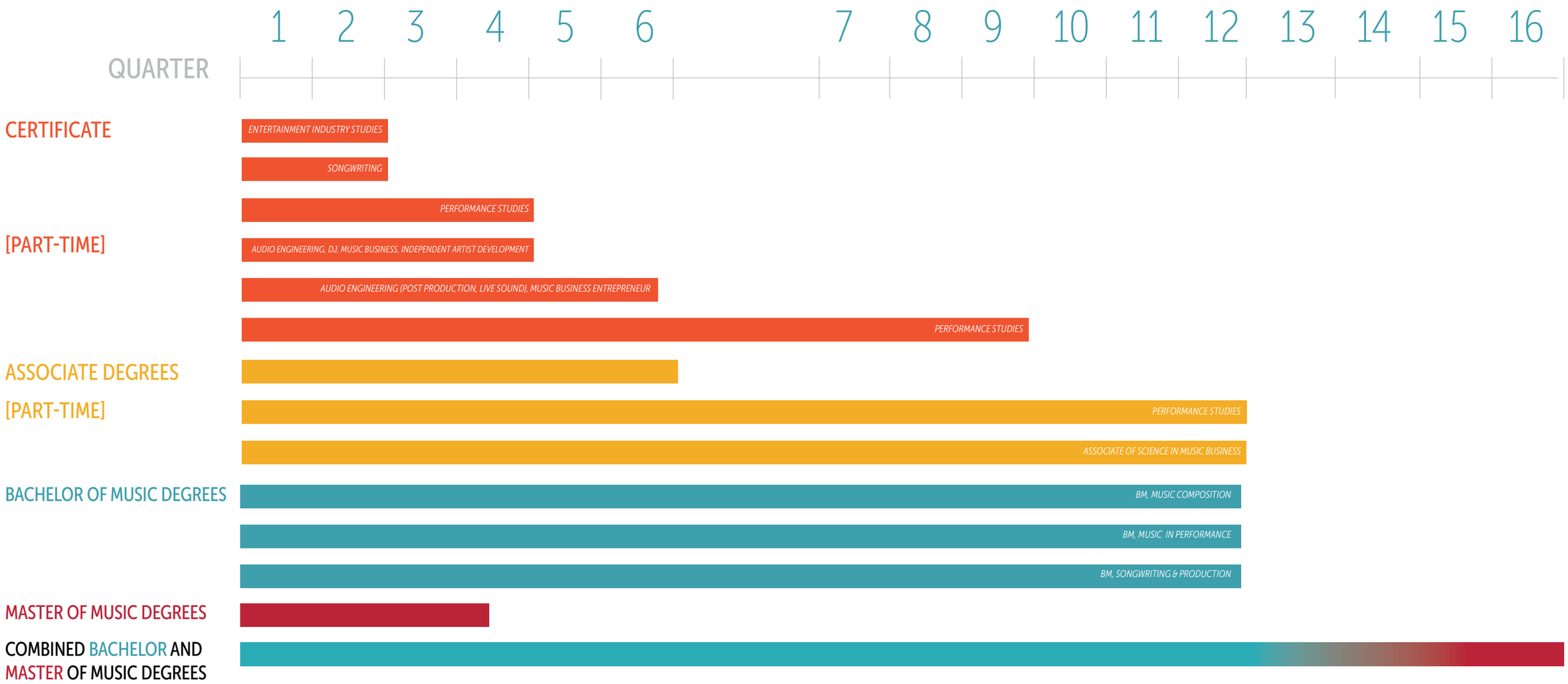
*School Closed

ACADEMIC CALENDAR

SPRING QUARTER	2018	2019	2020
Re-Registration	February 25-March 24	February 25-March 23	February 24-March 22
New Student Registration	March 26-April 6	March 25-April 5	March 23-April 7
New Student Orientation	April 5	April 4	April 2
Financial Aid Application Deadline	1 Week prior to registration	1 week prior to registration	1 week prior to registration
Quarter Begins	April 9	April 8	April 6
*Memorial Day	May 28	May 27	May 25
Final Exams	June 18-22	June 17-21	June 15-19
Graduation	June 23	June 22	June 20
Quarter Break	June 24-July 8	June 23-July 7	June 21-July 5

SUMMER QUARTER	2018	2019	2019
Re-Registration	May 28-June 23	May 28-June 22	May 24-June 21
New Student Registration	June 25-July 6	June 24-July 5	June 22-July 2
New Student Orientation	July 6	July 5	July 3
Financial Aid Application Deadline	1 week prior to registration	1 week prior to registration	1 week prior to registration
*Independence Day	July 4	July 4	July 4
Quarter Begins	July 9	July 8	July 6
*Labor Day	September 3	September 2	September 7
Final Exams	September 17-21	September 16-20	September 21-25
Graduation	September 22	September 21	September 26
Quarter Break	September 23-October 7	September 22-October 6	September 27-October 11

CERTIFICATE & DEGREE OVERVIEW



Note: For transfer details, please speak with your Admission Advisor or refer to the Transfer section.
Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs; 15 units per quarter for Certificate and Associate Programs.

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

School of Performance Studies
Bass, Drum, Guitar, Keyboard or Vocal

ASSOCIATE DEGREES
Associate of Arts in Performance
Bass, Drum, Guitar, Keyboard or Vocal

Associate of Science in Music Business

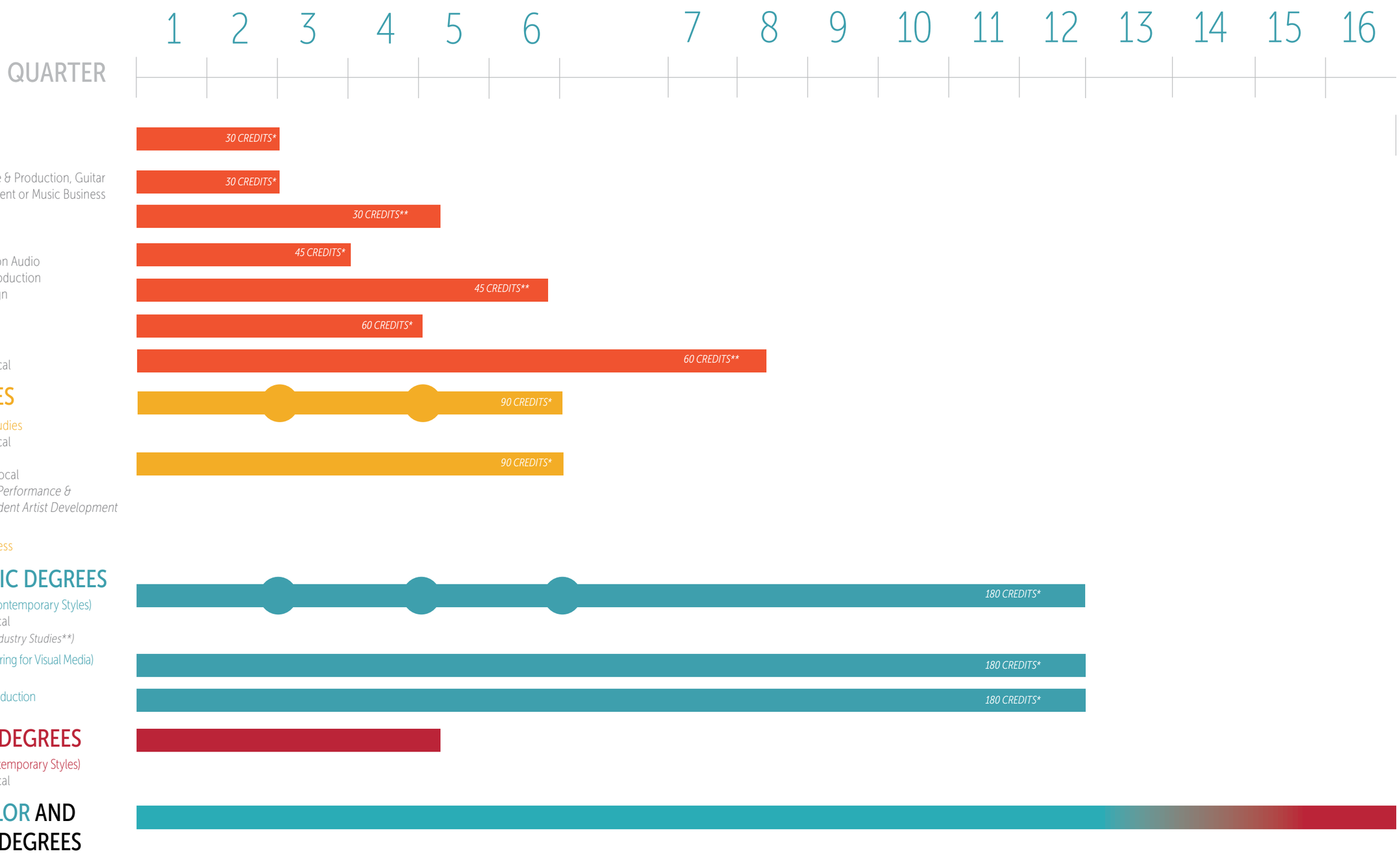
BACHELOR OF MUSIC DEGREES
Bachelor of Music in Composition (Scoring for Visual Media)

Bachelor of Music in Performance (Contemporary Styles)
Bass, Drum, Guitar, Keyboard, or Vocal

Bachelor of Music in Songwriting and Production

MASTER OF MUSIC DEGREES
Master of Music in Performance (Contemporary Styles)
Bass, Drum, Guitar, Keyboard, or Vocal

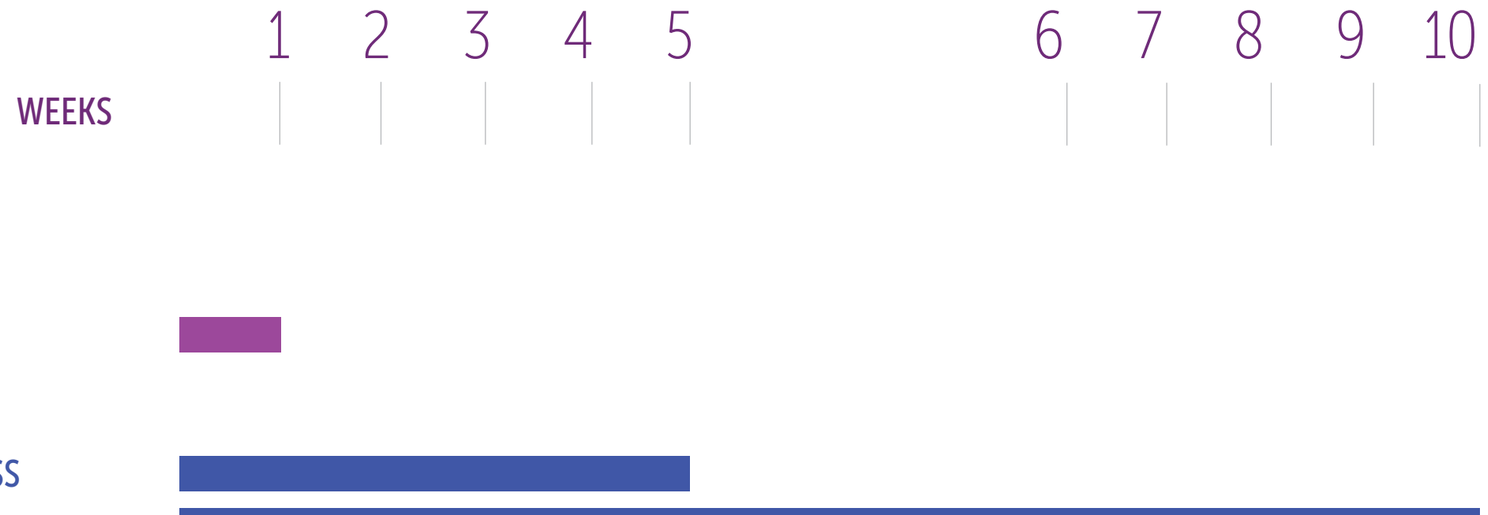
CERTIFICATE & DEGREE BREAKDOWN



Note: For transfer details, please speak with your Admission Advisor or refer to the Transfer section.
Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs; 15 units per quarter for Certificate and Associate Programs and 7-8 units per quarter for Part-time programs.*
***30 credits to complete a Minor in the B.M. These courses/credits can be taken and completed at any time.*
****Major in Bachelor of Music in Performance and Bachelor of Music in Composition.*

NON-CERTIFICATE OVERVIEW

NON-CERTIFICATE OVERVIEW



PRO TOOLS CERTIFICATION

Pro Tools 100 Level (User) Certificate — *WEEKENDS ONLY*

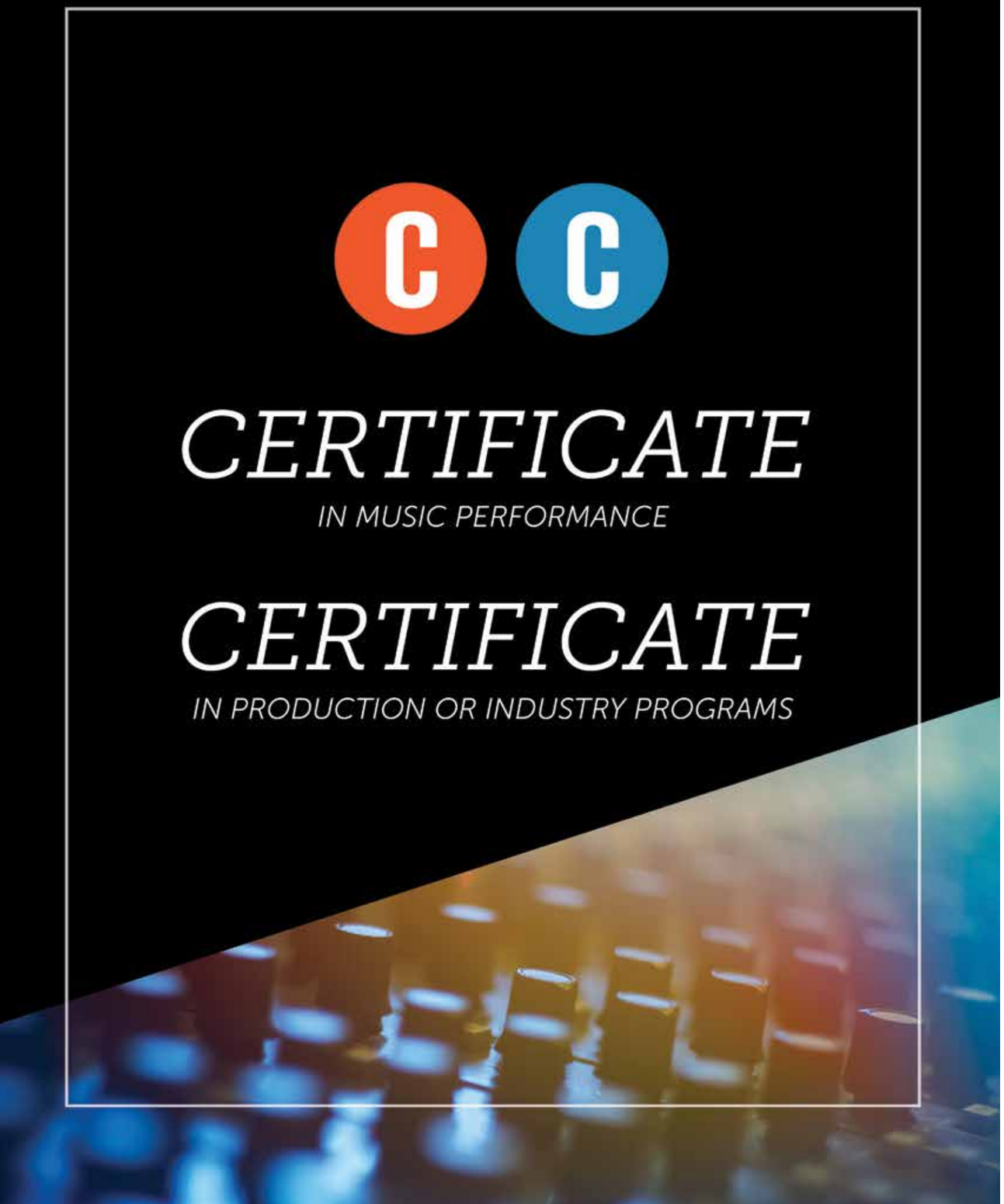
Pro Tools 200 Level (Operator) Certificate — *WEEKENDS ONLY*

SUMMER SHOT
Performance & Industry Studies
Bass, Drum, Guitar, Keyboard Technology, Vocal,
Independent Artist Development, Recording, Guitar Building and DJ

MI SELECT and MI SELECT EXPRESS
Performance Studies
Bass, Drum, Guitar, Keyboard Technology or Vocal

PRO TOOLS CERTIFICATION
Pro Tools 100 & 200 Level Certifications
Classes are held on the weekends only

THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS



AUDIO ENGINEERING

Through hands-on instruction, students learn to record, mix and master with industry standard equipment in preparation for the demands of working as an engineer in professional or project-based recording studios.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 28 CREDITS	Recording Techniques	1
	Console Operation 1: Neve with Practical Recording	2
	Pro Tools 101 & 110	4
	The Business of Audio	1
	Critical Listening	2
	Musicianship for Audio Engineers	1
	Mac Basics	1
	Recording Theory	1
	Console Operation I: API	2
	Console Operation 2: SSL Duality	2
	Pro Tools 201 & 210	4
	Mixing Essentials	3
	Intro to Live Sound	1
	Intro to Post Production	1
	Signal Processing	2
ELECTIVES = 2 CREDITS	Various	2

Certificate in Audio Engineering Program Learning Outcomes:

1. Demonstrate the ability to operate modern analog and digital audio systems using industry-standard production techniques and equipment.
2. Demonstrate basic knowledge of audio engineering concepts in theory and in practice, including the principles of computer basics, signal flow, and signal processing.
3. Demonstrate proficiency in frequency recognition and other critical listening skills.
4. Demonstrate basic musicianship skills and practical knowledge of Western music theory, methods and fundamentals associated with the creation and production of contemporary, popular music.
5. Articulate a fundamental understanding of common audio post-production and live sound technologies and practices.
6. Articulate a fundamental understanding of basic audio electronics and theory, including soldering techniques related to professional audio equipment.
7. Articulate a basic understanding of common business practices related to music and professional efforts in the entertainment industry.

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

CERTIFICATE

AUDIO ENGINEERING

Starting in the Spring 2019 quarter, which begins April 8th, 2019, the Certificate in Audio Engineering will have the following program table. Please note, this table is for first-time, certificate in audio engineer students, beginning their first quarter in Spring 2019. All students previously enrolled before Winter 2019 will have no changes to their program requirements:

Q1

CODE	COURSE	CREDIT
MAJOR AREA		1
AUDIO-101	Recording Techniques I	2
AUDIO-102	Console Operation 1: Neve with Practical Recording	2
AUDIO-057	Pro Tools 101	1
AUDIO-104	The Business of Audio	2
AUDIO-105	Critical Listening	1
AUDIO-107	Mac Basics	1
AUDIO-108	Recording Theory	2
AUDIO-151	Electronics	1
AUDIO-106	Musicianship for Audio Engineers	1
AUDIO-051	Music Production	1
AUDIO-140	Recording Studio Etiquette	
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-201	Recording Techniques 2	1
AUDIO-209	Console Operation 2: API with Practical Recording	2
AUDIO-157	ProTools 110	2
AUDIO-204	Mixing Essentials I	3
AUDIO-206	Intro to Live Sound	1
AUDIO-207	Intro to Post Production	1
AUDIO-215	Vocal Production	1
ADIO-208	Analog and Digital Signal Processing	2
ELECTIVES		
Various	Various	2
TOTAL		15

The part-time Audio Engineering Program is designed for individuals wishing to pursue a Certificate in Audio Engineering who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Audio Engineering program.

Starting in the Spring 2019 quarter, which begins April 8th, 2019, the Certificate in Audio Engineering will have the following part-time program table. Please note, this table is for first-time, certificate in audio engineer students, beginning their first quarter in Spring 2019. All students previously enrolled before Winter 2019 will have no changes to their program requirements:

AUDIO ENGINEERING
30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-102	Console Operation 1: Neve with Practical Recording	2
AUDIO-057	Pro Tools 101	2
AUDIO-106	Musicianship for Audio Engineers	1
AUDIO-104	The Business of Audio	1
AUDIO-107	Mac Basics	1
AUDIO-051	Music Production	1
TOTAL		8

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-105	Critical Listening	2
AUDIO-101	Recording Techniques I	1
AUDIO-140	Recording Studio Etiquette	1
AUDIO-108	Recording Theory	1
AUDIO-151	Electronics	2
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-209	Console Operation 2: API with Practical Recording	2
AUDIO-157	ProTools 110	2
AUDIO-206	Intro to Live Sound	1
AUDIO-207	Intro to Post Production	1
AUDIO-201	Recording Techniques II	1
ELECTIVES		
Various	Various	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-204	Mixing Essentials	3
AUDIO-208	Analog and Digital Signal Processing	2
AUDIO-215	Vocal Production	1
ELECTIVES		
Various	Various	2
TOTAL		7

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

AUDIO ENGINEERING

AUDIO ENGINEERING
POST-PRODUCTION AUDIO 45 CREDITS / 3 QUARTERS*

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

Q3

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-301	ADR, Voice Over, and Dialogue Forensics	2
AUDIO-302	Video Game Audio	2
AUDIO-303	Foley Editing	1
AUDIO-305	Mixing for Film and Television	2
AUDIO-306	Music Editing	2
AUDIO-307	Post Essentials	2
AUDIO-308	Dialogue Editing	1
AUDIO-309	Background & Sound FX Editing	2
AUDIO-310	Console Op 3: Euphonix & Icon	1
TOTAL		15

AUDIO ENGINEERING // POST PRODUCTION // PART-TIME
45 CREDITS / 6 QUARTERS*

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

Q5

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-306	Music Editing	2
AUDIO-307	Post Essentials	2
AUDIO-310	Console Op 3: Euphonix & Icon	1
TOTAL		5

Q6

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-301	ADR, Voice Over, and Dialogue Forensics	2
AUDIO-302	Video Game Audio	2
AUDIO-303	Foley Editing	1
AUDIO-305	Mixing for Film and Television	2
AUDIO-308	Dialogue Editing	1
AUDIO-309	Background & Sound FX Editing	2
TOTAL		10

Certificate in Audio Engineering (Post-Production Audio) Program Learning Outcomes:

1. Understanding the function and application of production consoles, microphones, audio recording software, and music production software.
2. Recording and producing live musicians in a real-world session environment.
3. Gaining a comprehensive overview of operating a business as an audio engineer or producer.
4. Recognizing aural relationships between pitch and frequency, including key instruments.
5. Learning the basic principles of music theory, form and arrangement as they relate to recording, editing and producing contemporary music.
6. Understanding the complexity of the post production workflow as it relates to the theory and practice of field recording and mixing, music and sound mixing and editing, background/sound effects editing, Foley recording and editing, and ADR and dialogue editing .

CERTIFICATE
AUDIO ENGINEERING

In addition to the Audio Engineering Certificate, students are trained in the processes of sound effects editing, mixing for film, field recording, video game audio and more. The post-production program prepares graduates for a wide range of audio engineering opportunities in the film and television industries.

AUDIO ENGINEERING
/ LIVE SOUND PRODUCTION
45 CREDITS / 3 QUARTERS*

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

Q3

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-401	Monitor Setup and Operations	2
AUDIO-402	Console Op 3: Venue and Yamaha	2
AUDIO-403	Live Recording & Mixing	4
AUDIO-405	Sound Reinforcement Essentials	2
AUDIO-406	Stage & Tour Management	2
AUDIO-407	Live Sound Applications	2
AUDIO-408	Event Production Contracts	1
TOTAL		15

In addition to the Audio Engineering Certificate, students are trained in live production skills like console operation, monitor set-up, stage and tour management and more. The Live Sound production program prepares graduates for a wide range of audio engineering opportunities in the field of live music.

Certificate in Audio Engineering (Live Sound Production) Program Learning Outcomes:

1. Understand the function and application of production consoles, microphones, audio recording software, and music production software.
2. Record, produce and run live sound for live musicians in a real-world session environment.
3. Gain a comprehensive overview of operating a business as an audio engineer or producer.
4. Recognize aural relationships between pitch and frequency, including key instruments.
5. Learn the basic principles of music theory, form and arrangement as they relate to recording, editing and producing contemporary music.
6. Understand professional live music production techniques including setup, monitoring, mixing, and recording.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE
AUDIO ENGINEERING

AUDIO ENGINEERING / LIVE SOUND PRODUCTION / PART-TIME
45 CREDITS / 6 QUARTERS*

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

Q5

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-401	Monitor Setup and Operations	2
AUDIO-402	Console Op 3: Venue and Yamaha	3
AUDIO-405	Sound Reinforcement Essentials	2
TOTAL		7

Q6

CODE	COURSE	CREDIT
EMPHASIS		
AUDIO-403	Live Recording & Mixing	3
AUDIO-406	Stage & Tour Management	2
AUDIO-407	Live Sound Applications	2
AUDIO-408	Event Production Contracts	1
TOTAL		8

CERTIFICATE

DJ PERFORMANCE & PRODUCTION

Musicians Institute's Certificate in DJ Performance and Production is a 2-quarter, 30-unit program for aspiring DJs, producers, beat-makers, remix artists, and electronic music composers and performers. Students are provided with in-depth knowledge and training in the latest technologies, tools and techniques used in contemporary electronic performance and production.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 14 CREDITS	Private Lesson 1-2	4
	DAW 1-2: Ableton Live© for DJs 1-2	2
	DJ Set Building 1-2	2
	Beat Matching 1-2	3
	DJ Software 1: Serato DJ Pro	1
	DJ Software 2: Traktor Pro	1
	Remixing	1
PROF. DEVELOPMENT = 5 CREDITS	History and Analysis of Recorded Popular Music 1-2	2
	The Business of DJ'ing	1
	Independent Artist Marketing	2
MUSICIANSHIP = 7 CREDITS	Musicianship 1-2	3
	Song Building 1-2	4
ELECTIVES = 4 CREDITS	Various	4

Certificate in DJ Performance and Production Program Learning Outcomes:

1. Develop and demonstrate professional-level abilities in fundamental DJ and music producer techniques and technology, live performance, music production, proficiency in a digital audio workstation, and fluency in both traditional and modern DJ equipment.
2. Develop and exhibit professional depth, versatility and creativity through studies in popular recorded music history, Western music theory, ear training, rhythmic studies, song arrangement, and stylistic appropriateness as related to the modern DJ and music producer.
3. Develop and demonstrate the ability to navigate and manage their career in the modern entertainment industry, through the study of marketing, promotions and entertainment business practices as pertaining to a contemporary professional DJ and producer.

This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

DJ PERFORMANCE & PRODUCTION

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: Ableton Live© for DJs 1	1
DJ-101	DJ Set Building 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato DJ Pro	1
DJ-104	DJ Software 2: Traktor Pro	1
PROF. DEV.		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of DJ'ing	1
MUSICIANSHIP		
DJ-106	Musicianship 1	1.5
DJ-107	Song Building 1	2
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: Ableton Live© for DJs 2	1
DJ-201	DJ Set Building 2	1
DJ-202	Beat Matching 2	1.5
DJ-209	Remixing	1
PROF. DEV.		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
DJ-206	Musicianship 2	1.5
DJ-207	Song Building 2	2
ELECTIVES		
Various	Various	2
TOTAL		15

CERTIFICATE

DJ PERFORMANCE & PRODUCTION

DJ PERFORMANCE & PRODUCTION
30 CREDITS / 4 QUARTERS*/ PART-TIME

The part-time DJ Performance and Production Program is designed for individuals wishing to pursue a certificate in DJ who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time DJ program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 1	2
DJ-058	DAW 1: Ableton Live© for DJs 1	1
DJ-102	Beat Matching 1	1.5
DJ-103	DJ Software 1: Serato DJ Pro	1
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-PL	Private Lesson 2	2
DJ-158	DAW 2: Ableton Live© for DJs 2	1
DJ-202	Beat Matching 2	1.5
DJ-104	DJ Software 2: Traktor Pro	1
MUSICIANSHIP		
DJ-207	Song Building 1	2
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-101	DJ Set Building 1	1
PROF. DEV.		
DJ-105	History & Analysis of Recorded Popular Music 1	1
DJ-108	The Business of DJ'ing	1
MUSICIANSHIP		
DJ-106	Musicianship 1	1.5
DJ-107	Song Building 1	2
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DJ-201	DJ Set Building 2	1
DJ-209	Remixing	1
PROF. DEV.		
DJ-205	History & Analysis of Recorded Popular Music 2	1
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
DJ-206	Musicianship 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

***Beginning Fall, 2018. Part-Time study may not be available for all programs*
Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

GUITAR CRAFT

Students learn to build an electric guitar or bass from scratch—including design, fabrication, wiring, electronics, repair and maintenance. This program provides comprehensive preparation for professions in the fields of instrument manufacturing and repair.

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

	COURSE	CREDIT
MAJOR AREA = 26 CREDITS	Instrument Design 1 & 2	3
	Instrument Fabrication 1 & 2	12
	Fretwork & Setup 1 & 2	4
	Electronics 1 & 2	2
	Instrument Repair	2
	Finish Work	3
PERFORMANCE = 4 CREDITS	Instrument Performance 1 & 2**	4

Certificate in Guitar Craft Program Learning Outcomes:

1. Employ the fundamental skills required for maintaining, and repairing electric guitars and basses, including fretwork and setup, woodworking, electronics, and finish work.
2. Demonstrate the ability to design and build a bolt on style instrument utilizing knowledge and skills taught in the program.
3. Distinguish the different tonal qualities produced by different methods of guitar construction, physical and electronic configurations.
4. Determine how to design or modify instruments to produce different tonal qualities.
5. Interpret the history of electric guitar fabrication and the interrelation between the development of electric guitar and bass and the evolution of contemporary styles of music.
6. Utilize professional tools and construct templates for fabricating electric guitars and basses.
7. Articulate the relationship between musical style, sound, and instrument design and setup.

NOTICE: *Although this program invites students to apply year-round, this program begins during the Fall and Spring Quarters only. Please refer to the Academic Calendar on pages 6-7 for specific start dates for the upcoming Fall and Spring Quarters.*

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

GUITAR CRAFT
// ACOUSTIC GUITAR DESIGN 45 CREDITS / 3 QUARTERS*

In addition to learning the material taught in the Certificate program for Guitar Craft, which covers electric instruments, students can also learn in the specific design, fabrication and finishing requirements of acoustic guitars.

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GCRFT-203	Instrument Design 2	1
GCRFT-204	Instrument Fabrication 2	6
GCRFT-202	Fretwork & Setup 2	2
GCRFT-201	Electronics 2	1
GCRFT-206	Finish Work	3
PERFORMANCE		
GCRFT-207	Instrument Performance 2	2
TOTAL		15

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GCRFT-103	Instrument Design 1	2
GCRFT-104	Instrument Fabrication 1	6
GCRFT-102	Fretwork & Setup 1	2
GCRFT-101	Electronics 1	1
GCRFT-105	Instrument Repair	2
PERFORMANCE		
GCRFT-107	Instrument Performance 1	2
TOTAL		15

Q3 (Q1 + Q2 ARE THE SAME AS ABOVE)

CODE	COURSE	CREDIT
EMPHASIS		
GCRFT-303	Acoustic Guitar Design	2
GCRFT-304	Acoustic Guitar Fabrication	5
GCRFT-305	Acoustic Guitar Fixtures	4
GCRFT-306	Acoustic Guitar Finishing	2
GCRFT-307	Instrument Performance 3	2
TOTAL		15

Certificate in Guitar Craft (Acoustic Guitar Design) Program Learning Outcomes:

1. Employ the fundamental skills required for maintaining, and repairing electric and acoustic guitars and basses, including fretwork and setup, woodworking, electronics, and finish work.
2. Demonstrate the ability to design and build a bolt on style electric instrument and an acoustic guitar utilizing knowledge and skills taught in the program.
3. Distinguish the different tonal qualities produced by different methods of guitar construction, physical and electronic configurations acoustic body types, wood choices, soundboards, and bracing patterns.
4. Determine how to design or modify instruments to produce different tonal qualities.
5. Discuss the history of electric and acoustic guitar fabrication and the interrelation between the development of guitar and bass and the evolution of contemporary styles of music.
6. Utilize professional tools and construct fixtures and jigs for fabricating electric and acoustic guitars and basses.
7. Articulate the relationship between musical style, sound, and instrument design and setup.

GUITAR CRAFT
// SET NECK DESIGN 45 CREDITS / 3 QUARTERS*

With the new Set Neck Design Emphasis, students can take any additional 15 credits, learning the principles unique to set neck guitar design, headstock and body geometry as it relates to design, including selection of hardware. Students will be able to demonstrate how to design and draw a set neck guitar in a variety of configurations.

Q3 (Q1 + Q2 ARE THE SAME AS ABOVE)

CODE	COURSE	CREDIT
MAJOR AREA		
GCRFT-403	Set Neck Guitar Design	2
GCRFT-404	Set Neck Guitar Fabrication	5
GCRFT-405	Template Design & Fabrication	4
GCRFT-406	Set Neck Guitar Finishing	2
GCRFT-407	Instrument Performance 3	2
TOTAL		15

Certificate in Guitar Craft (Set Neck Design) Program Learning Outcomes:

1. Learn the fundamental skills required for fabricating, maintaining, and repairing electric guitars and basses, including fretwork and setup, woodworking, electronics, template design and fabrication, instrument design, and finish work.
2. Design and build both a bolt on style and set neck style instrument utilizing knowledge and skills taught in the program.
3. Recognize the different tonal qualities produced by different methods of guitar construction, physical and electronic configurations and learn to design or modify instruments to produce different tonal qualities.
4. Study the history of electric guitar fabrication and the interrelation between the development of electric guitar and bass and the evolution of contemporary styles of music.
5. Learn to use professional tools and fixtures for fabricating and maintaining electric guitars and basses.
6. Understanding the relationship between musical style, sound, and instrument design.

NOTICE: *Although this program invites students to apply year-round, this program begins during the Fall and Spring Quarters only. Please refer to the Academic Calendar on pages 6-7 for specific start dates for the upcoming Fall and Spring Quarters.*

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

INDEPENDENT ARTIST DEVELOPMENT

Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.

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

	COURSE	CREDIT
MAJOR AREA = 11 OR 13 CREDITS DEPENDING ON TRACK	Recording Project 1 & 2	4
	Project Advising 1 & 2	2
	DAW 1 & 2 *(choose from one platform below)*	2-4
	- Pro Tools 101 & 110 *(4 credits)*	
	- Apple Logic 1 & 2 *(2 credits)*	
	- Propellerhead Reason 1 & 2 *(2 credits)*	
	- Ableton Live 1 & 2 *(2 credits)*	
	- Digital Performer 1 & 2 *(2 credits)*	
	Artist Identity	1
	Final Project	2
PROF. DEVELOPMENT = 9 CREDITS	Applied Entertainment Business 1 & 2	3
	Independent Artist Marketing	2
	Visual Media 1 & 2	4
MUSICIANSHIP = 6 CREDITS	Musicianship 1 & 2	3
	Songwriting 1 & 2	3
ELECTIVES = 2 OR 4 CREDITS DEPENDING ON TRACK	Various	2-4

Certificate in Independent Artist Development Program Learning Outcomes:

1. Develop and implement professional performance abilities in contemporary commercial music styles as engineers and producers through studies in audio engineering, music production, and digital audio workstations.
2. Establish and demonstrate professional depth, versatility and creativity through the study of artist identity and branding, public relations, visual media and web design as pertaining to a contemporary professional songwriter and producer.
3. Build and exhibit fundamental proficiencies in traditional and contemporary Western music theory, ear training, rhythmic studies, and songwriting.
4. Develop a baseline fluency in entertainment business practices and demonstrate the ability to navigate and self-manage their career, through studies in copyright law, marketing and promotions, and business contracts.

CERTIFICATE

INDEPENDENT ARTIST DEVELOPMENT

The part-time Independent Artist Program is designed for individuals wishing to pursue a certificate in Independent Artist who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Independent Artist program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-057	DAW 1 *(credits depend on track)*	1-2
ARTST-101	Recording Project 1	2
ARTST-102	Project Advising 1	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1-2
TOTAL		14.5-15.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-103	Artist Identity	1
AUDIO-157	DAW 2 *(credits depend on track)*	1-2
ARTST-201	Recording Project 2	2
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1-2
TOTAL		14.5-15.5

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

INDEPENDENT ARTIST DEVELOPMENT W/ PRO TOOLS

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-056	DAW 1 - ProTools 101	2
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-102	Project Advising 1	1
AUDIO-157	DAW - Pro Tools 110	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
TOTAL		8.5

INDEPENDENT ARTIST DEVELOPMENT W/ REASON

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-056	DAW 1 - Reason 1	1
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-102	Project Advising 1	1
AUDIO-156	DAW - Reason 2	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
ELECTIVES		
Various	Various	1
TOTAL		8

CERTIFICATE

INDEPENDENT ARTIST DEVELOPMENT W/ ABLETON LIVE

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-058	DAW 1 - Ableton Live 1	1
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-102	Project Advising 1	1
AUDIO-158	DAW 2 - Ableton Live 2	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
ELECTIVES		
Various	Various	1
TOTAL		8

INDEPENDENT ARTIST DEVELOPMENT W/ LOGIC

30 CREDITS / 4 QUARTERS*/ PART-TIME

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-101	Recording Project 1	2
AUDIO-052	DAW 1 - Logic 1	1
ARTST-103	Artist Identity	1
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-102	Project Advising 1	1
AUDIO-152	DAW 2 - Logic 2	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-202	Project Advising 2	1
ARTST-203	Final Project	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
ELECTIVES		
Various	Various	1
TOTAL		8

*Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 19-21 CREDITS DEPENDING ON TRACK	Recording Project 1-4	8
	Project Advising 1-4	4
	DAW 1 & 2 *(choose from one platform below)*	4-6
	- Pro Tools 101 & 110 *(4 credits)*	
	- Logic Pro X 1 & 2 *(2 credits)*	
	- Propellerhead Reason 1 & 2 *(2 credits)*	
	- Ableton Live 1 & 2 *(2 credits)*	
	- Digital Performer 1 & 2 *(2 credits)*	
	Artist Identity	1
	Final Project for A/P/E	2
PROF. DEVELOPMENT = 17 CREDITS	Applied Entertainment Business 1 & 2	3
	Independent Artist Marketing	2
	Visual Media 1 & 2	4
	Media Relations	2
	Music Video Bootcamp	1.5
	Music Video Editing w/ Adobe Premiere	1.5
	Vocal Production	1
	Social Media Branding for the Independent Artist 1-2	2
MUSICIANSHIP = 14 CREDITS	Musicianship 1-4	6
	Songwriting 1 & 2	3
	Advanced Songwriting for A/P/E 1-2	3
	Keyboard Essentials 1-2	2
ELECTIVES = 8-10 CREDITS DEPENDING ON TRACK	Various	8-10

Artist/Producer/Entrepreneur Certificate Program Learning Outcomes:

1. Develop and demonstrate advanced professional abilities in contemporary commercial music styles as engineers and producers, through studies in audio engineering, production, and multiple digital audio workstations.
2. Develop and exhibit advanced professional depth, versatility and creativity through the study and application of public relations, marketing and promotions, artist identity and branding, visual media, and web design as pertaining to a contemporary professional artist, songwriter and producer.
3. Build and exhibit fundamental to advanced aptitude in traditional and contemporary Western music theory, keyboard proficiency, ear training, rhythmic studies, and songwriting.
4. Develop a baseline fluency in entertainment business practices and demonstrate the ability to navigate and self-manage their career, through studies in copyright law, marketing and promotions, and business contracts.

CERTIFICATE

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

60 CREDITS / 4 QUARTERS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-057	DAW 1 Level 1*(credits depend on track)*	1-2
ARTST-101	Recording Project 1	2
ARTST-103	Artist Identity	1
ARTST-102	Project Advising 1	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	3
TOTAL		14.5-15.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-103	Artist Identity	1
AUDIO-157	DAW 1 Level 2 *(credits depend on track)*	1-2
ARTST-201	Recording Project 2	2
ARTST-202	Project Advising 2	1
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	3
TOTAL		14.5-15.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-301	Recording Project 3	2
ARTST-302	Project Advising 3	1
AUDIO-056	DAW 2 Level 1 *(credits depend on track)*	1-2
PROF. DEV.		
MUBUS-0202	Media Relations	2
ARTST-353	Music Video Bootcamp	1.5
ARTST-319	Social Media Branding for the Independent Artist 1	1
MUSICIANSHIP		
ARTST-306	Musicianship 3	1.5
ARTST-307	Advanced Songwriting For A/P/E 1	1.5
ARTST-380	Keyboard Essentials 1	1
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		14.5-15.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-401	Recording Project 4	2
ARTST-402	Project Advising 4	1
AUDIO-156	DAW 2 Level 2 *(credits depend on track)*	1-2
ARTST-403	Final Project for A/P/E	2
PROF. DEV.		
ARTST-454	Music Video Editing w/ Adobe Premiere	1.5
ARTST-415	Vocal Production	
ARTST-419	Social Media Branding for the Independent Artist 1	1.5
MUSICIANSHIP		
ARTST-406		
ARTST-407	Musicianship 4	1.5
ARTST-480	Advanced Songwriting For A/P/E 2	1.5
ELECTIVES	Keyboard Essentials 2	1
Various		
	Various *(credits depend on track)*	2
TOTAL		14.5-15.5

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

ARTIST/PRODUCER/ENTREPRENEUR PROGRAM

30 CREDITS / 8 QUARTERS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-057	DAW 1 Level 1*(credits depend on track)*	1
ARTST-101	Recording Project 1	2
MUSICIANSHIP		
ARTST-106	Musicianship 1	1.5
ARTST-380	Keyboard Essentials 1	1
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-102	Project Advising 1	1
AUDIO-157	DAW 1 Level 2 *(credits depend on track)*	1
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1
MUSICIANSHIP		
ARTST-206	Musicianship 2	1.5
SONG-101	Songwriting 1	2
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-201	Recording Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-202	Project Advising 2	1
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
ARTST-480	Keyboard Essentials 2	1
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-301	Recording Project 3	2
ARTST-103	Artist Identity	1
AUDIO-056	DAW 1 Level 1*(credits depend on track)*	1
PROF. DEV.		
ARTST-319	Social Media Branding for the Independent Artist 1	1
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-156	DAW 1 Level 2 *(credits depend on track)*	1
ARTST-302	Project Advising 3	1
PROF. DEV.		
ARTST-419	Social Media Branding for the Independent Artist 2	1
MUSICIANSHIP		
ARTST-406	Musicianship 4	1.5
ARTST-307	Advanced Songwriting For A/P/E 1	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		7

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-401	Project Advising 4	2
PROF. DEV.		
MUBUS-0202	Media Relations	2
ARTST-353	Music Video Bootcamp	1.5
MUSICIANSHIP		
ARTST-407	Advanced Songwriting For A/P/E 2	1.5
ELECTIVES		
Various	Various *(credits depend on track)*	1
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
ARTST-402	Project Advising 4	1
ARTST-403	Final Project for A/P/E	2
PROF. DEV.		
ARTST-454	Music Video Editing w/ Adobe Premiere	1.5
ARTST-415	Vocal Production	1
ELECTIVES		
Various	Various *(credits depend on track)*	2
TOTAL		7.5

CERTIFICATE

MUSIC BUSINESS

For those seeking non-performance careers in the music industry, this program provides the knowledge and practical skills needed for entry-level positions at record labels, marketing and personal artist management firms, or music industry companies specializing in music publishing and licensing, A&R, entertainment law, live concert touring and more.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 28 CREDITS	Music Law 1 & 2	4
	Computers in Business	1
	Record Labels	2
	Your Music Business Career	2
	Agents & Bookings	1
	Digital Marketing	2
	Music Publishing	2
	Personal Management	2
	Media Relations	2
	Music Distribution	1
	Concert & Tour Production	2
	Music Industry Internship	4
	Networking Strategies	1
	Music Licensing & Supervision	2
ELECTIVES = 2 CREDITS	Various	2

Certificate in Music Business Program Learning Outcomes:

1. Define and articulate the current music industry landscape, including how the more specific business areas function and are interconnected to drive the industry as a whole.
2. Describe and apply the essential skills of primary music business career paths and roles across main industry areas such as personal management/artist management, music publishing and licensing, record label operations including A&R (Artists & Repertoire), music marketing, music distribution, and booking and touring.
3. Employ industry-specific practical knowledge gained from application-oriented projects, and integrate direct business experience through music business internships.
4. Recall and implement prevailing business practices and strategies applicable to major established music companies as well as the independent sectors of the industry.
5. Relate and integrate additional valuable business insight gained from networking with successful music industry professionals.
6. Apply and demonstrate general, transferable business skills, such as those in effective communication, with an emphasis on applications within the music industry, as well as identify resources to carry out music business research.
7. Determine particular professional music industry career paths, suited to acquired skills, knowledge and personal strengths, to then identify and secure appropriate business opportunities as well as job opportunities at entry level or for initial professional advancement.
8. Appropriately analyze and adapt the acquired knowledge and skills to individual and specific industry situations that will be encountered in a professional career.
9. Analyze and adapt to new developments and trends in the contemporary music industry utilizing foundational historical perspective and context.
10. Apply the above-referenced knowledge and skills as a self-managed independent/performing artist.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

MUSIC BUSINESS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-101	Music Law 1	2
MUBUS-102	Computers in Business	1
MUBUS-103	Record Labels	2
MUBUS-104	Your Music Business Career	2
MUBUS-105	Agents & Bookings	1
MUBUS-106	Digital Marketing	2
MUBUS-107	Music Publishing	2
MUBUS-108	Personal Management	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-201	Music Law 2	2
MUBUS-202	Media Relations	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert & Tour Production	2
MUBUS-205	Music Industry Internship	4
MUBUS-206	Networking Strategies	1
MUBUS-207	Music Licensing & Supervision	2
ELECTIVES		
Various	Various	1
TOTAL		15

MUSIC BUSINESS

30 CREDITS / 4 QUARTERS*/ PART-TIME

The part-time Music Business Program is designed for individuals wishing to pursue a certificate in Music Business who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Music Business program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-101	Music Law 1	2
MUBUS-104	Computers in Business	1
MUBUS-105	Agents & Bookings	1
MUBUS-107	Music Publishing	2
MUBUS-108	Personal Management	2
TOTAL		8

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-201	Music Law 2	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert & Tour Production	2
MUBUS-206	Networking Strategies	1
MUBUS-207	Music Licensing & Supervision	2
TOTAL		8

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-103	Record Labels	2
MUBUS-104	Your Music Business Career	2
MUBUS-106	Digital Marketing	2
ELECTIVES		
Various	Various	1
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-202	Media Relations	2
MUBUS-205	Music Industry Internship	4
ELECTIVES		
Various	Various	1
TOTAL		7

CERTIFICATE

MUSIC BUSINESS

MUSIC BUSINESS // ENTREPRENEUR 45 CREDITS / 3 QUARTERS*

In addition to learning the material taught in the Certificate program for Music Business, students can also develop the financial, legal and managerial tools to establish and operate independent music-related businesses, or to manage their own careers as independent artists.

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

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-301	Music Law 3	2
MUBUS-303	Start Your Own Record Label	2
MUBUS-304	Social Networking & Fan Management	1
MUBUS-305	Showcase Promotion	2
MUBUS-306	Broadcast Strategies	2
MUBUS-307	Independent Artist Marketing	2
MUBUS-308	Operating a Music Business	2
ELECTIVES		
Various	Various	2
TOTAL		15

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

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

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-301	Music Law 3	2
MUBUS-303	Start Your Own Record Label	2
MUBUS-306	Broadcast Strategies	2
MUBUS-308	Operating a Music Business	2
TOTAL		8

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-304	Social Networking & Fan Management	1
MUBUS-305	Showcase Promotion	2
MUBUS-307	Independent Artist Marketing	2
ELECTIVES		
Various	Various	2
TOTAL		7

Certificate in Music Business (Music Entrepreneur) Program Learning Outcomes:

1. Define and articulate the current music industry landscape, including how the more specific business areas function and are interconnected to drive the industry as a whole.
2. Describe and apply the essential skills of primary music business career paths and roles across main industry areas such as personal management/artist management, music publishing and licensing, record label operations including A&R (Artists & Repertoire), music marketing, music distribution, and booking and touring.
3. Employ industry-specific practical knowledge gained from application-oriented projects, and integrate direct business experience through music business internships.
4. Recall and implement prevailing business practices and strategies applicable to major established music companies as well as the independent sectors of the industry.
5. Relate and integrate additional valuable business insight gained from networking with successful music industry professionals.
6. Apply and demonstrate an expanded range of transferable business skills, such as those in leadership, team building, effective communication and expanding a professional network, with an emphasis on applications within the music industry, as well as identify resources to carry out music business research.
7. Determine particular professional music industry career paths, suited to acquired skills, knowledge and personal strengths, to then identify and secure appropriate business opportunities as well as job opportunities at entry level or beyond or for further professional advancement.
8. Appropriately analyze and adapt the acquired knowledge and skills to individual and specific industry situations that will be encountered in a professional career.
9. Analyze and adapt to new developments and trends in the contemporary music industry utilizing foundational historical perspective and context.
10. Apply the above-referenced knowledge and skills as a self-managed independent/performing artist.
11. As for being an entrepreneur, fundamentally define, articulate and implement the practical and legal aspects/steps of forming a business, develop skills to operate and manage the day-to-day functions of a music-related company, and overall business planning.
12. Demonstrate practical skills related to goal-setting, task allocation, research and analysis techniques, measurement and results analysis, problem solving, and time management.
13. Further distinguish how to evaluate musical talent and music product as prospects from an independent business/company standpoint, considering both business and artistic/creative goals.
14. Utilize additional marketing and promotional avenues (traditional and digital/internet) for music product and artists, particularly as an independent record label or entity.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

BASS

Students can earn a Certificate in MI's Performance Studies program for Bass. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

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

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Bass LPW 013-203	4
	Bass Performance 013-230	8
	Bass Technique & Fretboard 011-210	8
	Bass Reading 012-220	8
	Bass Gear Maintenance & Mastery	1
	Bass & Drum Concepts	1
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Bass) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as an electric bassist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop composition, studio production, and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

BASS

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 1	2
CC-013B	Bass LPW 013	1
BASS-013	Bass Performance 013	2
BASS-011	Bass Technique & Fretboard 011	2
BASS-012	Bass Reading 012	2
BASS-014	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 2	2
CC-023B	Bass LPW 023	1
BASS-023	Bass Performance 023	2
BASS-021	Bass Technique & Fretboard 021	2
BASS-022	Bass Reading 022	2
BASS-025	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 3	2
CC-103B	Bass LPW 103	1
BASS-130	Bass Performance 130	2
BASS-110	Bass Technique & Fretboard 110	2
BASS-120	Bass Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 4	2
CC-203B	Bass LPW 203	1
BASS-230	Bass Performance 230	2
BASS-210	Bass Technique & Fretboard 210	2
BASS-220	Bass Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

BASS

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Bass Program is designed for individuals wishing to pursue a certificate in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 1	2
BASS-011	Bass Technique & Fretboard 011	2
BASS-014	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013B	Bass LPW 013	1
BASS-012	Bass Reading 012	2
BASS-013	Bass Performance	2
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 2	2
BASS-021	Bass Technique & Fretboard 021	2
BASS-024	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-108	Keyboard Proficiency 1	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023B	Bass LPW 023	1
BASS-022	Bass Reading 022	2
BASS-023	Bass Performance 023	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 3	2
BASS-110	Bass Technique & Fretboard 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-208	Keyboard Proficiency 1	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
CC-103B	Bass LPW 103	1
BASS-120	Bass Reading 120	2
BASS-130	Bass Performance 130	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 4	2
BASS-210	Bass Technique & Fretboard 210	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
CC-203B	Bass LPW 203	1
BASS-220	Bass Reading 220	2
BASS-230	Bass Performance 230	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

*** Student's choice of various DAWs*

CERTIFICATE

DRUM

Students can earn a Certificate in MI's Performance Studies program for Drums. With an innovative 360-degree approach to music education, MI's Drum Certificate is centered on Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 42 CREDITS	Private Lesson 1-4	8
	Drum LPW 013-203	4
	Drum Performance 013-230	8
	Drum Technique 011-210	8
	Drum Reading 012-220	8
	Developing Your Groove	1
	Drum Gear Maintenance & Mastery	1
	E-Drumming Essentials	1
	Timekeeping	1
	DAW 1-2	2
MUSICIANSHIP = 14 CREDITS	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Drum) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble drumset performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic drumming and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians

*Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.*

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 1	2
CC-013D	Drum LPW 013	1
DRUM-013	Drum Performance 013	2
DRUM-011	Drum Technique 011	2
DRUM-012	Drum Reading 012	2
DRUM-015	Developing Your Groove	1
DRUM-014	Drum Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 2	2
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-021	Drum Technique 021	2
DRUM-022	Drum Reading 022	2
AUDIO-056	DAW 1	1-2
DRUM-025	Timekeeping	1
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-130	Drum Performance 130	2
DRUM-110	Drum Technique 110	2
DRUM-120	Drum Reading 120	2
AUDIO-156	DAW 2	1-2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 4	2
CC-203D	Drum LPW 203	1
DRUM-230	Drum Performance 230	2
DRUM-210	Drum Technique 210	2
DRUM-220	Drum Reading 220	2
DRUM-240	E-Drumming Essentials	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

CERTIFICATE

DRUM

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Drum Program is designed for individuals wishing to pursue a certificate in Drum who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Drum program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 1	2
DRUM-011	Drum Technique 011	2
DRUM-015	Developing Your Groove	1
MUSICIANSHIP		
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013D	Drum LPW 013	1
DRUM-013	Drum Performance 013	2
DRUM-012	Drum Reading 012	2
DRUM-025	Timekeeping	1
MUSICIANSHIP		
CC-208	Keyboard Proficiency 1	1
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 2	2
DRUM-021	Drum Technique 021	1
DRUM-014	Drum Gear Maintenance & Mastery	2
AUDIO-056	DAW 1	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-022	Drum Reading 022	2
DRUM-240	E-Drumming Essentials	1
AUDIO-156	DAW 2	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-110	Drum Technique 110	2
MUSICIANSHIP		
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
TOTAL		8

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-130	Drum Performance 130	2
DRUM-120	Drum Reading 120	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 4	2
CC-203D	Drum LPW 203	1
DRUM-210	Drum Technique 210	2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-230	Drum Performance 230	2
DRUM-220	Drum Reading 220	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

*** Student's choice of various DAWs*

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

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

CERTIFICATE

GUITAR

Students can earn a Certificate in MI's Performance Studies program for Guitar. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Guitar LPW 013-203	4
	Guitar Performance 013-230	8
	Guitar Technique 011-210	8
	Guitar Reading 012-220	8
	Guitar Gear Maintenance	1
	Guitar Gear Mastery	1
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Guitar) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble guitar performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

GUITAR

CERTIFICAT

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-013	Guitar Performance 013	2
GUIT-011	Guitar Technique 011	2
GUIT-012	Guitar Reading 012	2
GUIT-014	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-023	Guitar Performance 023	2
GUIT-021	Guitar Technique 021	2
GUIT-022	Guitar Reading 022	2
GUIT-024	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-130	Guitar Performance 130	2
GUIT-110	Guitar Technique 110	2
GUIT-120	Guitar Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-230	Guitar Performance 230	2
GUIT-210	Guitar Technique 210	2
GUIT-220	Guitar Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

GUITAR

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Guitar Program is designed for individuals wishing to pursue a certificate in Guitar who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Guitar program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-011	Guitar Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-013	Guitar Performance 013	2
GUIT-012	Guitar Reading 012	2
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-021	Guitar Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-023	Guitar Performance 023	2
GUIT-022	Guitar Reading 022	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-110	Guitar Technique 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-130	Guitar Performance 130	2
GUIT-120	Guitar Reading 120	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-210	Guitar Technique 210	2
GUIT-024	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-230	Guitar Performance 230	2
GUIT-220	Guitar Reading 220	2
GUIT-014	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
TOTAL		7.5

*** Student's choice of various DAWs*

CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Students can earn a Certificate in MI's Performance Studies program for Keyboard Technology. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

Choosing the Performance Track allows students to receive a heavier emphasis on live performance skills, as well as basic training in using a Digital Audio Workstation (DAW)software.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 39 CREDITS	Private Lesson 1-4	8
	Keyboard LPW 013-203	4
	Keyboard Performance 013-230	8
	Keyboard Technique 011-210	8
	Keyboard Reading 012-220	8
	Keyboard Gear Mastery	1
	DAW 1-2	2
MUSICIANSHIP = 14 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
ELECTIVES = 7 CREDITS	Various	7

Certificate in Performance (Keyboard Technology) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, and in-depth rhythmic studies.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-013	Keyboard Performance 013	2
KEYBD-011	Keyboard Technique 011	2
KEYBD-012	Keyboard Reading 012	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-023	Keyboard Performance 023	2
KEYBD-021	Keyboard Technique 021	2
KEYBD-022	Keyboard Reading 022	2
KEYBD-024	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-130	Keyboard Performance 130	2
KEYBD-110	Keyboard Technique 110	2
KEYBD-120	Keyboard Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
KEYBD-230	Keyboard Performance 230	2
KEYBD-210	Keyboard Technique 210	2
KEYBD-220	Keyboard Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

*** Student's choice of various DAWs*

CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-011	Keyboard Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-013	Keyboard Performance 013	2
KEYBD-012	Keyboard Reading 012	2
KEYBD-024	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-021	Keyboard Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-023	Keyboard Performance 023	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-110	Keyboard Technique 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-130	Keyboard Performance 130	2
KEYBD-120	Keyboard Reading 120	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
KEYBD-210	Keyboard Technique 210	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-230	Keyboard Performance 230	2
KEYBD-220	Keyboard Reading 220	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

*** Student's choice of various DAWs*

***Beginning Fall, 2017. Part-Time study may not be available for all programs*
Student financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

Students can earn a Certificate in MI's Performance Studies program for Keyboard Technology. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.
Choosing the Production Track allows students to receive a heavier emphasis in studio-based recording and production skills, including the use of Logic and Pro Tools software; as well as core courses in Digital Music and Synthesis & Sampling.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 36 CREDITS	Private Lesson 1-4	8
	Keyboard LPW 013-203	4
	Keyboard Performance 013-023	4
	Keyboard Technique 011-021	4
	Keyboard Reading 012-022	4
	Keyboard Gear Mastery	1
	DAW 1: Logic 1-2	2
	DAW 2: Pro Tools 1-2	4
	Digital Music 1-2	4
	Synthesis & Sampling	1
MUSICIANSHIP = 14 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
ELECTIVES = 10 CREDITS	Various	10

Certificate in Performance (Keyboard Technology- Production) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software, digital music, synthesis and sampling, and gear mastery.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, and in-depth rhythmic studies.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-013	Keyboard Performance 013	2
KEYBD-011	Keyboard Technique 011	2
KEYBD-012	Keyboard Reading 012	2
AUDIO-052	DAW 1: Logic 1	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-023	Keyboard Performance 023	2
KEYBD-021	Keyboard Technique 021	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-152	DAW 1: Logic 2	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
AUDIO-057	DAW 2: Pro Tools 1	2
KEYBD-024	Gear Mastery 1	1
KEYBD-140	Digital Music 1	2
KEYBD-150	Synthesis & Sampling	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	3
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
AUDIO-157	DAW 2: Pro Tools 2	2
KEYBD-240	Digital Music 2	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	5
TOTAL		15

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

VOCAL

Students can earn a Certificate in MI's Performance Studies program for Vocal. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 40 CREDITS	Private Lesson 1-4	8
	Vocal LPW 013-203	4
	Vocal Performance 013-230	8
	Vocal Technique 011-210	8
	Sightsinging 012-220	8
	Styles Survey 1-2	2
	DAW 1-2	2
MUSICIANSHIP = 16 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Performance (Vocal) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both a solo and ensemble vocalist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software.
3. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, in-depth rhythmic studies, and keyboard proficiency.
4. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

CERTIFICATE

CERTIFICATE
VOCAL

CERTIFICATE

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-013	Vocal Performance 013	2
VOCAL-011	Vocal Technique 011	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-023	Vocal Performance 023	2
VOCAL-021	Vocal Technique 021	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-130	Vocal Performance 130	2
VOCAL-110	Vocal Technique 110	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1: Reason	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-230	Vocal Performance 230	2
VOCAL-210	Vocal Technique 210	2
VOCAL-220	Sightsinging 220	2
AUDIO-156	DAW 2: Reason	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

VOCAL
60 CREDITS / 8 QUARTERS*/ PART-TIME

The part-time Vocal Program is designed for individuals wishing to pursue a certificate in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-011	Vocal Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-013	Vocal Performance 013	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-021	Vocal Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-023	Vocal Performance 023	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
CC-108	Keyboard Proficiency 1	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-110	Vocal Technique 110	2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-208	Keyboard Proficiency 2	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-130	Vocal Performance 130	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1: Reason	1
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-210	Vocal Technique 210	2
AUDIO-156	DAW 2: Reason	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-230	Vocal Performance 230	2
VOCAL-220	Sightsinging 220	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

*** Student's choice of various DAWs*

CERTIFICATE

CERTIFICATE

SONGWRITING

Students can earn a Certificate in Songwriting. With this intensive program, students will learn practical training sufficient to create a foundation for a career as a professional songwriter in the contemporary music and entertainment industry. With an innovative approach to music education, MI's Certificate in Songwriting program is centered on Harmony and Theory, Lyric Writing, Songwriting, Keyboard essential and Recording and Production. This Certificate program provides students with a broad foundation of knowledge and practical experience for careers as songwriters.

30 CREDITS / 2 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

	COURSE	CREDIT
MAJOR AREA = 18 CREDITS	Songwriting Private Lesson 1-2	4
	Songwriting 1-2	3
	Harmony & Theory 011-021	3
	Keyboard Essentials 1-2	2
	Lyric Writing 1-2	4
	Songwriting Final Project	2
SUPPORTIVE MUSIC = 6 CREDITS	Demo Recording and Production 1-2	2
	The Working Songwriter	1
	Songwriters Lab	1
	The Business of Composing 1-2	2
DAW = 2 CREDITS	DAW Track Option A: Logic 1-2	2
	DAW Track Option B: Ableton Live 1-2	2
ELECTIVES = 4 CREDITS	Various	4

Certificate in Songwriting Program Learning Outcomes:

1. The student will compose songs within various genres of contemporary music including: Pop, Singer-Songwriter and Country, while exhibiting foundational stylistic understanding, lyric-writing ability and originality.
2. The student will demonstrate rudimentary knowledge within areas including: music theory, keyboard essentials and music business.
3. The student will demonstrate technological proficiency within the areas of music recording (digital audio workstations) and music business.
4. The student will exhibit personal and artistic growth and leadership potential as a contemporary songwriter.

**Based on optimal course load of 15 credits per quarter **Part-Time study may not be available for all programs*
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

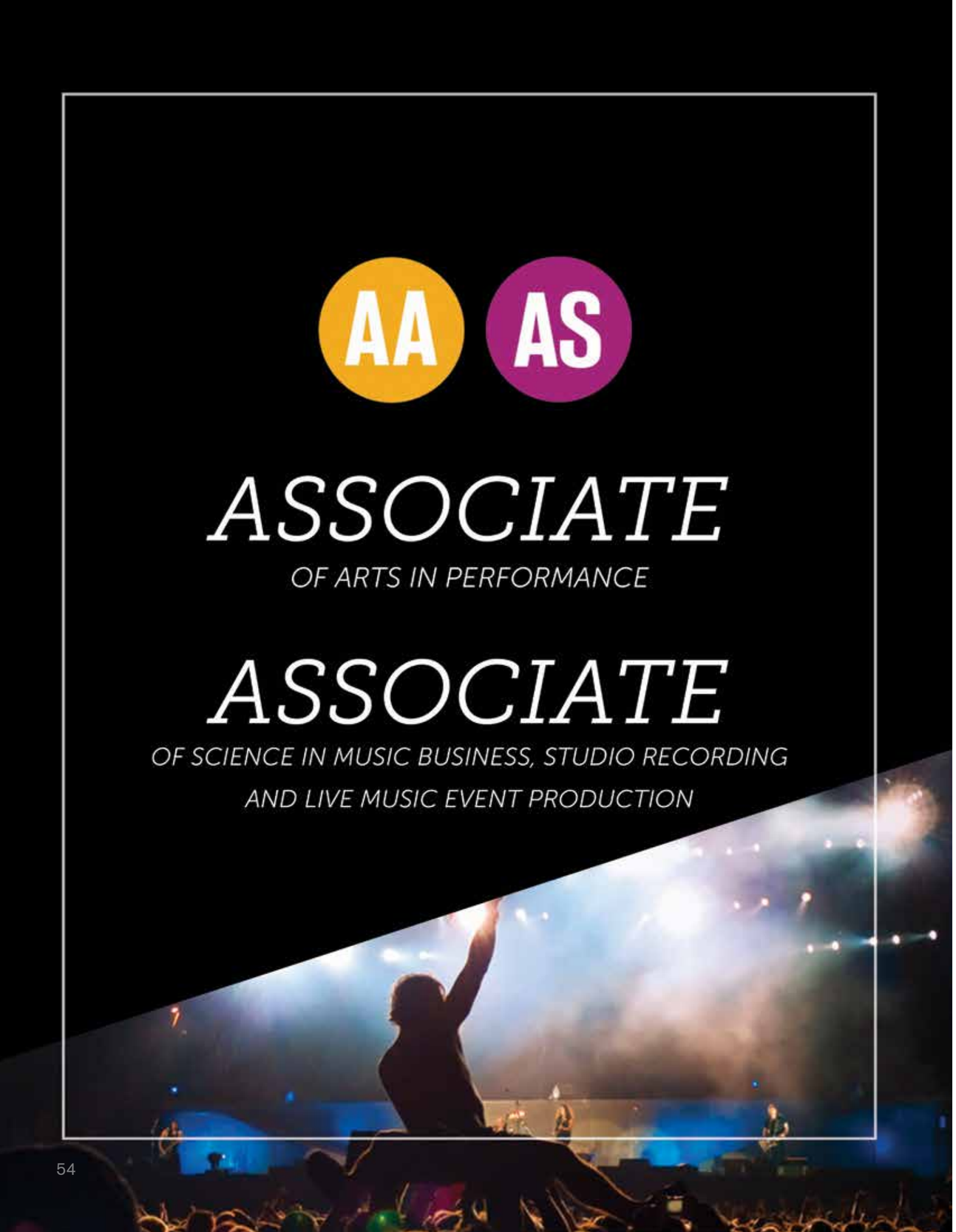
CERTIFICATE
SONGWRITING

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 1	2
SONG-101	Songwriting 1	1.5
CC-011	Harmony & Theory 011	1.5
ARTST-380	Keyboard Essentials 1	1
SONG-125	Lyric Writing 1	2
SUPPORTIVE MUSIC		
SONG-102	Demo Recording and Production 1	1
SONG - 015	The Working Songwriter	1
SONG-011	Songwriters Lab	1
SONG-486	The Business of Composing 1	1
DAW		
	DAW Track A or B (must choose 1) 1	1
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
SONG-PL	Private Lesson 2	2
SONG-201	Songwriting 2	1.5
CC-021	Harmony & Theory 021	1.5
ARTST-480	Keyboard Essentials 2	1
SONG-225	Lyric Writing 2	2
SONG-210	Songwriting Final Project	2
SUPPORTIVE MUSIC		
SONG-202	Demo Recording and Production 2	1
SONG-487	The Business of Composing 2	1
DAW		
	DAW Track A or B (must choose 1) 2	1
ELECTIVES		
Various	Various	2
TOTAL		15



ASSOCIATE OF ARTS OVERVIEW

6 QTRS IN PERFORMANCE STUDIES*

MI's Associate of Arts Degree in Performance offers students extensive vocational training in **Bass, Drum, Guitar, Keyboard Technology or Vocal**. Topics in Harmony, Theory and Ear Training are explored in extensive depth through Reading, Technique and Performance on the chosen instrument.

The intensive A.A. curriculum prepares musicians to perform in professional situations, along with learning professional development skills such as basic computer use, EPK creation, resume and bio writing, and social media as a tool for business and networking. The Associate of Arts Degree is intended to equip students with the knowledge and training needed to become professional performers in today's music industry.

ASSOCIATE OF ARTS // COMBINED EMPHASIS

4 QTRS IN PERFORMANCE STUDIES & 2 QTRS IN ENTERTAINMENT INDUSTRY STUDIES*

With additional training, students can choose to earn an Associate of Arts Degree with a Combined Emphasis in Performance and Entertainment Industry Studies. Enhancing the instrumental performance education of a regular Associate of Arts Degree, graduates attain specialization in their choice of **Audio Engineering, DJ Performance & Production, Independent Artist, Guitar Craft or Music Business** (see Certificate section for details).

See the Admissions/Bachelor Program/Transfer of Credit section of this catalog for information on transfer of Associate of Arts credits into MI's Bachelor of Music Program.

ASSOCIATE OF SCIENCE OVERVIEW

6 QTRS IN MUSIC BUSINESS, LIVE MUSIC EVENT PRODUCTION, OR STUDIO RECORDING

Associate of Science in Music Business

The goal of this degree is to provide extensive knowledge, experience, and practical skills needed for a professional business career in the contemporary music industry, applicable as preparation for entry-level employment and beyond as well as for further professional advancement and specialization, fully managing a career as an independent/ performing artist, creating and developing music businesses as an entrepreneur, and for the full scope of assessing, acquiring, developing, marketing, promoting and launching a new artist or music project in the current music industry and marketplace. Along with several of the primary industry related subjects being structured as in-depth progressive course series, the program curriculum also includes expanded studies in general business skills as well as supportive studies of basic musicianship and the creative aspects of music relevant for a music business professional to know, and a broadened historical perspective.

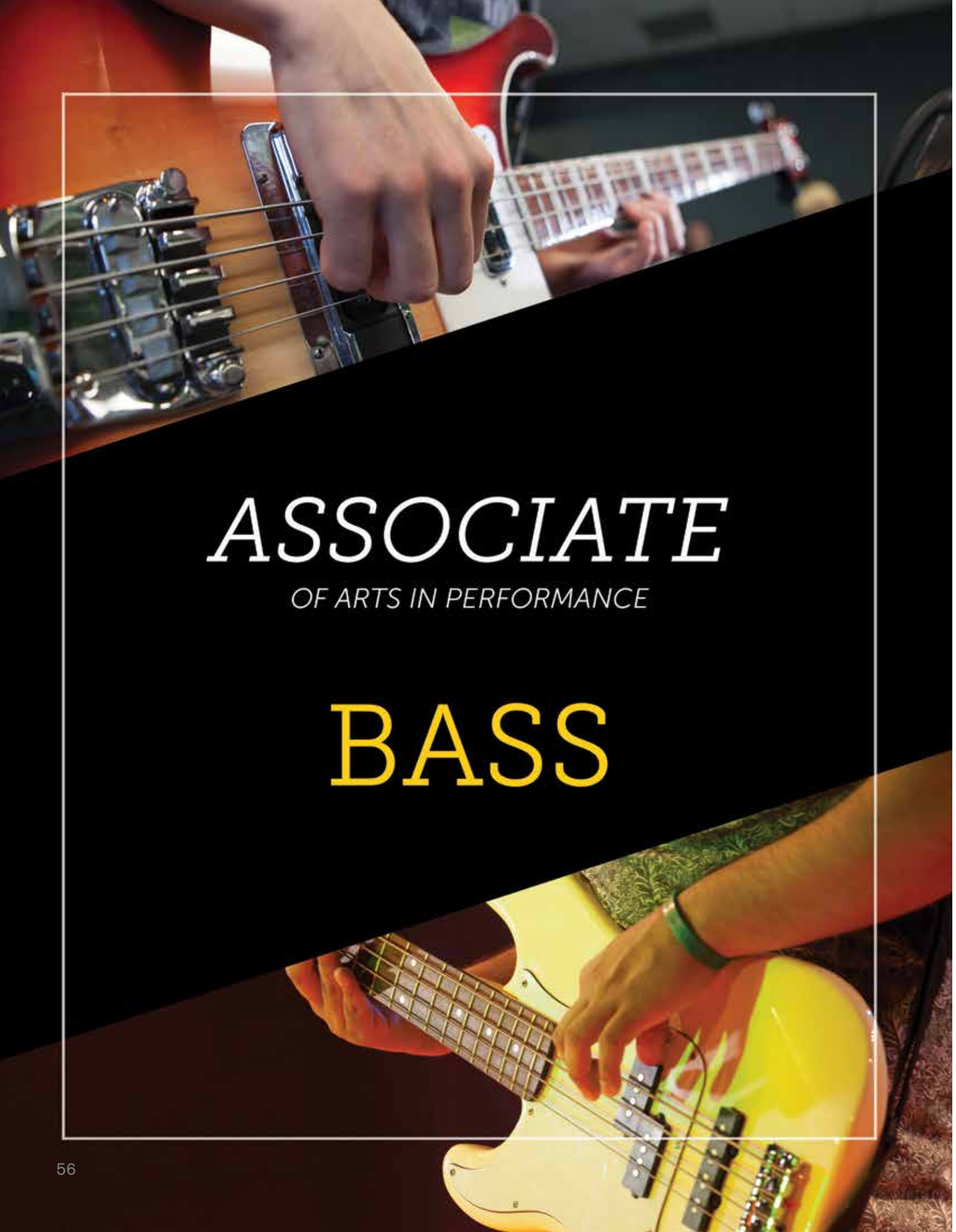
Associate of Science in Live Music Event Production

The goal of this degree is to prepare students for career opportunities in a variety of related specialties including live music production, tour production, and show management. Students will learn all phases of the technical and business aspects of live music event production to build mastery of the live show process.

Associate of Science in Studio Recording

The goal of this degree is to prepare students to pursue career opportunities in the field of Audio Engineering with an emphasis on the unique aspects of studio recording. Students will learn all phases of music recording, with hands-on projects in individual and team exercises designed to build a mastery of the recording process.

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



BASS

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 53 CREDITS	Private Lesson 1-6	12
	Bass LPW 013-403	6
	Bass Performance 013-230	8
	Bass Technique & Fretboard 011-210	8
	Bass Reading 012-220	8
	Bass Gear Maintenance & Mastery	1
	Bass & Drum Concepts	1
	DAW 1-2	2
	Synth Bass	1
	Upright Bass Workshop 1-2	2
	Project Recording: Bass 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting 1-2	3
ELECTIVES = 7 CREDITS	Various	7

Associate of Arts in Performance (Bass) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as a bassist through advanced studies in electric bass, upright bass, and synth bass technique; reading, ensemble, stylistic appropriateness/diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop composing, studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio performance and production.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

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

BASS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 1	2
CC-013B	Bass LPW 013	1
BASS-013	Bass Performance 013	2
BASS-011	Bass Technique & Fretboard 011	2
BASS-012	Bass Reading 012	2
BASS-014	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 2	2
CC-023B	Bass LPW 023	1
BASS-023	Bass Performance 023	2
BASS-021	Bass Technique & Fretboard 021	2
BASS-022	Bass Reading 022	2
BASS-025	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 3	2
CC-103B	Bass LPW 103	1
BASS-130	Bass Performance 130	2
BASS-110	Bass Technique & Fretboard 110	2
BASS-120	Bass Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 4	2
CC-0203B	Bass LPW 203	1
BASS-230	Bass Performance 230	2
BASS-210	Bass Technique & Fretboard 210	2
BASS-220	Bass Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 5	2
CC-303B	Bass LPW 303	1
BASS-370	Synth Bass	1
BASS-350	Upright Bass Workshop 1	1
BASS-360	Project Recording: Bass 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 6	2
CC-403B	Bass LPW 403	1
BASS-450	Upright Bass Workshop 2	1
BASS-460	Project Recording: Bass 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

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

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

ASSOCIATE OF ARTS

BASS

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Bass Program is designed for individuals wishing to pursue a certificate in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
BASS-PL	Private Lesson 1	2
BASS-011	Bass Technique & Fretboard 011	2
BASS-014	Bass Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013B	Bass LPW 013	1
BASS-012	Bass Reading 012	2
BASS-013	Bass Performance	2
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 2	2
BASS-021	Bass Technique & Fretboard 021	2
BASS-024	Bass & Drum Concepts	1
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023B	Bass LPW 023	1
BASS-022	Bass Reading 022	2
BASS-023	Bass Performance 023	2
AUDIO-056	DAW 1	1-2
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
TOTAL		7.5/8.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 3	2
BASS-110	Bass Technique & Fretboard 110	2
AUDIO-156	DAW 2	1-2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5/8.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
CC-103B	Bass LPW 103	1
BASS-120	Bass Reading 120	2
BASS-130	Bass Performance 130	2
MUSICIANSHIP		1.5
CC-102	Ear Training 102	1
CC-108	Keyboard Proficiency 1	1
TOTAL		7.5

*** Student's choice of various DAWs*

ASSOCIATE OF ARTS

BASS

90 CREDITS / 12 QUARTERS*/ PART-TIME/ CONT.

ASSOCIATE

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 4	2
BASS-210	Bass Technique & Fretboard 210	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
CC-203B	Bass LPW 203	1
BASS-220	Bass Reading 220	2
BASS-230	Bass Performance 230	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 5	2
PRO. DEV.		
MUBUS-0202	Media Relations	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q10

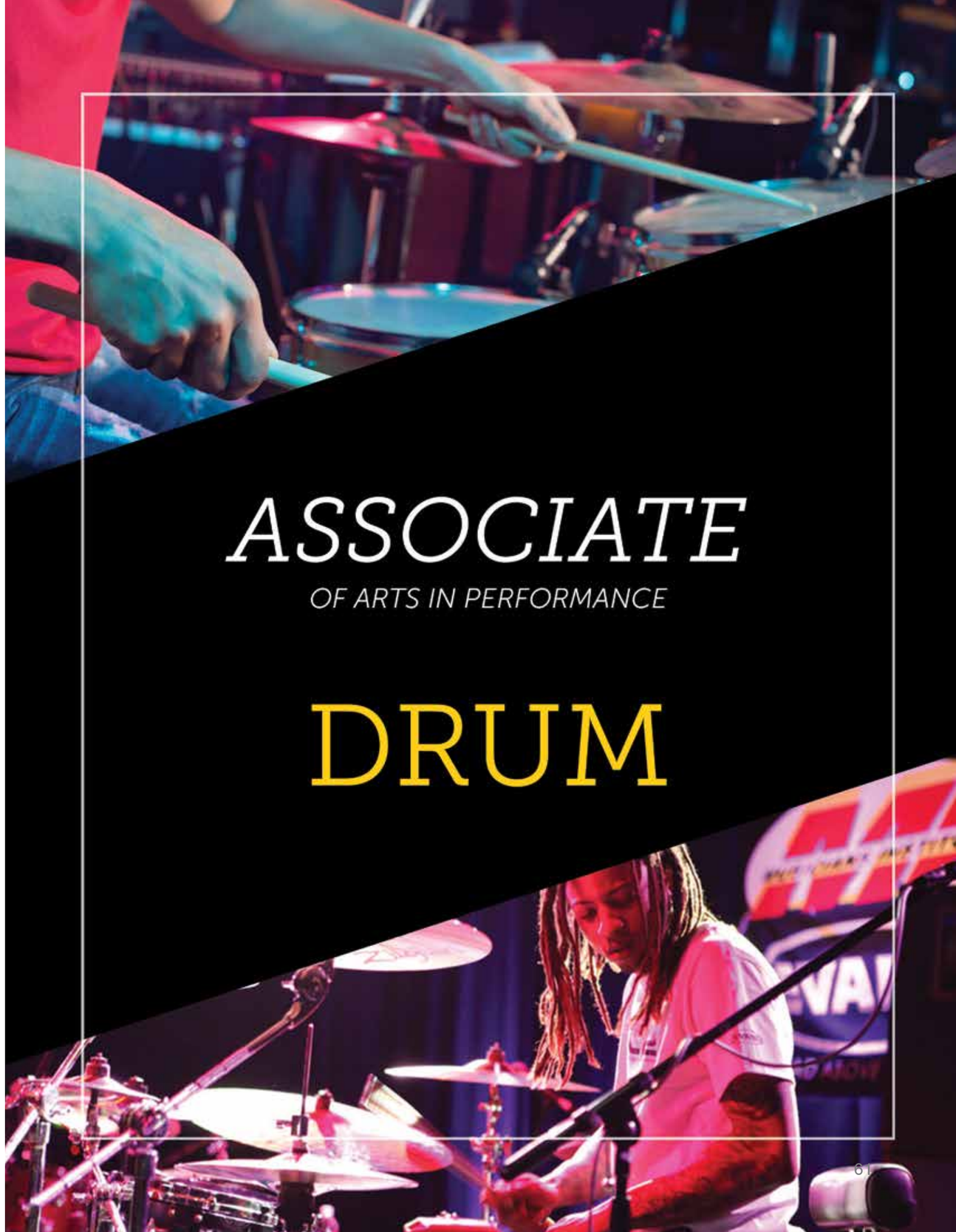
CODE	COURSE	CREDIT
MAJOR AREA		
CC-303B	Bass LPW 303B	1
BASS-360	Project Recording 1	2
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
BASS-PL	Private Lesson 6	2
BASS-460	Project Recording 2	2
PRO. DEV.		
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
CC-403B	Bass LPW 403B	1
PRO. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 2	2
ELECTIVES		
Various	Various	3
TOTAL		7.5



ASSOCIATE OF ARTS

DRUM

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 56 CREDITS	Private Lesson 1-6	12
	Drum LPW 013-403	6
	Drum Performance 013-230	8
	Drum Technique 011-210	8
	Drum Reading 012-220	8
	Developing Your Groove	1
	Drum Gear Maintenance & Mastery	1
	E-Drumming Essentials	1
	Timekeeping	1
	DAW 1-2	2
	Advanced Drumming Styles: Jazz	2
	Advanced Drumming Styles: Latin, Jazz 2 or R&B Gospel (pick one option)	2
	Project Recording: Drum 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 17 CREDITS	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting 1-2	3
ELECTIVES = 6 CREDITS	Various	6

Associate of Arts in Performance (Drum) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble drumset performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic drumming and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition, and studio production with instrument performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, and in-depth rhythmic studies.
5. The student will develop basic skills in recording techniques, digital audio software, applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

*Based on optimal course load of 15 credits per quarter

DRUM

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 1	2
CC-013D	Drum LPW 013	1
DRUM-013	Drum Performance 013	2
DRUM-011	Drum Technique 011	2
DRUM-012	Drum Reading 012	2
DRUM-015	Developing Your Groove	1
DRUM-014	Drum Gear Maintenance & Mastery	1
MUSICIANSHIP		
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 2	2
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-021	Drum Technique 021	2
DRUM-022	Drum Reading 022	2
AUDIO-056	DAW 1	1-2
DRUM-025	Timekeeping	1
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-130	Drum Performance 130	2
DRUM-110	Drum Technique 110	2
DRUM-120	Drum Reading 120	2
AUDIO-156	DAW 2	1-2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	0-1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 4	2
CC-203D	Drum LPW 203	1
DRUM-230	Drum Performance 230	2
DRUM-210	Drum Technique 210	2
DRUM-220	Drum Reading 220	2
DRUM-240	E-Drumming Essentials	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 5	2
CC-303D	Drum LPW 303	1
DRUM-350	Advanced Drumming Styles: Jazz 1	2
DRUM-360	Project Recording: Drum 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 6	2
CC-403D	Drum LPW 403	1
DRUM-451	Advanced Drumming Styles 2A: Jazz 2	2
DRUM-450	Advanced Drumming Styles 2B: Latin	2
DRUM-452	Advanced Drumming Styles 2C: R&B/ Gospel	2
DRUM-460	Project Recording: Drum 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

*Based on optimal course load of 15 credits per quarter
** Student's choice of various DAWs

60 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Drum Program is designed for individuals wishing to pursue a certificate in Drum who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Drum program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
DRUM-PL	Private Lesson 1	2
DRUM-011	Drum Technique 011	2
DRUM-015	Developing Your Groove	1
MUSICIANSHIP		
CC-108	Keyboard Proficiency 1	2
ELECTIVES		
Various	Various	1
TOTAL		7

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
CC-013D	Drum LPW 013	1
DRUM-012	Drum Reading 012	2
DRUM-013	Drum Performance 013	2
DRUM-025	Timekeeping	1
ELECTIVES		
Various	Various	1
TOTAL		7

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 2	2
DRUM-021	Drum Technique 021	2
DRUM-014	Drum Gear Maintenance & Mastery	1
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		8

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
CC-023D	Drum LPW 023	1
DRUM-023	Drum Performance 023	2
DRUM-022	Drum Reading 022	2
DRUM-240	E-Drumming Essentials	1
AUDIO-156	DAW 2	1
TOTAL		7

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 3	2
CC-103D	Drum LPW 103	1
DRUM-110	Drum Technique 110	2
MUSICIANSHIP		
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
TOTAL		8

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-130	Drum Performance 130	2
DRUM-120	Drum Reading 120	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

*** Student's choice of various DAWs*

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90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 4	2
CC-203D	Drum LPW 203	1
DRUM-210	Drum Technique 210	2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
TOTAL		8

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-230	Drum Performance 230	2
DRUM-220	Drum Reading 220	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	1
TOTAL		8

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 5	2
CC-303D	Drum LPW 303	1
DRUM-350	Advanced Drumming 1: Jazz	2
PROF. DEV.		
MUBUS-0202	Media Relations	2
TOTAL		7

Q10

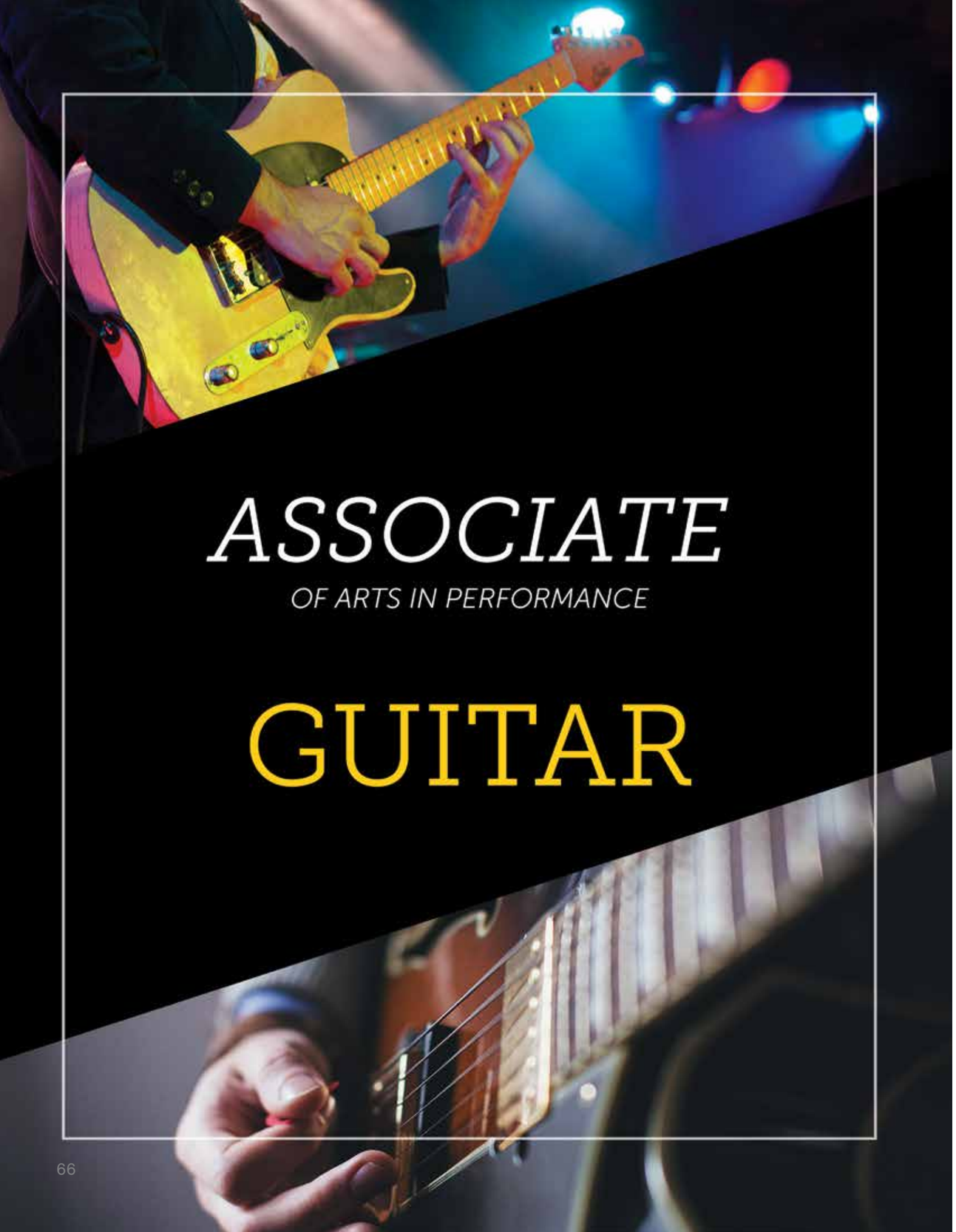
CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-360	Project Recording 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
SONG-101	Songwriting	1.5
TOTAL		7

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-PL	Private Lesson 6	2
CC-403D	Drum LPW 403	1
DRUM-450/452	Advanced Drumming 2: Latin or Gospel	2
PROF. DEV.		
CC-307	Visual Media 1	2
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
DRUM-460	Project Recording 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUSICIANSHIP		
CC-406	Songwriting	1.5
ELECTIVES		
Various	Various	1
TOTAL		8



ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 54 CREDITS	Private Lesson 1-6	12
	Guitar LPW 013-403	6
	Guitar Performance 013-230	8
	Guitar Technique 011-210	8
	Guitar Reading 012-220	8
	Guitar Gear Maintenance	1
	Guitar Gear Mastery	1
	DAW 1-2	2
	Advanced Musicianship Concepts 1-2	4
	Project Recording: Guitar 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting 1-2	3
ELECTIVES = 6 CREDITS	Various	6

Associate of Arts in Performance (Guitar) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble guitar performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of digital audio workstations, electronic guitar and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio production with instrument performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies, and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

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

ASSOCIATE OF ARTS

GUITAR

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-013	Guitar Performance 013	2
GUIT-011	Guitar Technique 011	2
GUIT-012	Guitar Reading 012	2
GUIT-014	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-023	Guitar Performance 023	2
GUIT-021	Guitar Technique 021	2
GUIT-022	Guitar Reading 022	2
GUIT-024	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-130	Guitar Performance 130	2
GUIT-110	Guitar Technique 110	2
GUIT-120	Guitar Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-230	Guitar Performance 230	2
GUIT-210	Guitar Technique 210	2
GUIT-220	Guitar Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 5	2
CC-303G	Guitar LPW 303	1
GUIT-350	Advanced Musicianship Concepts 1	2
GUIT-360	Project Recording: Guitar 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 6	2
CC-403G	Guitar LPW 403	1
GUIT-450	Advanced Musicianship Concepts 2	2
GUIT-460	Project Recording: Guitar 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

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

ASSOCIATE

ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Guitar Program is designed for individuals wishing to pursue a certificate in Guitar who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Guitar program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
GUIT-PL	Private Lesson 1	2
CC-013G	Guitar LPW 013	1
GUIT-011	Guitar Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-013	Guitar Performance 013	2
GUIT-012	Guitar Reading 012	2
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 2	2
CC-023G	Guitar LPW 023	1
GUIT-021	Guitar Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-023	Guitar Performance 023	2
GUIT-022	Guitar Reading 022	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 3	2
CC-103G	Guitar LPW 103	1
GUIT-110	Guitar Technique 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-130	Guitar Performance 130	2
GUIT-120	Guitar Reading 120	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

*** Student's choice of various DAWs*

ASSOCIATE OF ARTS

GUITAR

90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
GUIT-210	Guitar Technique 210	2
GUIT-024	Guitar Gear Mastery	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-230	Guitar Performance 230	2
GUIT-220	Guitar Reading 220	2
GUIT-014	Guitar Gear Maintenance	1
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 4	2
CC-203G	Guitar LPW 203	1
PROF. DEV.		
MUBUS-0202	Media Relations 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
VARIOUS	Various	1
TOTAL		7.5

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-350	Adv. Musician Concepts 1	2
GUIT-360	Project Recording 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
TOTAL		7.5

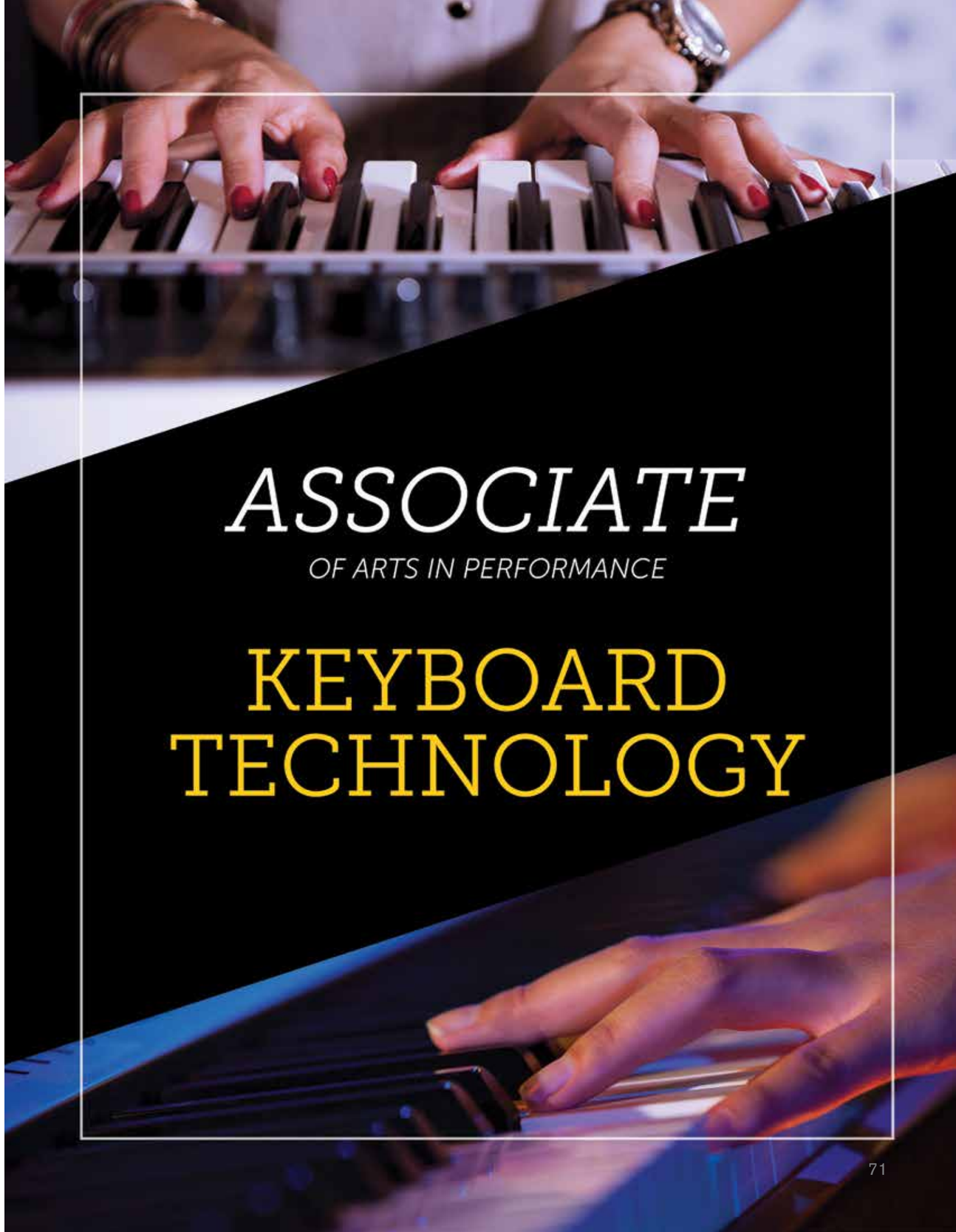
Q11

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-PL	Private Lesson 5	2
CC-203G	Guitar LPW 203	1
PROF. DEV.		
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
VARIOUS	Various	1
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
GUIT-450	Adv. Musician Concepts 2	2
GUIT-460	Project Recording 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
TOTAL		7.5

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



ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 53 CREDITS	Private Lesson 1-6	12
	Keyboard LPW 013-403	6
	Keyboard Performance 013-230	8
	Keyboard Technique 011-210	8
	Keyboard Reading 012-420	8
	Keyboard Gear Mastery	1
	DAW choice of: (Reason 1-2, Ableton Live 1-3)	2
	Commercial Composition 1-2	4
	Project Recording: Keyboard 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 17 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Songwriting 1-2	3
ELECTIVES = 9 CREDITS	Various	9

Associate of Arts in Performance (Keyboard Technology) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of recording, composition, and studio production (performance focus).
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, and in-depth rhythmic studies.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

*Based on optimal course load of 15 credits per quarter

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-013	Keyboard Performance 013	2
KEYBD-011	Keyboard Technique 011	2
KEYBD-012	Keyboard Reading 012	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-023	Keyboard Performance 023	2
KEYBD-021	Keyboard Technique 021	2
KEYBD-022	Keyboard Reading 022	2
KEYBD-024	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-130	Keyboard Performance 130	2
KEYBD-110	Keyboard Technique 110	2
KEYBD-120	Keyboard Reading 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
KEYBD-230	Keyboard Performance 230	2
KEYBD-210	Keyboard Technique 210	2
KEYBD-220	Keyboard Reading 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
KEYBD-350	Commercial Composition 1	2
KEYBD-360	Project Recording: Keyboard 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 6	2
CC-403K	Keyboard LPW 403	1
KEYBD-450	Commercial Composition 2	2
KEYBD-460	Project Recording: Keyboard 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

*Based on optimal course load of 15 credits per quarter
** Student's choice of various DAWs

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-011	Keyboard Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-013	Keyboard Performance 013	2
KEYBD-012	Keyboard Reading 012	2
KEYBD-024	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-021	Keyboard Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-023	Keyboard Performance 023	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-110	Keyboard Technique 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-130	Keyboard Performance 130	2
KEYBD-120	Keyboard Reading 120	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

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ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY// PERFORMANCE TRACK

90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
KEYBD-210	Keyboard Technique 210	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-230	Keyboard Performance 230	2
KEYBD-220	Keyboard Reading 220	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
KEYBD-350	Commercial Composition 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

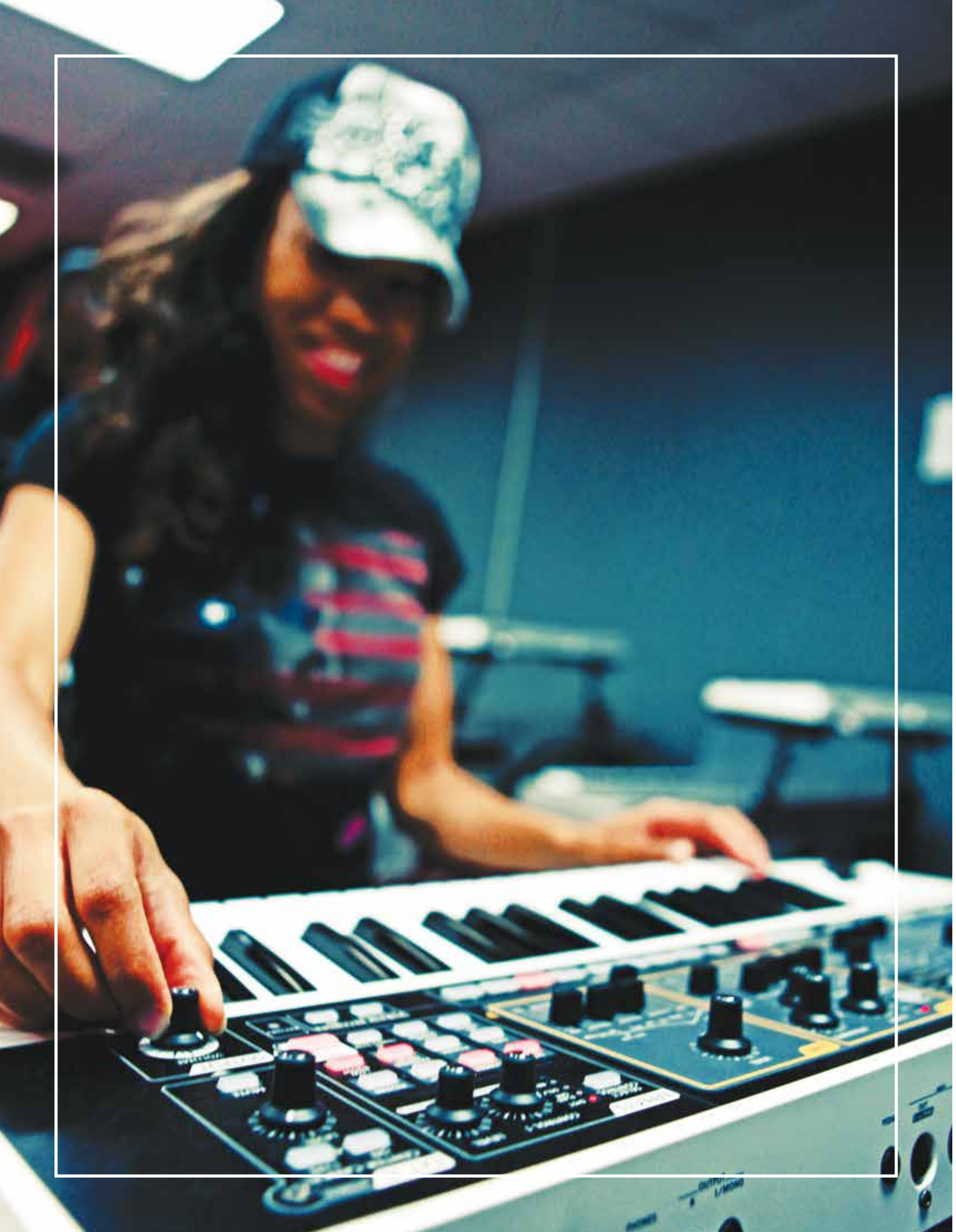
CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-360	Project Recording 1	2
PROF. DEV.		
MUBUS-0202	Media Relations 1	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
TOTAL		7.5

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-403K	Keyboard LPW 403	1
KEYBD-450	Commercial Composition 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-460	Project Recording 2	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
TOTAL		7.5



ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 52 CREDITS	Private Lesson 1-6	12
	Keyboard LPW 013-403	6
	Keyboard Performance 013-023	4
	Keyboard Technique 011-021	4
	Keyboard Reading 012-022	4
	Keyboard Gear Mastery	1
	AUDIO 052-152, Logic 1-2	2
	AUDIO 057-157, Pro Tools 101-110	4
	Synthesis & Sampling	1
	Digital Music 1-3	6
	Commercial Composition 1-2	4
	Producer Project 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 17 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Songwriting 1-2	3
ELECTIVES = 9 CREDITS	Various	10

Associate of Arts in Performance (Keyboard Technology- Production) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both solo and ensemble keyboard performer through advanced studies in technique, reading, ensemble, stylistic appropriateness/ diversity, tone production, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software, digital music, synthesis and sampling, and gear mastery.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio production (performance focus).
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, and in-depth rhythmic studies.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

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

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 1	
CC-013K	Keyboard LPW 013	
KEYBD-013	Keyboard Performance 013	
KEYBD-011	Keyboard Technique 011	
KEYBD-012	Keyboard Reading 012	
AUDIO-052	DAW 1: Logic 1	
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	
CC-011	Harmony & Theory 011	
CC-012	Ear Training 012	
ELECTIVES		
Various	Various	
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	
CC-023K	Keyboard LPW 023	
KEYBD-023	Keyboard Performance 023	
KEYBD-021	Keyboard Technique 021	
KEYBD-022	Keyboard Reading 022	
AUDIO-152	DAW 1: Logic 2	
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	
CC-021	Harmony & Theory 021	
CC-022	Ear Training 022	
ELECTIVES		
Various	Various	
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
KEYBD-024	Keyboard Gear Mastery	1
AUDIO-057	DAW 2: Pro Tools 1	2
KEYBD-140	Digital Music 1	2
KEYBD-150	Synthesis & Sampling	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	3
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
AUDIO-157	DAW 2: Pro Tools 2	2
KEYBD-240	Digital Music 2	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
PROF. DEV		
MUBUS-0202	Media Relations	2
ELECTIVES		
Various	Various	3
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
KEYBD-350	Commercial Composition 1	2
KEYBD-340	Digital Music 3	2
KEYBD-330	Producer Project 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 6	2
CC-403K	Keyboard LPW 403	1
KEYBD-450	Commercial Composition 2	2
KEYBD-430	Producer Project 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

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

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK
90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
KEYBD-PL	Private Lesson 1	2
CC-013K	Keyboard LPW 013	1
KEYBD-011	Keyboard Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-013	Keyboard Performance 013	2
KEYBD-012	Keyboard Reading 012	2
KEYBD-024	Keyboard Gear Mastery	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 2	2
CC-023K	Keyboard LPW 023	1
KEYBD-021	Keyboard Technique 021	2
AUDIO-152	DAW: Logic 1	1
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-023	Keyboard Performance 023	2
KEYBD-022	Keyboard Reading 022	2
AUDIO-052	DAW: Logic 2	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 3	2
CC-103K	Keyboard LPW 103	1
AUDIO-057	Pro Tools 101	2
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-157	Pro Tools 110	2
KEYBD-140	Digital Music 1	2
KEYBD-150	Synthesis and Sampling	1
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK
90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 4	2
CC-203K	Keyboard LPW 203	1
PROF. DEV.		
MUBUS-0202	Media Relations	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-330	Producer Project 1	2
KEYBD-240	Digital Music 1	2
PROF. DEV.		
CC-307	Visual Media 1	1.5
MUSICIANSHIP		
CC-202	Ear Training 202	2
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-303K	Keyboard LPW 303	1
PROF. DEV.		
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-340	Digital Music 2	2
KEYBD-350	Commercial Composition 1	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
CC-407	Visual Media 2	2
TOTAL		7.5

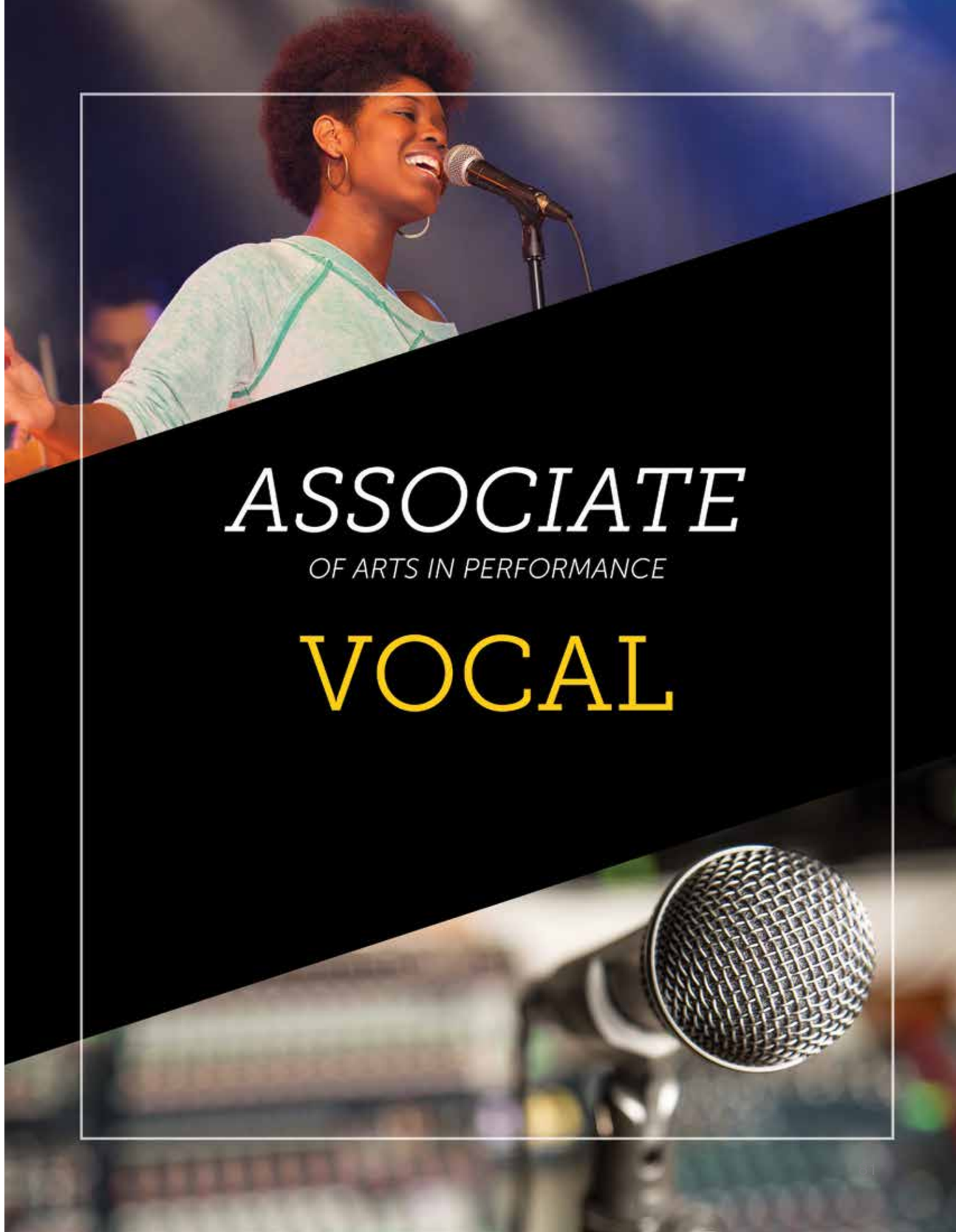
Q11

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-PL	Private Lesson 5	2
CC-403K	Keyboard LPW 403	1
KEYBD-430	Producer Project 2	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
KEYBD-450	Commercial Composition 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
ELECTIVES		
Various	Various	4
TOTAL		7.5

Based on optimal course load of 15 credits per quarter



ASSOCIATE OF ARTS

VOCAL

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

	COURSE	CREDIT
MAJOR AREA = 54 CREDITS	Private Lesson 1-6	12
	Vocal LPW 013-403	6
	Vocal Performance 013-230	8
	Vocal Technique 011-210	8
	Sightsinging 012-220	8
	Styles Survey 1-2	2
	DAW 1-2	2
	Ensemble 1-2	4
	Project Recording: Vocal 1-2	4
PROF. DEVELOPMENT = 11 CREDITS	Applied Entertainment Business 1-2	3
	Media Relations	2
	Visual Media 1-2	4
	Independent Artist Marketing	2
MUSICIANSHIP = 19 CREDITS	Rhythm Reading Workout 1-2	2
	Harmony & Theory 011-201	6
	Ear Training 012-202	6
	Keyboard Proficiency 1-2	2
	Songwriting 1-2	3
ELECTIVES = 6 CREDITS	Various	6

Associate of Arts in Performance (Vocal) Program Learning Outcomes:

1. The student will develop professional performance abilities in contemporary commercial music styles as both a solo and ensemble vocalist through advanced studies in technique, reading, ensemble, stylistic appropriateness/diversity, and live performance workshops/ ensembles.
2. The student will develop professional studio production and technical skills through advanced studies of studio-based recording software.
3. The student will develop skills of professional depth, versatility, and creativity in the areas of composition and studio production with vocal performance as the focal point.
4. The student will cultivate fundamental proficiencies alongside adaptability and inventiveness through the study of traditional and contemporary music theory, ear training, songwriting, in-depth rhythmic studies, and keyboard proficiency.
5. The student will develop basic skills in applied entertainment business concepts, marketing techniques, visual media software, digital branding, and media relations concepts and practices, allowing them to negotiate the professional business side of the music industry.
6. The student will choose options for specialized study in areas such as musical styles, secondary instrument study, popular music history, technology, music business, creative development and composition and analysis; assembling a skill set specific to themselves as artists/musicians.

*Based on optimal course load of 15 credits per quarter

VOCAL

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-013	Vocal Performance 013	2
VOCAL-011	Vocal Technique 011	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
CC-012	Ear Training 012	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-023	Vocal Performance 023	2
VOCAL-021	Vocal Technique 021	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-021	Harmony & Theory 021	1.5
CC-022	Ear Training 022	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-130	Vocal Performance 130	2
VOCAL-110	Vocal Technique 110	2
VOCAL-120	Sightsinging 120	2
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
CC-102	Ear Training 102	1.5
CC-108	Keyboard Proficiency 1	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-230	Vocal Performance 230	2
VOCAL-210	Vocal Technique 210	2
VOCAL-220	Sightsinging 220	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-202	Ear Training 202	1.5
CC-208	Keyboard Proficiency 2	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 5	2
CC-303V	Vocal LPW 303	1
VOCAL-350	Contemporary Vocal Ensemble	2
VOCAL-360	Project Recording: Vocal 1	2
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUBUS-0202	Media Relations	2
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 6	2
CC-403V	Vocal LPW 403	1
VOCAL-450	Advance Contemporary Vocal Ensemble	2
VOCAL-460	Project Recording: Vocal 2	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-407	Visual Media 2	2
MUBUS-0307	Independent Artist Marketing	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

*Based on optimal course load of 15 credits per quarter
** Student's choice of various DAWs

VOCAL
90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Vocal Program is designed for individuals wishing to pursue a certificate in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

Q1

CODE	COURSE	CREDIT
CC-CC	New Student Seminar	0
MAJOR AREA		
VOCAL-PL	Private Lesson 1	2
CC-013V	Vocal LPW 013	1
VOCAL-011	Vocal Technique 011	2
MUSICIANSHIP		
CC-015	Rhythm Reading Workout 1	1
CC-011	Harmony & Theory 011	1.5
TOTAL		7.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-013	Vocal Performance 013	2
VOCAL-012	Sightsinging 012	2
VOCAL-014	Styles Survey 1	1
MUSICIANSHIP		
CC-025	Rhythm Reading Workout 2	1
CC-012	Ear Training 012	1.5
TOTAL		7.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 2	2
CC-023V	Vocal LPW 023	1
VOCAL-021	Vocal Technique 021	2
MUSICIANSHIP		
CC-021	Harmony & Theory 021	1.5
CC-108	Keyboard Proficiency 1	1
TOTAL		7.5

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-023	Vocal Performance 023	2
VOCAL-022	Sightsinging 022	2
VOCAL-024	Styles Survey 2	1
AUDIO-056	DAW 1	1
MUSICIANSHIP		
CC-022	Ear Training 022	1.5
TOTAL		7.5

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 3	2
CC-103V	Vocal LPW 103	1
VOCAL-110	Vocal Technique 110	2
AUDIO-156	DAW 2	1
MUSICIANSHIP		
CC-101	Harmony & Theory 101	1.5
TOTAL		7.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-130	Vocal Performance 130	2
VOCAL-120	Sightsinging 120	2
MUSICIANSHIP		
CC-102	Ear Training 102	1.5
VOCAL-031E	Digital Notation & Arranging	1
ELECTIVES		
Various	Various	1
TOTAL		7.5

*** Student's choice of various DAWs*

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ASSOCIATE OF ARTS

VOCAL
90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

Q7

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 4	2
CC-203V	Vocal LPW 203	1
VOCAL-210	Vocal Technique 210	2
MUSICIANSHIP		
CC-201	Harmony & Theory 201	1.5
CC-208	Keyboard Proficiency 2	1
TOTAL		7.5

Q8

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-230	Vocal Performance 230	2
VOCAL-220	Sightsinging 220	2
VOCAL-360	Project Recording 1	2
MUSICIANSHIP		
CC-202	Ear Training 202	1.5
TOTAL		7.5

Q9

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 5	2
CC-303V	Vocal LPW 303	1
VOCAL-460	Project Recording 2	2
PROF. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		7.5

Q10

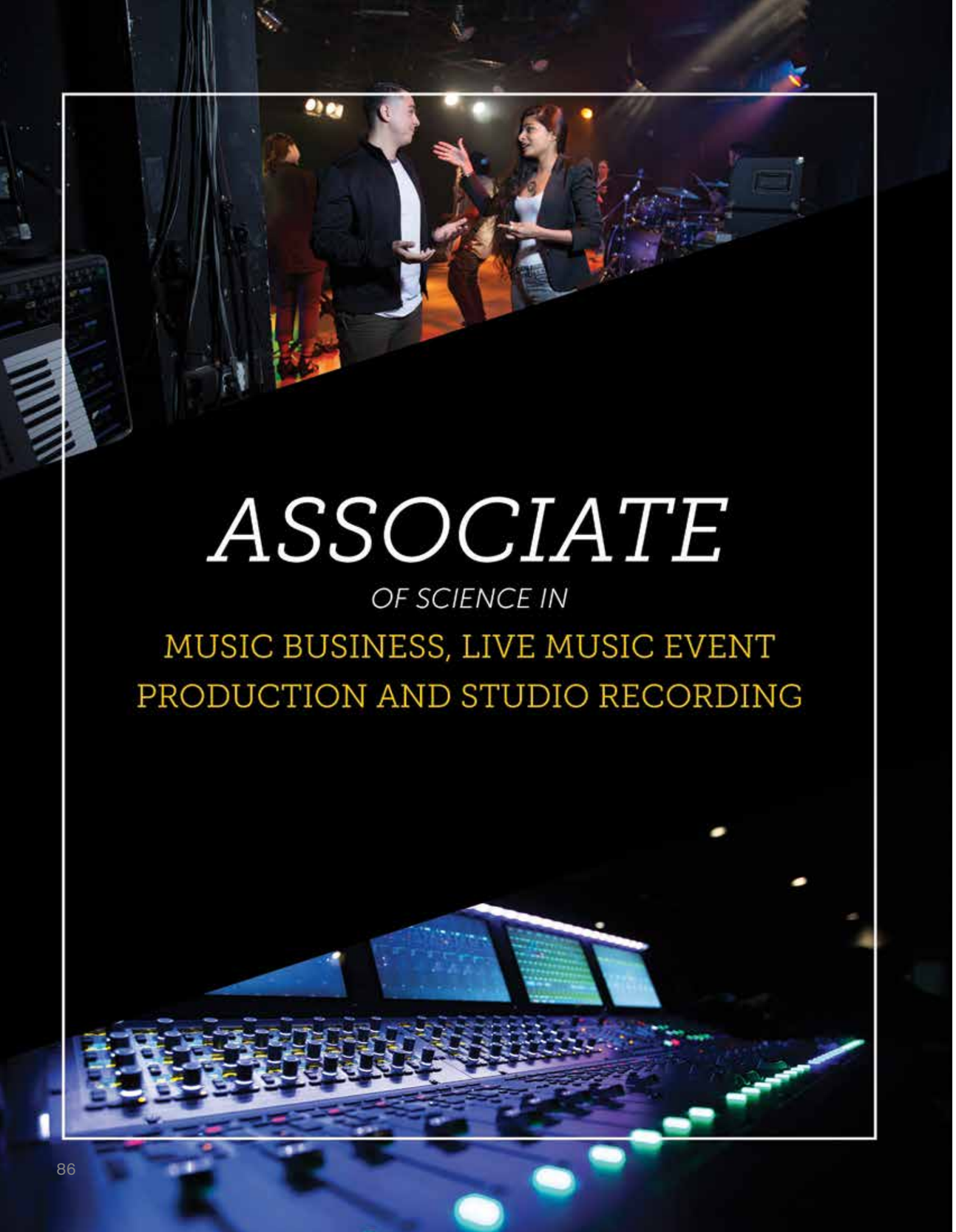
CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-350	Vocal Ensemble 1	2
PROF. DEV.		
MUBUS-0460	Applied Entertainment Business 2	1.5
CC-307	Visual Media 1	2
MUSICIANSHIP		
SONG-101	Songwriting 1	1.5
TOTAL		7

Q11

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-PL	Private Lesson 6	2
CC-403V	Vocal LPW 403	1
PROF. DEV.		
MUBUS-0202	Media Relations 1	2
MUBUS-0307	Independent Artist Marketing	2
TOTAL		7

Q12

CODE	COURSE	CREDIT
MAJOR AREA		
VOCAL-450	Vocal Ensemble 2	2
PROF. DEV.		
CC-407	Visual Media 2	2
MUSICIANSHIP		
CC-406	Songwriting 2	1.5
ELECTIVES		
Various	Various	2
TOTAL		7.5



ASSOCIATE OF SCIENCE

MUSIC BUSINESS

90 CREDITS / 6 QUARTERS

REQUIRED TO COMPLETE THIS ASSOCIATE OF SCIENCE DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64.5 CREDITS	Music Industry History 1-2	4
	Music Business Law & Contracts 1-3	5
	Music Publishing & Licensing 1-4	8
	Music Industry 1-4	1-2
	Computer Tech Music Business Applications 1-2	1
	Music Business Accounting & Finance 1-2	3
	Personal Management & the Artist's Team	3
	Artist Development: Skills for the Creative Env.	1
	Music Business Marketing & Social Media 1-5	1.5
	Music Industry Internship 1-2	10
	Personal Entrepreneurship 1-2	6
	Publishing/A&R Practicum	4
	Booking & Management Practicum	4
PROF. DEVELOPMENT = 10.5 CREDITS	Management & Business Skills 1-4 (includes Business Writing, Networking, Public Speaking and Leadership)	6.5
	Visual Media 1-2	4
SUPPORTIVE MUSIC = 9 CREDITS	Musicianship for Business Professionals	1
	Song Structure & Content	2
	Songs, Recording & Production: A&R Analysis	2
	Production Music for Visual Media: Critical Listening 1-2	4
ELECTIVES = 6 CREDITS	Various	6

Associate of Science in Music Business Program Learning Outcomes:

1. Define and articulate more comprehensively and with added global perspective the current music industry landscape including how the more specific business areas function and are interconnected to drive the industry as a whole.
2. Describe, apply and demonstrate the essential skills of primary music business career paths and roles across main industry areas such as personal management/artist management, music publishing and licensing, record label operations including A&R (Artists & Repertoire), music marketing, music distribution, and booking and touring.
3. Employ industry-specific practical knowledge gained from application-oriented projects and hands-on technology training, and integrate direct business experience through music business internships.
4. Recall and implement prevailing business practices and strategies applicable to major established music companies as well as the independent sectors of the industry.
5. Relate and integrate additional valuable business insight gained from networking with successful music industry professionals.
6. Apply and demonstrate a more developed and expanded range of transferable business skills, such as those in leadership, team building, effective communication and expanding a professional network, with an emphasis on applications within the music industry, as well as identify resources to carry out music business research.
7. Determine particular professional music industry career paths, suited to acquired skills, knowledge and personal strengths, to then identify and secure appropriate business opportunities as well as job opportunities at entry level or beyond, or for further professional advancement and specialization.
8. Appropriately analyze and adapt the acquired knowledge and skills to individual and specific industry situations that will be encountered in a professional career.
9. Analyze and adapt to new developments and trends in the contemporary music industry utilizing broadened historical perspective and context.
10. Fully apply and demonstrate the above-referenced knowledge and skills as a self-managed independent/performing artist.
11. As for being an entrepreneur, define, articulate and implement the practical and legal aspects/steps of forming a business, develop skills to operate and manage the day-to-day functions of a music-related company, and overall business planning.
12. Demonstrate practical skills related to goal-setting, task allocation, research and analysis techniques, measurement and results analysis, problem solving, and time management.
13. More effectively evaluate musical talent and music product as prospects from an independent business/company standpoint, considering both business and artistic/creative goals.
14. Demonstrate basic musical knowledge as well as critical/analytical skills sufficient for a certain level of professional music evaluation from a creative standpoint and effective communication with artists and other creative professionals such as songwriters, producers, musicians and audio engineers.
15. Wholly utilize the in-depth knowledge, experience and practical skills acquired, to perform the full scope of assessing, acquiring, developing, marketing, promoting and launching a new artist or music project.

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

This program is new.
The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.

ASSOCIATE OF SCIENCE

MUSIC BUSINESS

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-110	Music Industry History 1	2
MUBUS-120	Music Business Law & Contracts 1	2
MUBUS-130	Music Publishing & Licensing 1	2
MUBUS-140	Music Industry 1	2
MUBUS-150	Computer Tech Music Business Applications 1	1.5
MUBUS-170	Personal Management & The Artist's Team	1
MUBUS-180	Music Business Marketing & Social Media 1	2
PRO. DEV.		
MUBUS-190	Management & Business Skills 1	1.5
ELECTIVES		
Various	Various	1
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-210	Music Industry History 2	2
MUBUS-220	Music Business Law & Contracts 2	2
MUBUS-230	Music Publishing & Licensing 2	2
MUBUS-240	Music Industry 2	2
MUBUS-250	Music Business Accounting & Finance 1	1.5
MUBUS-280	Music Business Marketing & Social Media 2	2
PRO. DEV.		
MUBUS-290	Management & Business Skills 2	1.5
SUP. MUSIC		
MUBUS-260	Musicianship for Business Prof.	1
ELECTIVES		
Various	Various	1
TOTAL		15

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-320	Music Business Law & Contracts 3	1
MUBUS-330	Music Publishing & Licensing 3	2
MUBUS-340	Music Industry 3A	2
MUBUS-341	Music Industry 3B	1
MUBUS-342	Music Industry 3C	1
MUBUS-350	Music Business Accounting & Finance 2	1.5
MUBUS-380	Music Business Marketing & Social Media 3	2
PRO. DEV.		
MUBUS-390	Management & Business Skills 3	1.5
SUP. MUSIC		
MUBUS-360	Song Structure & Content	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-430	Music Publishing & Licensing 4	2
MUBUS-440	Music Industry 4A	2
MUBUS-441	Music Industry 4B	1
MUBUS-450	Computer Tech Music Business Applications 2	1.5
MUBUS-470	Artist Development: Skills for the Creative Environment	1.5
MUBUS-480	Music Business Marketing & Social Media 4	2
PRO. DEV.		
MUBUS-490	Management & Business Skills 4	2
SUP. MUSIC		
MUBUS-460	Songs, Recording & Production: A&R Analysis	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-580	Music Business Marketing & Social Media 5	2
MUBUS-540	Music Industry Internship 1	2
MUBUS-550	Personal Entrepreneurship 1	2
MUBUS-570	Publishing/A&R Practicum	4
PRO. DEV.		
CC-307	Visual Media 1	2
SUP. MUSIC		
MUBUS-560	Production Music for Visual Media 1	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
MUBUS-640	Music Industry Internship 2	4
MUBUS-650	Personal Entrepreneurship 2	2
MUBUS-670	Booking & Mgmt. Practicum	4
PRO. DEV.		
CC-407	Visual Media 2	2
SUP. MUSIC		
MUBUS-660	Production Music for Visual Media 2	2
ELECTIVES		
Various	Various	1
TOTAL		15

*Based on optimal course load of 15 credits per quarter

ASSOCIATE OF SCIENCE

ASSOCIATE OF SCIENCE IN LIVE MUSIC EVENT PRODUCTION

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-107	Mac Basics	1
AUDIO-101	Recording Techniques 1	1
AUDIO-108	Recording Theory	1
AUDIO-057	Pro Tools 101	2
AUDIO-151	Electronics	2
AUDIO-180	Console Operation 1: Yamaha MCL	2
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
DJ-105	History of Recorded Popular Music 1	1
AUDIO-105	Critical Listening	2
AUDIO-051	Music Production	1
TOTAL		14.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-157	Pro Tools 110	2
AUDIO-280	Console Operation 2: Avid SC48	2
AUDIO-208	Analog and Digital Signal Processing	2
AUDIO-210	Safety & Rigging	1
AUDIO-225	Live Sound Essentials 1-2	2
AUDIO-235	Stage Technician 1-2	2
PRO. DEV.		
MUBUS-046	Applied Entertainment Business 2	1.5
MUSICIANSHIP		
AUDIO-106	Musicianship for Audio Engineers	1
MUBUS-110	Music Industry History 1-2	2
TOTAL		15.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-380	Console Operation 3: Yamaha CL5	2
AUDIO-325	Live Sound Essentials 1-2	2
AUDIO-335	Stage Technician 1-2	2
AUDIO-345	Monitor Engineering 1-2	2
AUDIO-355	Live Mixing, Recording & Playback 1-2	2
PRO. DEV.		
MUBUS-120	Music Business Law and Contracts	2
MUSICIANSHIP		2
MUBUS-210	Music Industry History 1-2	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-480	Console Operation 4: Avid S6L	2
AUDIO-445	Monitor Engineering 1-2	2
AUDIO-455	Live Mixing, Recording & Playback 1-2	2
AUDIO-410	Lighting	2
AUDIO-415	Event Production & Tour Management 1-2	
AUDIO-425	Musical Event Systems & Components 1-2	1
MUSICIANSHIP		
MUBUS-360	Song Structure and Content	2
ELECTIVES		
Various	Various	2
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-515	Event Production & Tour Management 1-2	2
AUDIO-525	Musical Event Systems & Components 1-2	1
AUDIO-560	Repair, Maintenance & Troubleshooting	2
AUDIO-535	Audio/Visual, Wireless & Broadcasting 1-2	1.5
AUDIO-570	Final Project 1-2	3
PRO. DEV.		
MUBUS-206	Networking Strategies	1
MUSICIANSHIP		
CC-0307	Visual Media 1-2	2
ELECTIVES		
Various	Various	2
TOTAL		14.5

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-635	Audio/Visual, Wireless & Broadcasting 1-2	1.5
AUDIO-615	Staging	2
AUDIO-625	Electrical Implementation	2
AUDIO-670	Final Project 1-2	3
PRO. DEV.		
CC-407	Visual Media 1-2	2
MUBUS-308	Operating a Music Business	2
ELECTIVES		
Various	Various	3
TOTAL		15.5

Associate of Science in Live Music Event Production Program Learning Outcomes:

1. Demonstrate the ability to operate modern analog and digital audio systems using industry-standard live production techniques and equipment for sound reinforcement & live recording/playback, lighting, and live video recording/playback.
2. Demonstrate basic knowledge of audio engineering concepts in theory and in practice, including the principles of computer basics, signal flow, and signal processing.
3. Demonstrate proficiency in frequency recognition and other critical listening skills.
4. Demonstrate basic musicianship skills and practical knowledge of Western music theory, methods and fundamentals associated with the creation and production of contemporary, popular music.
5. Articulate a fundamental understanding of staging shows and events.
6. Articulate a fundamental understanding of basic audio electronics and electrical concepts & implementation, including basic troubleshooting and repair in the field.
7. Articulate a basic understanding of common business practices related to live music production and live events.

*Based on optimal course load of 15 credits per quarter

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ASSOCIATE

ASSOCIATE OF SCIENCE

ASSOCIATE OF SCIENCE IN STUDIO RECORDING

Q1

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-107	Mac Basics	1
AUDIO-101	Recording Techniques 1	1
AUDIO-108	Recording Theory	1
AUDIO-057	Pro Tools 101	2
AUDIO-102	Console Operation 1: Neve with Practical Recording	2
AUDIO-151	Electronics	2
PRO. DEV.		
MUBUS-0360	Applied Entertainment Business 1	1.5
MUSICIANSHIP		
DJ-105	History of Recorded Popular Music 1	1
AUDIO-105	Critical Listening	2
AUDIO-051	Music Production	1
TOTAL		14.5

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-157	Pro Tools 110	2
AUDIO-209	Console Operation 2: API with Practical Recording	2
AUDIO-207	Intro to Post	1
AUDIO-206	Intro to Live Sound	2
AUDIO-204	Mixing Essentials 1-3	2
AUDIO-208	Analog and Digital Signal Processing	2
PRO. DEV.		
MUBUS-046	Applied Entertainment Business 2	1.5
MUSICIANSHIP		
AUDIO-106	Musicianship for Audio Engineers	1
MUBUS-110	Music Industry History 1-2	2
TOTAL		15.5

Q3

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-201	Recording Techniques 1-2	1
AUDIO-360	Interactive Audio & Emerging Technologies	2
AUDIO-340	Mixing Essentials 1-3	2
AUDIO-257	Pro Tools 201-210	2
AUDIO-330	Console Operation 3: SSL with Practical Recording	1
AUDIO-350	Advanced Analog and Digital Audio Principles 1-2	2
AUDIO-320	Advanced Digital Signal Processing	1
PRO. DEV.		
MUBUS-120	Music Business Law and Contracts	2
MUSICIANSHIP		
MUBUS-210	Music Industry History 1-2	2
TOTAL		15

Q4

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-440	Mixing Essentials 1-3	2
AUDIO-357	Pro Tools 201-210	2
AUDIO-430	Console Operation 4: Euphonix with Practical Recording	2
AUDIO-450	Advanced Analog and Digital Audio Principles 1-2	2
AUDIO-460	Music Mastering	1
AUDIO-470	Systems Integration & File Management	2
MUSICIANSHIP		
MUBUS-360	Song Structure and Content	2
ELECTIVES		
Various	Various	2
TOTAL		15

Q5

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-510	Broadcast Media 1-2	1
AUDIO-520	Advanced Recording & Production 1-2	2
AUDIO-530	Live to 2 Track Studio Recording	2
AUDIO-540	Recording Studio Etiquette	1
AUDIO-550	Final Project 1-2	3
PRO. DEV.		
MUBUS-206	Networking Strategies	1
MUSICIANSHIP		
CC-0307	Visual Media 1-2	2
ELECTIVES		
Various	Various	3
TOTAL		15

Q6

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-610	Broadcast Media 1-2	1
AUDIO-620	Advanced Recording & Production 1-2	2
AUDIO-660	Studio Technology	2
AUDIO-650	Final Project 1-2	3
PRO. DEV.		
CC-407	Visual Media 1-2	2
MUBUS-308	Operating a Music Business	2
ELECTIVES		
Various	Various	3
TOTAL		15

Associate of Science in Studio Recording Program Learning Outcomes:

1. Demonstrate the ability to operate modern analog and digital audio systems using industry-standard production techniques and equipment.
2. Demonstrate basic knowledge of audio engineering concepts in theory and in practice, including the principles of computer basics, signal flow, and signal processing.
3. Demonstrate proficiency in frequency recognition and other critical listening skills.
4. Articulate a basic understanding of common business practices related to music and professional efforts in the entertainment industry.
5. Demonstrate basic musicianship skills and practical knowledge of Western music theory, methods and fundamentals associated with the creation and production of contemporary, popular music.
6. Articulate a fundamental understanding of common audio post-production and live sound technologies and practices.
7. Articulate a fundamental understanding of basic audio electronics and theory, including soldering techniques related to professional audio equipment.

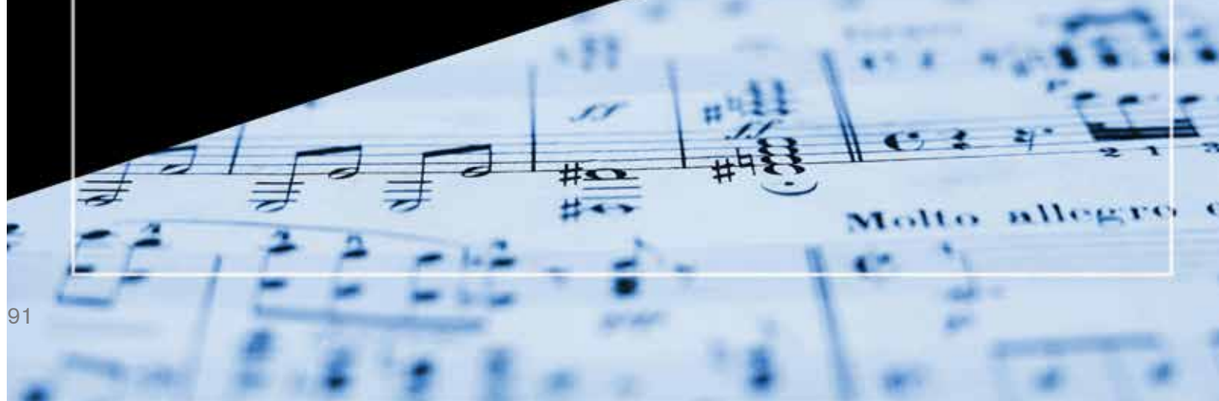
**Based on optimal course load of 15 credits per quarter*

BM

BACHELOR
OF MUSIC IN PERFORMANCE

BACHELOR
OF MUSIC IN COMPOSITION

BACHELOR
OF MUSIC IN SONGWRITING & PRODUCTION



BACHELOR

BACHELOR OF MUSIC OVERVIEW

12 QTRS IN COMPOSITION, PERFORMANCE* OR SONGWRITING & PRODUCTION

MI's Bachelor of Music Degree offers several options for students who want to gain an in-depth mastery of Harmony, Theory and Ear Training as well as comprehensive courses in music history, music production software, producing, and business relations. Bachelor Degrees are available in either Composition, Performance or Songwriting & Production with the goal of preparing graduates to become professional artists in the contemporary music and entertainment industry.

Bachelor of Music in Composition (Scoring for Visual Media)
The goal of this degree program is to provide a complete educational foundation that prepares students for careers as soundtrack composers, arrangers, orchestrators, editors and copyists for film, TV, animation and video games. Specific objectives include a comprehensive education in Music Composition; professional training in digital music creation tools; contemporary arranging and orchestration; a foundation in theory, ear training, music history and music styles; a general education to develop critical thinking skills and perspective with regard to music's place in contemporary culture; and preparation for further studies at the graduate level.

Bachelor of Music in Performance (Contemporary Styles)
This unique degree program combines contemporary music performance training with the rigorous study of traditional disciplines including sight-reading, music history, arranging, conducting, recording and more. Students attain expertise in one of five major instruments: Bass, Drums, Guitar, Keyboard or Vocal. The comprehensive program instructs students to demonstrate stylistic depth, creative maturity and professional competence in preparation for careers in today's music industries.

Minor in Audio Production
Additional recording courses cover technology and techniques including Acoustics, Console Operation, Pro Tools, Mixing and Mastering, and more.

Minor in Entertainment Industry Studies
Concentrated courses in Music Publishing, Music Law, Record Companies, Management, Marketing and more.

Bachelor of Music in Songwriting & Production
The Bachelor of Songwriting & Production degree program is designed to prepare students for careers as songwriters in today's modern music industry. Graduates of this program will be able to write and produce their own music, while also gaining the skills to write music for other artists or for TV, film and commercial placement. Curriculum includes classes in Songwriting, Lyric Writing, Contemporary Arranging, Studio Production, Ensemble, Logic, Pro Tools, Ear Training, and more.

*See General Education Transfer Credits for required credit distribution on page 178. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 224.

Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs

THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

BACHELOR OF MUSIC IN COMPOSITION

(SCORING FOR VISUAL MEDIA)

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 65 CREDITS	Private Lesson 1-12	24
	Scoring 1-10	20
	Contemporary Arranging 1-6	12
	Orchestration 1-2	4
	Counterpoint	1
	Sophomore Project	2
	Senior Project	2
SUPPORTIVE MUSIC = 45 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Keyboard Proficiency 1-5	5
	Pro reading Ensemble 1-2	2
	Music History 1-4	8
	History of Scoring	1
	Contemporary Vanguards	1
	Directing and Conducting 1-2	4
	DAW Option 1: Reason 1-2	1
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Mechanics of Score Production 1-2	4
	Composers Ensemble 1-2	2
	Business of Composing 1-2	2
	Composers Collaborative	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 5 CREDITS	Various	5

Bachelor of Music in Composition (Scoring for Visual Media) Program Learning Outcomes:

1. Compose, orchestrate, and arrange music for film, television and video games in various musical genres with technical proficiency, artistry and creativity.
2. Develop specialized compositional techniques that demonstrate flexibility and versatility in collaboration with creative media professionals.
3. Demonstrate substantive knowledge within supportive areas including music history, harmony and music theory (traditional and contemporary), arranging, conducting, ear-training, keyboard proficiency, score reading & analysis, music editing, music business, and collaborative composition.
4. Demonstrate technological proficiency within the areas of music notation, Digital Audio Workstations, and mockup preparation.
5. Effectively communicate, orally and in writing (English), with directors, other composers, orchestrators, performers, and editors while demonstrating fluency in music literature, comprehension of music's cultural significance, the creative process, and business practices.
6. Exhibit personal and artistic growth and leadership skills as a team-oriented composer, along with the ability to further develop an organizational foundation for well-rounded self-study.

**Student's choice of DAW*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR

BACHELOR OF MUSIC IN COMPOSITION

(SCORING FOR VISUAL MEDIA)

QUARTER/CREDIT BREAKD0WN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2				
				2	2	2	2	2			2
								2	2		
						1					
					2						
											2
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1	1	1	1	1							
					1	1					
2	2	2	2								
								1			
									1		
							2	2			
1	1										
1	1										
1											
1	1										
		2	2								
				2					2		
							1		1		
										1	1
										1	
2	2	0	2	2	2	5	4	3	5	10	8
0	1	2	0	0	0	0	0	1	0	1	0

**See General Education Transfer Agreement for required credit distribution on page 166. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 123.*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES)

Master of Music in Performance (Contemporary Styles) Program Learning Outcomes:

Upon completion of a Bachelor of Music in Performance Degree from Musicians Institute, students will be able to:

1. Perform music of various contemporary genres, including Jazz, Rock & Roll, Rhythm & Blues/Funk, Latin and Pop, while exhibiting stylistic authenticity, technical accuracy, improvisational aptitude and creativity.
2. Develop specialized technical, reading and performing abilities as they pertain to the aforementioned styles within the specified area of instrumental concentration.
3. Demonstrate substantive knowledge within supportive areas including music history, theory and composition (traditional and contemporary), arranging, conducting (traditional and contemporary), ear-training, keyboard proficiency, and instrumental instruction.
4. Demonstrate technological proficiency within the areas of music notation, recording, performance, and business.
5. Effectively communicate, orally and in writing (English), with regard to specific musical works, composers, performers, music's role in shaping world culture, the creative process of artists in general, music education and business practices.
6. Exhibit personal and artistic growth and leadership skills as a team-oriented performer of contemporary musical styles along with the ability to further develop an organizational foundation for well-rounded self-study.

The Bachelor of Music in Performance Program Learning Outcomes are developed through a combination of requirements common to traditional undergraduate music degrees including Private Lessons; Performance Ensemble; Music Theory; Music History; Music Education; Keyboard Proficiency; Ear-Training; Conducting; and Arranging, and subsequently combined with Musicians Institute's contemporary emphasis on Recording Technology; Sibelius Music Notation; Improvisation; Music Business and Entrepreneurship. Conventional disciplines along with present-day applications are unified to form a curriculum that emphasizes personal creativity, synthesis of skills leading to artistic identity, depth and versatility, and comprehensive assimilation of technique and knowledge through regularly occurring live performance, studio recording and scholarly research.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **BASS**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-8	4
	Technique 110-410	8
	Reading 120-420	8
	Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 63 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	DAW Option 1: Reason 1-2	2
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **BASS**

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1						
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1	1										
1	1										
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
		1	1	1				2.5	1.5		1

BACHELOR

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **DRUMS**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-8	4
	Technique 110-410	8
	Reading 120-420	8
	Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 63 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	DAW Option 1: Reason 1-2	2
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **DRUMS**

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1						
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1	1										
1	1										
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
		1	1	1				2.5	1.5		1

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **GUITAR**

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-8	4
	Technique 110-410	8
	Reading 120-420	8
	Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 63 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	DAW Option 1: Reason 1-2	2
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE

(CONTEMPORARY STYLES) **GUITAR**

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1						
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1	1										
1	1										
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
		1	1	1				2.5	1.5		1

BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) **KEYBOARD**

180 CREDITS / 12 QUARTERS
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 64 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-8	4
	Technique 110-410	8
	Reading 120-420	8
	Performance 130-230	4
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 62 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	DAW Option 1: Reason 1-2	2
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 8 CREDITS	Various	8

***Student's choice of DAW*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) **KEYBOARD**

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1						
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1	1										
1	1										
1											
		1	1								
					2	2					
								1.5	1.5		
										1	
		1	1			4	4	5.5	9	10	10
	1	1	1	2				3	1.5		1

BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) **VOCAL**

180 CREDITS / 12 QUARTERS
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 66 CREDITS	Private Lesson 1-12	24
	Bachelor Ensemble 1-4, 5-12	12
	Performance 1-8	2
	Sightsinging 120-220	4
	Vocal Creativity 320-420	4
	Vocal Tech 011,021,110,210	8
	Vocal Performance 130-430	8
	Sophomore Jury Prep / Sophomore Jury	2
	Senior Jury Prep / Senior Jury	2
SUPPORTIVE MUSIC = 63 CREDITS	Harmony & Theory 101-801	15
	Ear Training 102-602	11
	Styles Survey	1
	Music History 1-4	8
	Contemporary Arranging 1-5	10
	Directing and Conducting	2
	DAW Option 1: Reason 1-2	2
	DAW Option 2: Ableton Live 1-2	2
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
	Keyboard Proficiency 1-3	3
	Applied Entertainment Business 1-2	3
	Contemporary Music Instruction	1
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 6 CREDITS	Various	6

***Student's choice of DAW*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

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

BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) **VOCAL**

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1
		1	1	1	1						
2	2	2	2								
2	2	2	2								
2	2										
				1	1						
										1	1
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1											
				2	2	2	2				
				2	2	2	2	2			
							2				
1	1										
1	1										
1											
		1	1								
					2	2					
		1	1	1							
								1.5	1.5		
										1	
	2					4	4	6	9	10	10
					1			2.5	1.5		1

180 CREDITS / 12 QUARTERS

REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

	COURSE	CREDIT
MAJOR AREA = 63 CREDITS	Private Lesson 1-12	24
	Songwriting 1-6	11
	Compositional Style and Analysis 1-2	4
	Lyric Writing 1-2	4
	Contemporary Arranging 1-5	10
	Vocal Technique for Songwriters	1
	Guitar Harmony for Songwriters	1
	Vocal Arranging 1-2	4
	Sophomore Recital	2
	Senior Portfolio Project	2
SUPPORTIVE MUSIC = 33 CREDITS	Keyboard Harmony for Songwriting 1-2	4
	Vocal Production and Collaboration 1-2	4
	Music History 1-4	8
	Musical Directing/Conducting	2
	Secondary Applied Lessons	2
	Business of Composing 1-2	2
	Production Music for Visual Media 1-2	4
	Sibelius Notation	1
	Logic 1-2	2
	ProTools 101-110	4
MUSICIANSHIP = 33 CREDITS	Harmony & Theory 1-8	15
	Ear Training 1-6	11
	Keyboard Proficiency 1-3	3
	Composers Ensemble 1-2	4
GENERAL ED* = 45 CREDITS	Various	45
ELECTIVES = 6 CREDITS	Various	6

Bachelor of Music in Songwriting and Production Program Learning Outcomes:

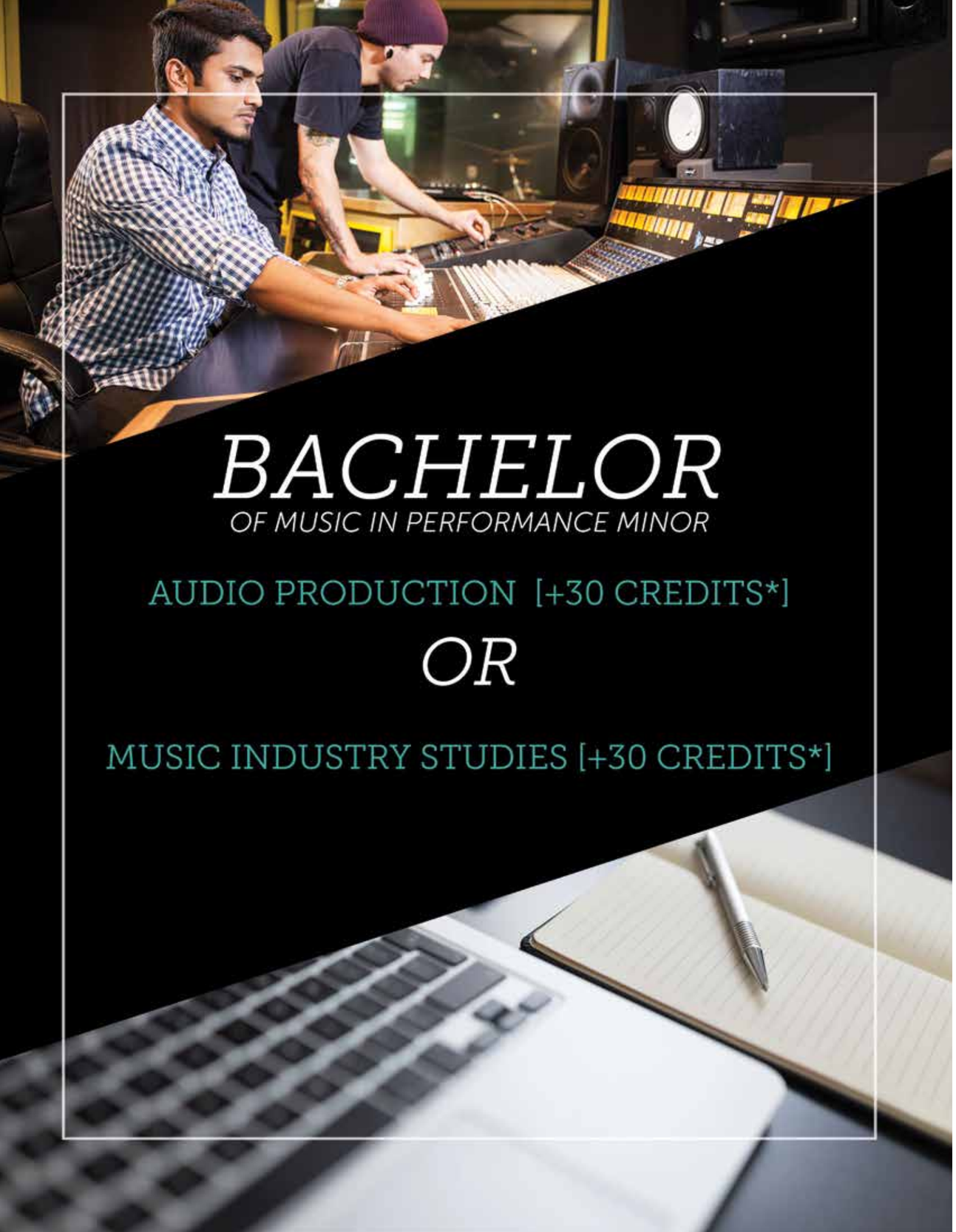
1. Compose and arrange within various genres of contemporary music including: Pop, Rock & Roll, Rhythm & Blues/Funk, Latin, Jazz, and Country while exhibiting stylistic authenticity, lyric-writing ability and originality.
2. Demonstrate comprehensive technical, reading and performing abilities as they pertain to the aforementioned styles within the specified area of instrumental concentration.
3. Demonstrate proper application of audio production techniques including: microphone placement, live tracking, audio-editing, mixing and mastering along with showcasing leadership skills as applied to problem solving within a recording studio environment.
4. Demonstrate substantive knowledge within supportive areas including: music history, theory and composition (traditional and contemporary), arranging, conducting (traditional and contemporary), ear-training, keyboard and guitar proficiency.
5. Demonstrate technological proficiency within the areas of music notation, recording, performance and music business.
6. Exhibit personal and artistic growth and leadership skills as a team-oriented songwriter and producer of contemporary musical styles along with the ability to further develop an organizational foundation for well-rounded self-study.

**See General Education Transfer Agreement for required credit distribution on page 166. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 123.*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC
SONGWRITING & PRODUCTION

QUARTER/CREDIT BREAKDOWN

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
2	2	2	2	2	2	2	2	2	2	2	2
1.5	1.5	2	2	2	2						
							2	2			
2	2										
				2	2	2	2	2			
		1									
			1								
									2	2	
						2					
											2
			2	2							
									2	2	
							2	2	2	2	
						2					
					2						
								1	1		
										2	2
1											
1	1										
				2	2						
1.5	1.5	2	2	2	2	2	2				
1.5	1.5	2	2	2	2						
1	1	1									
					2	2					
3	3	5	4	3	1	3	3	4	3	5	8
	2								3		1



BACHELOR OF MUSIC IN PERFORMANCE

MINOR

AUDIO PRODUCTION [+30 CREDITS*]

Q13

CODE	COURSE	CREDIT
MINOR AREA		
AUDIO-101	Recording Techniques	1
AUDIO-102	Console Operation 1: Neve	2
AUDIO-109	Console Operation 1: API	2
AUDIO-104	The Business of Audio	1
AUDIO-105	Critical Listening	2
AUDIO-108	Recording Theory	1
AUDIO-107	Mac Basics and Gear Set-Up	1
AUDIO-108	Recording Theory	1
AUDIO-203	Pro Tools 201 & 210M	4
TOTAL		15

Q14

CODE	COURSE	CREDIT
MINOR AREA		
AUDIO-202	Console Operation 2: SSL Duality	2
AUDIO-204	Mixing Essentials	3
AUDIO-206	Intro to Live Sound	1
AUDIO-207	Intro to Post Production	1
AUDIO-208	Signal Processing	2
ELECTIVES		
Various	Various	6
TOTAL		15

Starting in the Spring 2019 quarter, which begins April 8th, 2019, the Certificate in Audio Engineering will have the following program table. Please note, this table is for first-time, certificate in audio engineer students, beginning their first quarter in Spring 2019. All students previously enrolled before Winter 2019 will have no changes to their program requirements:

Q1

CODE	COURSE	CREDIT
MAJOR AREA		1
AUDIO-101	Recording Techniques I	2
AUDIO-102	Console Operation 1: Neve with Practical Recording	2
AUDIO-057	Pro Tools 101	1
AUDIO-104	The Business of Audio	2
AUDIO-105	Critical Listening	1
AUDIO-107	Mac Basics	1
AUDIO-108	Recording Theory	2
AUDIO-151	Electronics	1
AUDIO-106	Musicianship for Audio Engineers	1
AUDIO-051	Music Production	1
AUDIO-140	Recording Studio Etiquette	
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
AUDIO-201	Recording Techniques 2	1
AUDIO-209	Console Operation 2: API with Practical Recording	2
AUDIO-157	ProTools 110	2
AUDIO-204	Mixing Essentials I	3
AUDIO-206	Intro to Live Sound	1
AUDIO-207	Intro to Post Production	1
AUDIO-215	Vocal Production	1
ADIO-208	Analog and Digital Signal Processing	2
ELECTIVES		
Various	Various	2
TOTAL		15

MUSIC INDUSTRY STUDIES [+30 CREDITS*]

Q13

CODE	COURSE	CREDIT
MINOR AREA		
MUBUS-101	Music Law 1	2
MUBUS-102	Computers in Business	1
MUBUS-103	Record Labels	2
MUBUS-104	Your Music Business Career	2
MUBUS-105	Agents & Bookings	1
MUBUS-106	Digital Marketing	2
MUBUS-107	Music Publishing	2
MUBUS-108	Personal Management	2
ELECTIVES		
Various	Various	1
TOTAL		15

Q14

CODE	COURSE	CREDIT
MINOR AREA		
MUBUS-201	Music Law 2	2
MUBUS-202	Media Relations	2
MUBUS-203	Music Distribution	1
MUBUS-204	Concert & Tour Production	2
MUBUS-205	Music Industry Internship	4
MUBUS-206	Networking Strategies	1
MUBUS-207	Music Licensing & Supervision	2
ELECTIVES		
Various	Various	1
TOTAL		15

**See General Education Transfer Credits for required credit distribution on page 178. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 224.*
Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

MM

MASTER

OF MUSIC IN PERFORMANCE

MASTER OF MUSIC OVERVIEW

4 QTRS IN PERFORMANCE

A collaboration between nationally recognized academic instructors and leading industry professionals, this unique one-year graduate degree program is designed to prepare students for successfully navigating the ever-changing landscape of today's music industry while simultaneously assisting with the development of artistic identity as a performer. The Master of Music (M.M.) from Musicians Institute combines advanced performance training with additional study in both traditional and contemporary disciplines such as music history, theory, education, research skills, recording technology, production, business relations and online brand management. Students further their performance expertise in one of five major instruments: Vocals, Keyboard, Guitar, Electric Bass or Drums. Successful completion of both a written thesis and graduate recital are required of all candidates pursuing a M.M. in Performance from Musicians Institute. Whenever possible, visiting artists are invited into the classroom to participate in the group discussion and professional critique that serves as the intellectual foundation of the graduate program.

ENTRANCE REQUIREMENTS

Successful applicants to Musicians Institute's Master of Music (M.M.) Performance program must hold either a Bachelor of Music (B.M.) degree or a Bachelor of Arts (B.A.) with music as the primary focus. In addition to working knowledge of contemporary styles and advanced performance experience, students must demonstrate a strong academic record, language, writing & leadership skills and the ability to interact well with others while consistently displaying overall dedication to the worldwide advancement of music as an art form.

NOTICE: *Although this program invites students to apply year-round, this program begins during the Fall and Spring Quarters only. Please refer to the Academic Calendar on pages 6-7 for specific start dates for the upcoming Fall and Spring Quarters.*

MASTER OF MUSIC IN PERFORMANCE

CONTEMPORARY STYLES: BASS, DRUM, GUITAR, KEYBOARD, VOCAL

45 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS MASTER OF MUSIC DEGREE*

	COURSE	CREDIT	QUARTER/ CREDIT BREAKDOWN Q1	Q2	Q3	Q4
MAJOR AREA = 23 CREDITS	Master of Music Applied Lesson 1-4	8	2	2	2	2
	Advanced Studio Ensemble 1-2	4	2	2		
	Graduate Performance Seminar 1-2	2	1	1		
	Graduate Thesis	3		3		
	Graduate Recital	6				6
SUPPORTIVE MUSIC = 18 CREDITS	Global Economics and the Performing Musician	2			2	
	Recording Project 1-2	4		2	2	
	Advanced History: Popular Music of the United States	2	2			
	Contemporary Performance Styles and Analysis 1-2	4	2			2
	Research Methods for the Contemporary Musician 1-2	4	2	2		
	21st Century Music Education	2	2			
ELECTIVES = 4 CREDITS	Various	4			2	2

Master of Music in Performance (Contemporary Styles) Program Learning Outcomes:

1. Perform, compose, record and analyze music of various contemporary genres, including Jazz, Rock & Roll, Rhythm & Blues/Funk, Latin and Pop with stylistic authenticity, technical accuracy, improvisational aptitude and creativity.
2. Demonstrate advanced comprehension within the following areas: technique, reading, improvisation, composition and arranging within the specified area of instrumental concentration.
3. Demonstrate comprehensive knowledge within supportive areas including music history, theory, contemporary composition and arranging, audio recording, music business, and instrumental instruction.
4. Demonstrate technological proficiency within the areas of music notation, recording, performance, business and entrepreneurship.
5. Generate, and communicate research, (through scholarly writing and oral presentation) derived from the analysis of specific musical works, composers, performers, music's role in shaping world culture, the creative process of artists in general, music education and business practices.

NC

NON-CERTIFICATE

MI SELECT / MI SELECT EXPRESS

SUMMER SHOT

Summer Shot is a sneak peek into the variety of programs offered at MI. The week long music camp is intended for all ages, experience levels and styles of music. Along with MI's expert faculty, students learn from special guest artists who perform professionally with some of the top names in the music industry. Summer Shot includes separate week-long sessions for Performance and Artist Development. Two separate weeks of Summer Shot are offered annually between the Spring and Summer quarters, giving students the opportunity to participate in two different sessions. Updated details are available at summershot.mi.edu.

ELIGIBILITY

There are no specific academic entrance requirements for Summer Shot.

HOW TO APPLY TO SUMMER SHOT

Please send the following items together by mail or email (admissions@mi.edu):
1. Completed application form.
2. $50.00 (USD) application fee.

APPLICATION REVIEW AND NOTIFICATION

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

SCHEDULING/REGISTRATION/ ORIENTATION

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. For updated information, visit summershot.mi.edu.

MI SELECT & MI SELECT EXPRESS

MI Select & MI Select Express are non-certificate programs designed to provide students with "a taste of MI" as an alternative to enrolling in full-time degree or certification programs. Students can create their own customized schedule from available classes and workshops, while enjoying access to the music library, special guest clinics, extra-curricular activities, and other industry networking opportunities.

Enrollment is available at the beginning of any quarter, and may be repeated for additional quarters. MI Select features a full-time/10-week schedule, while MI Select Express has a flexible 5-week schedule.

MI SELECT

The class schedule is based on an initial evaluation and consultation with the MI Select student's program chair, where the student is provided with a list of available courses appropriate to the student's level of knowledge and skill.

Note: Course offerings vary by quarter and some courses and programs are not available for MI Select enrollment.

Private Lessons are available for MI Select students enrolled in a minimum of 12 units (Full Time). Sessions include weekly, one-hour private lessons on the student's primary instrument. The Instructor and student jointly develop a lesson plan based on the student's particular interests and the instructor provides general guidance throughout the program.

Note: Requests for private lessons with a specific instructor are subject to instructor availability.

ACCESS

Students enrolled in a minimum of 9 units have 24-hour access to MI's facilities for practice and rehearsal, access to extra-curricular activities and the library, and admission to clinics and seminars offered during the student's period of enrollment.

MI SELECT EXPRESS

MI Select Express follows the same customizable philosophy as MI Select, but offers greater flexibility for students who cannot commit to the full 10 weeks of study. After an initial evaluation, the MI Select Express student's program chair provides a list of available courses appropriate to the student's level of knowledge and skill. From that list, the student creates a 5-week, full-time (15 units) class schedule. Private lessons are not available to MI Select Express students.

IMPORTANT ADDITIONAL INFORMATION

Financial Aid: MI Select & MI Select Express are not eligible for State or Federal financial aid.

Materials: MI Select & MI Select Express students are entitled to receive curriculum and other

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

materials applicable to courses included in their official course schedule only.
Fees: MI Select & MI Select Express students are responsible for all applicable fees; see Tuition and Fees for specific information.

Course Credit: Courses taken during MI Select & MI Select Express session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a certificate or degree program.

PRO TOOLS CERTIFICATIONS

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute.

The 100 Level (User) Certificate focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. The 200 Level (Operator) Certificate explores powerful Avid Pro Tools® editing and processing functions, including plug-ins, automation, synchronization, quantization, mastering and more.

Each course requires 48 hours of weekend class time to prepare for the appropriate exam. An additional 4 hours of open lab time (non-proctored) will be available after each day for student use.

For more information, including dates, times and rates, please visit: Pro Tools.mi.edu

ELIGIBILITY

Students must have basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system. Minimum age is 16 years old (High School diploma/GED is not required)

HARDWARE REQUIREMENTS

Stereo Headphones (Student will need to bring to the first day of class):

- Any brand
- 1/4 plug

HOW TO APPLY

Please visit: Pro Tools.mi.edu

1. Complete the application form under the “Sign Up” Tab.
- * includes $100 non-refundable “Application Fee” which can be applied to the total cost.
- * All Avid Pro Tools books associated with the course are included in the rate.

WORKSHOPS & ENSEMBLES

Workshops and Ensembles provide students with a wide range of opportunities to gain valuable performing experience as well as meet their academic requirements. Concentrating in one area or sampling a variety of styles is recommended according to each student’s needs.

LIVE PERFORMANCE WORKSHOPS (LPW) - STYLE & REPERTOIRE

Staffed by experienced instructors, performers and guest artists, these LPW use a “tune of the week” format. Students prepare parts in advance, perform on stage with other students, and receive coaching and critique on their musical and performing skills. In addition to MI faculty, featured guests have included Wayne Kramer (MC5), D.H. Peligro (The Dead Kennedys), Brent Harding (Social Distortion), Annabella Lwin (Bow Wow Wow), and others. An LPW is a great way for students to meet each other, learn about different styles, and develop their repertoire. Style & Repertoire LPW include:

- Blues
- Classic Rock
- Country
- Modern Rock
- Hard Rock
- Rock Repertoire
- Metal
- Punk
- American Songbook
- Contemporary R&B
- Hip-Hop
- Old School Hip Hop
- Fusion
- Funk
- Billboard Hot 100
- K-Pop
- Jam Band
- Brazilian
- Old School Hip Hop
- Neo Soul
- Soundtrack
- One World
- Sax Centric
- Power Trio
- Latin
- Latin Pop
- Reggae

Note: LPW offerings vary by quarter; check current course schedule for availability. Due to the course requirements and time commitments required of students enrolled in LPW, it is not advisable to enroll in more than two separate LPW courses in any single quarter.

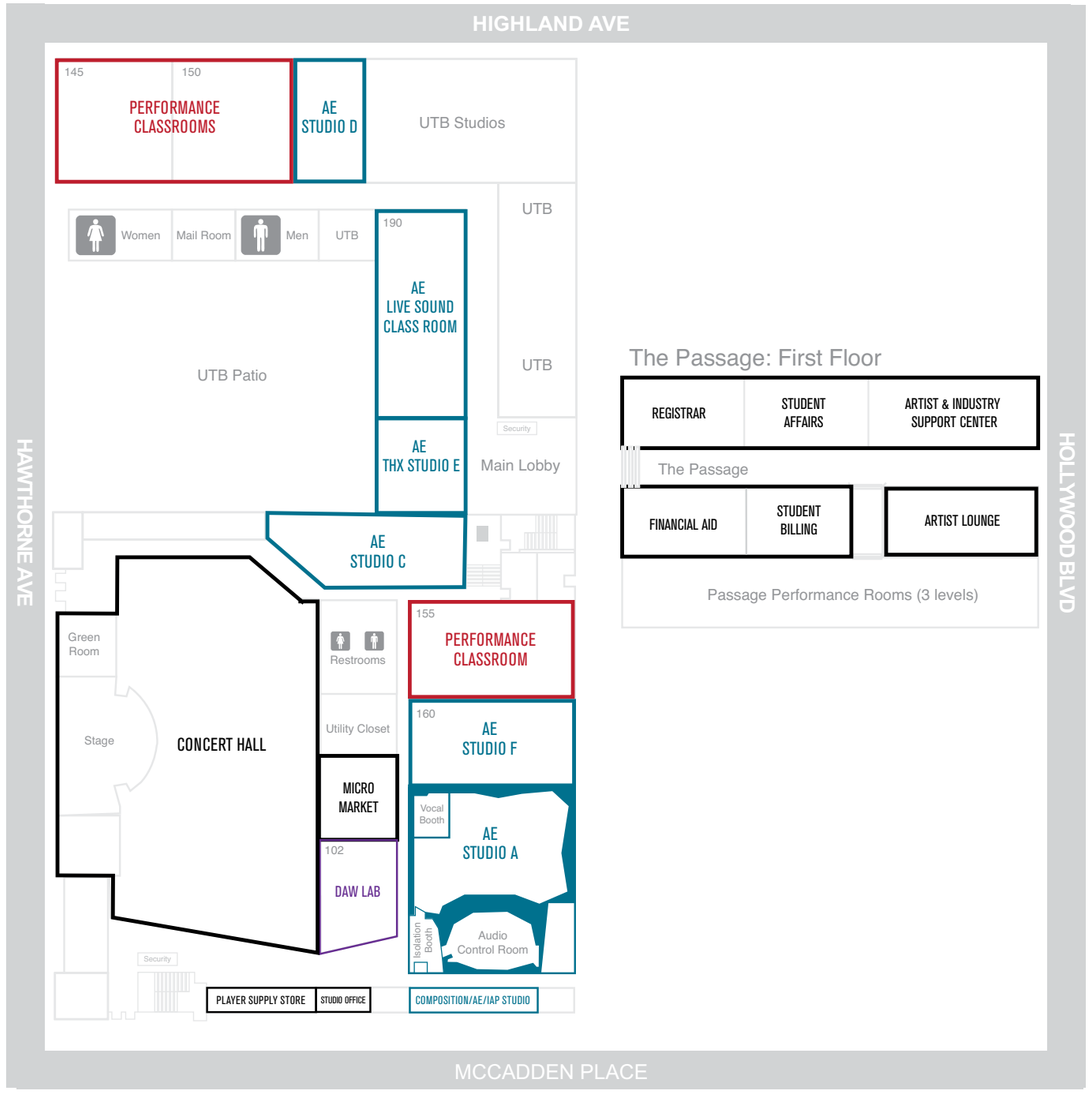
LIVE PERFORMANCE WORKSHOPS (LPW)

Besides the Style and Repertoire LPW classes, students have many other opportunities in which to earn LPW credits.

- **Real World LPW**: Students perform contemporary styles while sight reading charts and following the direction of a musical director.
- **Traditional Jazz Ensemble:** Students form ensembles at the beginning of each quarter to perform jazz styles while reading charts and following the direction of a musical director.
- **Jazz Improvisation LPW:** Students gain stylistic range and improvisational skills under the guidance of a musical director. Set ensembles are set at the beginning of each quarter.
- **Contemporary Jazz Ensemble LPW:** Students Perform jazz/ fusion styles while reading charts and following the direction of a musical director.
- **Coffee House LPWs:** Due to their popularity, the Coffee House LPWs meet three nights a week under the guidance of different instructors experienced in songwriting, production, and live performance. Students form solos, duo, and trios to perform original songs and/or arrangements.
- **Pro Performance LPW:** An LPW for artists writing and performing original songs and compositions to practice and grow in professionalism, musicianship, performance, and presentation. The LPW meets in the concert hall and is served by the concert hall production team and two instructors.

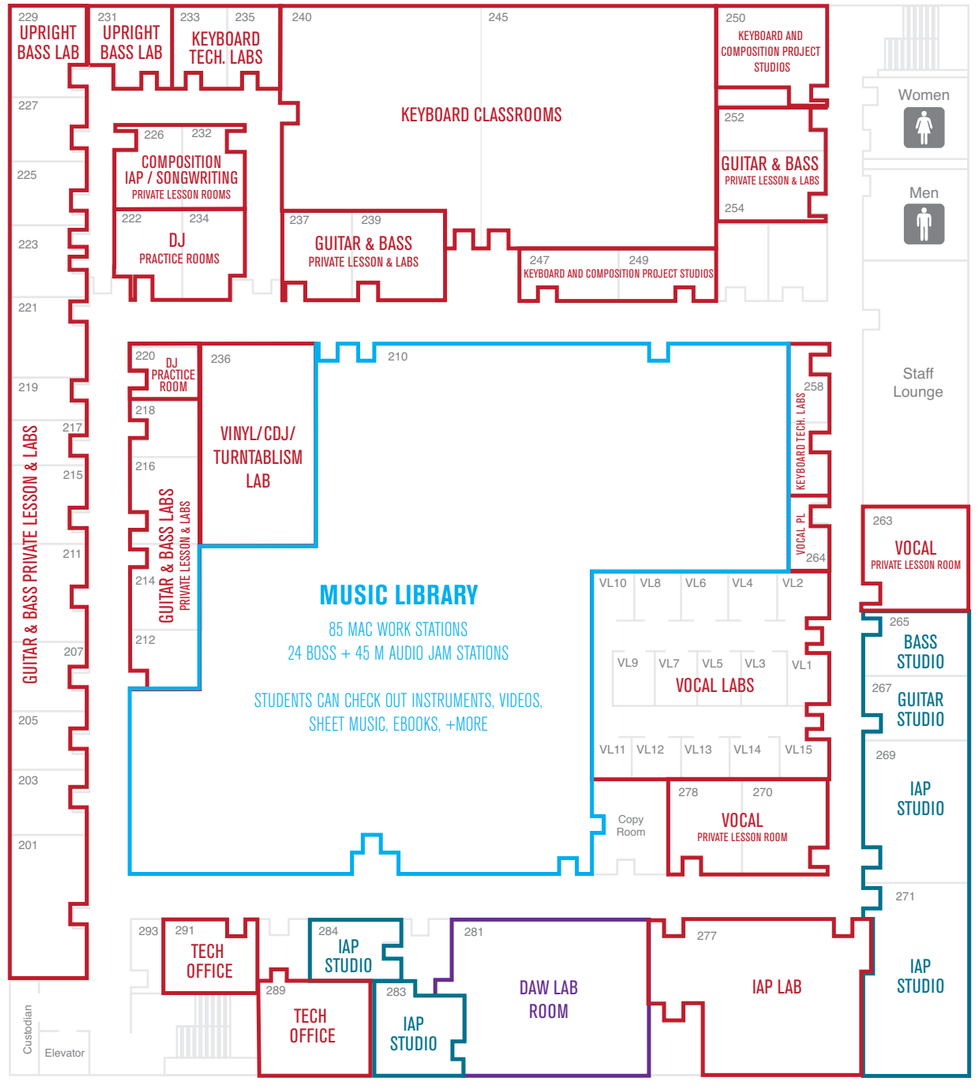
Musicians Institute's central Hollywood campus includes facilities devoted to a variety of programs and purposes. The 60,000-square-foot Main Complex is open 24 hours a day, seven days a week, except holidays. It includes several performance venues, recording studios, classrooms, practice and private lesson rooms, a library, and more.

1ST FLOOR



CAMPUS

2ND FLOOR



3RD FLOOR

CAMPUS GUIDE

Please use the following guide to find the proper locations for your specific needs.

Changing MI Programs

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

Changing Instructors or Class Times

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

Dropping Classes

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

Financial Aid & Scholarships

Financial Aid Office
East side of The Passage, 1st Floor

Housing

Student Affairs Office in Artist Support Center
West side of The Passage, 1st Floor
Ask for Housing Coordinator
studentaffairs@mi.edu

Instructor Did Not Show Up for Student's Class

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

Locating an Instructor

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

Locker Sign-Ups

Artist Support Center
West side of The Passage, 1st Floor
asc@mi.edu

Lost MI ID Card

Security Desk
McCadden Entrance
1655 N. McCadden Place

Parent Needs to Find Student / Locate Lost Child

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

Paying Fees

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

Posting Flyers

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

Practice Room Reservations

Artist Support Center
West side of The Passage, 1st Floor
asc@mi.edu

Visiting Friends/Family of Students

Security Desk
McCadden Entrance
1655 N. McCadden Place
Student will need to fill out a Security Permission Form

MAIN COMPLEX LIVE PERFORMANCE FACILITIES

Concert Hall
The 500-capacity Concert Hall is the centerpiece of Musicians Institute's performance facilities, boasting a stage area of 900 square feet, fixed theater seating, and a comfortable backstage green room. The Concert Hall is MI's primary venue for concerts, seminars and clinics from world-renowned visiting special guests; as well as student performances, workshops and auditions. The state-of-the-art hall is equipped with top professional video and audio production gear, including amplifiers and speaker enclosures, dual large-screen video projectors, and a variety of multi-colored concert lighting options. The area's backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.

Performance Rooms
Eight performance rooms, between 800 to 1,000 square feet each, seat 25 to 50 people and are fully equipped for Live Performance Workshops. Each room contains a complete PA system and an assortment of guitar and bass amplifiers, keyboards, and drum sets. These rooms are located at MI-145, MI-150, MI-155, MI-190, PASS-101, PASS-201, PASS-301 and PASS-302

Note: All performance stages are handicapped-accessible.

RECORDING AND PRODUCTION FACILITIES

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

AUDIO ENGINEERING STUDIOS

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

THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

Studio B
A 5.1 surround mixing/editing suite outfitted with AVID Artist Control and Artist Mix components, a Dangerous Music Monitoring System and an AVID Pro Tools HD system.

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

Studio D
A Rupert Neve Designs 5088 16-channel analog console with an AVID Pro Tools HD X System.

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

Studio F
Sports an Avid Euphonix S5 Fusion 24 console, an Avid Pro Tools® HD X recording system, and a variety of high-end outboard gear.

INDEPENDENT ARTIST STUDIOS

Studio 01
Multi-purpose studio with isolated tracking and mix rooms. Equipped with DW drum kit; Fender guitar amp, Budda guitar amp; Neumann, Mojave, Royer, AKG, and Shure microphones; as well as outboard gear from API, Universal Audio, and Chandler Ltd., Universal Audio Apollo 16 interface, Focusrite Scarlett 2i4 interface, and MIDI controllers. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 10 Suite, Native Instruments Komplete 10, Waves Gold, Waves Renaissance Max, McDSP Everything bundle, Izotope Music Production Suite, Izotope RX Post Production Suite, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Auto-Tune 8, Melodyne 4 Editor, Arturia C-Collection 4, UAD Ultimate plug-in bundle, and Adobe Creative Cloud.

Studio 02
Multi-purpose studio with Yamaha U3 upright piano, Mesa guitar amp, Neumann, Mojave, Royer, AKG, and Shure microphones, Dynaudio monitors, Avalon channel strips, Universal Audio Apollo 16 interface, Focusrite Scarlett 2i4 interface, and MIDI controllers. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 10 Suite, Native Instruments Komplete 10, Waves Gold, Waves Renaissance Max, McDSP Everything bundle, Izotope Music Production Suite, Izotope RX Post Production Suite, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Auto-Tune 8, Melodyne 4 Editor, Arturia C-Collection 4, UAD Ultimate plug-in bundle, and Adobe Creative Cloud.

Studio 03
Production/mixing studio equipped with Neumann, Mojave, Royer, AKG, and Shure microphones, Adam monitors, Avalon channel strip, ROLI Seaboard Rise keyboard controller/synthesizer, Native Instruments Machine controller, Universal Audio Apollo 16 interface, Focusrite Scarlett 2i4 interface, and MIDI controllers. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 10 Suite, Native Instruments Komplete 10, Waves Gold, Waves Renaissance Max, McDSP Everything bundle, Izotope Music Production Suite, Izotope RX Post Production Suite, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Auto-Tune 8, Melodyne 4 Editor, Arturia C-Collection 4, UAD Ultimate plug-in bundle, and Adobe Creative Cloud.

Studio 04
Production studio equipped with Moog Little Phatty Synthesizer, Native Instruments Maschine Mikro, Dynaudio monitors, Roland A-88 weighted MIDI controller, Universal Audio Apollo 16 interface, and Focusrite Scarlett 2i4 interface. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton

Live 10 Suite, Native Instruments Komplete 10, Waves Gold, Waves Renaissance Max, McDSP Everything bundle, Izotope Music Production Suite, Izotope RX Post Production Suite, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Auto-Tune 8, Melodyne 4 Editor, Arturia C-Collection 4, UAD Ultimate plug-in bundle, and Adobe Creative Cloud.

DJ PERFORMANCE AND PRODUCTION PROGRAM LABS AND PRACTICE ROOMS

Vinyl/CDJ/Turntablism Lab
(MI-236)
This DJ Performance lab facility features standing workstations equipped with Technics SL-1200 (Mk5G, Mk5, Mk6) Vinyl Turntables, Pioneer DJ CDJ-2000 NXS and XDJ-1000 Media Players, Pioneer DJ DJM-S9 and Traktor Z2 DJ Mixers, Traktor F1 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

PRODUCTION LABS

DAW Labs
(MI-102, MI-277, HIGH-125, MBH-102, MBH-201)
These Audio Engineering recording and teaching lab facilities feature Mac workstations, each equipped with an Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 9.5 Standard, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlett 2i2's and MIDI controllers.

Serato & Traktor Controllerism Lab
(MI-331)
This DJ Performance lab facility features standing workstations equipped with Pioneer DJ DDJ-SX2, DDJ-SR and Traktor S4Mk2 and S8 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

Pro Tools HD Lab
(MBH-103, MBH-104)
Audio Engineering students learn digital recording techniques on Apple Mac workstations with Avid Pro Tools® 12, Logic X, Waves Gold Bundles, Reason 9, Avid Omni Interface, and Avid HD Native Thunderbolt Interfaces.

Ableton Live Lab
(MI-330)
This DJ Performance and Production lab facility features Mac workstations equipped with MIDI controllers, Ableton Live 10 Suite, and Ableton PUSH 2 controllers. The Lab also features an NFUZD electronic drum kit, a PA system, and Mackie HR824 Studio monitors.

Recording Techniques Lab
(MI-281)
This Audio Engineering lab contains Apple Mac workstations equipped with Avid Pro Tools® 12, Logic X, Waves Gold Bundles, Reason 9, Focusrite Scarlett 2i2's, Ni Maschines, Line 6 Pod Pro bass and guitar amp modelers.

PRODUCTION STUDIOS

Production Stage
A fully functional 16x20 soundstage with a white cyclorama set.

INSTRUMENT-SPECIFIC STUDIOS

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

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

Keyboards
(MI-240, MI-245)
Keyboard teaching/practice facilities include two main classrooms with 32 student keyboard stations, video-assisted instructor stations, and audio systems. This room also features DJ equipment, such as Vinyl and CDJ stations, equipped with Serato boxes.

DJ Practice Rooms
(MI-220, MI-222 and MI-234)
These DJ Performance practice facilities each feature a standing workstation equipped with Technics SL-1200 Mk5 Vinyl Turntables, Pioneer DJ XDJ-1000 Media Players, a Pioneer DJ DJM-900 NXS2 DJ Mixer and Pioneer Pro Audio BULIT 7 Studio Monitors.

Drums
(MI-370, 375, 380)
Drum-specific class/rehearsal rooms include customized padded tables designed for group drum instruction.

COUNSELING AND PRACTICE FACILITIES

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

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

Drums
Nine Drum Counseling Labs each contain two complete drum kits for private lessons and open counseling. An additional 50 personal practice labs each contain a drum set as well as lockers for storage. Students need to provide their own pedals, cymbals, and clutch.

MUSIC LIBRARY

The Musicians Institute Music Library provides a wealth of media, online research databases and resources, print materials, and related equipment to support MI's educational programs. Over 80 Apple Mac workstations offer Internet as well as access to videos of visiting artist concerts, seminars, and instructional media. Students may check out CDs, CD players, books, sheet music, and instruments. Mobile printing, wireless printing, and a self-operated copy machine are available for student use.

The Music Library is located in the Main Building, second floor. The hours are:
Mon-Fri: 8:30 AM – 12:00 Midnight
Sat-Sun: 12:00 Noon - 8:00 PM

Media Lab
Within the library, 45 individual Apple Mac-based practice stations provide software, including Guitar Rig, GarageBand, Sibelius, and Adobe Creative Suite. An additional 23 practice lab stations are equipped with instrument gear.

AMENITIES

Player's Supply Store
MI's own music store, adjacent to the main lobby, offers a wide range of music accessories at discounted prices. These include strings, picks, drumsticks, staff paper, gig bags, tuners, instructional books, CDs, videos, MI-logo apparel, and more.

Artist Lounge
MI's redesigned Artist Lounge offers a comfortable place to relax, study or jam. In a room facing Hollywood Blvd., the Artist Lounge has a DJ console, sound system, TV &

CAMPUS

couches for the use of the MI community.

Micro Market
Located on the ground floor of the main building, the Micro Market offers a variety of premium food and drink options that are available 24/7; in addition to a microwave oven, televisions and tables with seating.

SPECIAL FACILITIES AND SERVICES FOR HANDICAPPED STUDENTS

Main Building - First Floor:

- Elevator: One handicapped-equipped elevator provides service to all three floors.
- Lift: A hydraulic lift provides handicapped access between the main entrance and ground floor (access to upper floors is by elevator).
- Restrooms: There is one handicapped stall in the men's restroom and one handicapped stall in the women's restroom. The men's restroom is also provided with one handicapped urinal. Both are provided with handicapped sinks.
- Drinking Fountain: There are two handicapped drinking fountains.
- Concert Hall: Handicapped seat stations are provided in the auditorium. Access to the Concert Hall stage is provided by mechanical/electrical lift.

Second And Third Floors:

- Drinking Fountain: There is at least one handicapped-accessible drinking fountain on each floor.
- Restrooms: There is one male and one female handicapped restroom on each floor.

Hollywood Passage:

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

DIRECTIONS

MI's main complex is located at 1655 N. McCadden Place, near the major intersection of Hollywood Boulevard and Highland Avenue. The main entrance is located in the alley that branches off of McCadden Place.

Parking
Parking is available nearby at daily and monthly rates. Metered and street parking options are also available.

Public Transportation
MI's main campus is located near the Hollywood/Highland stop on the Metro Red Line subway. A variety of convenient bus routes and other trip-planning details are available at www.metro.net. In addition, MI provides students with a free evening shuttle service to nearby apartments.

Security Access
Only current students, employees, and those with official business with Musicians Institute are allowed on campus or in any Musicians Institute facilities or buildings. Students must present their MI ID and scan it immediately upon entering or exiting MI facilities or buildings. Information from these scans is logged and can be used as documentation of attendance at and/or use of the facilities at MI. All personnel are required to have ID visible at all times while on campus. Visitors must check in with Security upon entering the MI campus or any MI buildings/facilities.

Administration
Most of MI's administrative offices are housed in the Hollywood Passage building, including Artist & Industry Support Center,

Student Support Center, Office of Academic Affairs, Registrar, Admissions, Financial Aid, Marketing, and Instructional and Information Technology Services. Human Resources, The Operations Department and Accounting are housed in the Hawthorn Annex on Hawthorn Avenue across from the main MI building.

ADDITIONAL FACILITY LOCATIONS

MI's campus also includes the following areas:

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

Guitar Craft Building
(Classrooms, Workshops):
7070 Santa Monica Blvd. at the corner of La Brea Avenue.

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

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

Hollywood Passage
(Administration, Artist Support Center, Performance Rooms):
6752 Hollywood Boulevard, one half-block east of Highland Avenue

Music Business Annex
(Classrooms, DAW/Computer Lab Rooms):
1518 N. Highland Avenue, one half-block north of Sunset Boulevard.

GUITAR CRAFT FACILITIES

The Guitar Craft facilities contain state-of-the-art workshop equipment, including industry-standard tools & technology used for the design, fabrication, electrical wiring and repair of guitars and basses.

Musicians Institute Guitar Craft Academy Nashville is located at:
5000 Harding Place
Nashville, TN 37211
https://nashville.mi.edu
800-255-7529 (Toll Free)
615-333-9423 (Local & International)

Mission Statement
Musicians Institute's Guitar Craft Academy Nashville is dedicated to inspiring excellence in the art of guitar building and design, while preparing students for careers in the music industry. By providing hands-on instruction from top professionals in a state-of-the-art educational environment, we give students the skills necessary to achieve their goals. We strive to develop a diverse array of talented individuals who can enrich the global community by contributing their expertise and craftsmanship.

CERTIFICATE

GUITAR CRAFT

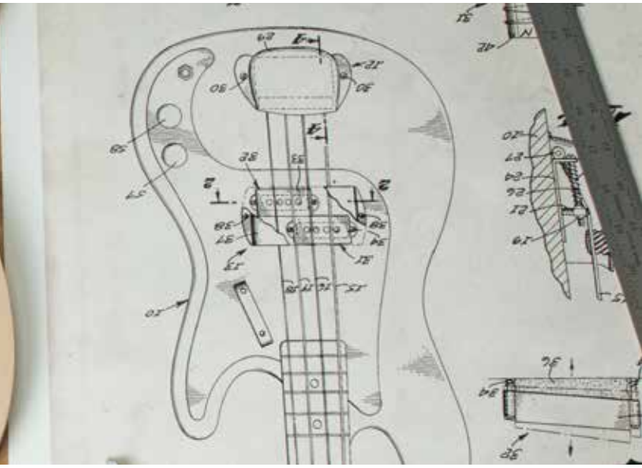
Students learn to build an electric guitar or bass from scratch—including design, fabrication, wiring, electronics, repair and maintenance. This program provides comprehensive preparation for professions in the fields of instrument manufacturing and repair.

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

	COURSE	CREDIT
MAJOR AREA = 26 CREDITS	Instrument Design 1 & 2	3
	Instrument Fabrication 1 & 2	12
	Fretwork & Setup 1 & 2	4
	Electronics 1 & 2	2
	Instrument Repair	2
	Finish Work	3
PERFORMANCE = 4 CREDITS	Instrument Performance 1 & 2**	4

NOTICE: *Although this program invites students to apply year-round, this program begins during the Fall and Spring Quarters only. Please refer to the Academic Calendar on pages 6-7 for specific start dates for the upcoming Fall and Spring Quarters.*

MUSICIANS INSTITUTE GUITAR CRAFT ACADEMY NASHVILLE



Q1

CODE	COURSE	CREDIT
MAJOR AREA		
GCRFT-103	Instrument Design 1	2
GCRFT-104	Instrument Fabrication 1	6
GCRFT-102	Fretwork & Setup 1	2
GCRFT-101	Electronics 1	1
GCRFT-105	Instrument Repair	2
PERFORMANCE		
GCRFT-107	Instrument Performance 1	2
TOTAL		15

Q2

CODE	COURSE	CREDIT
MAJOR AREA		
GCRFT-203	Instrument Design 2	1
GCRFT-204	Instrument Fabrication 2	6
GCRFT-202	Fretwork & Setup 2	2
GCRFT-201	Electronics 2	1
GCRFT-206	Finish Work	3
PERFORMANCE		
GCRFT-207	Instrument Performance 2	2
TOTAL		15

GUITAR CRAFT
// ACOUSTIC GUITAR DESIGN
45 CREDITS / 3 QUARTERS*

In addition to learning the material taught in the Certificate program for Guitar Craft, which covers electric instruments, students can also learn in the specific design, fabrication and finishing requirements of acoustic guitars.

Q3 (Q1 + Q2 ARE THE SAME AS ABOVE)

CODE	COURSE	CREDIT
EMPHASIS		
GCRFT-303	Acoustic Guitar Design	2
GCRFT-304	Acoustic Guitar Fabrication	5
GCRFT-305	Acoustic Guitar Fixtures	4
GCRFT-306	Acoustic Guitar Finishing	2
GCRFT-307	Instrument Performance 3	2
TOTAL		15

APPROVAL AND ACCREDITATION
Musicians Institute Guitar Craft Academy Nashville is authorized by the Tennessee Higher Education Commission. This authorization must be renewed each year and is based on an evaluation by minimum standards concerning quality of education, ethical business practices, health and safety, and fiscal responsibility.

In order to view detailed job placement and graduation information on the programs offered by Musicians Institute Guitar Craft Academy Nashville, please visit http://www.tn.gov/thec/topic/authorized-institutions-data.

Musicians Institute has been an accredited institutional member of the National Association of Schools of Music since 1981. The National Association of Schools of Music is recognized by the United States Department of Education (USDE).

CAMPUS
CONCERT HALL

MI's backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.

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

STUDIOS & LABS

CAMPUS

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

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

AUDIO ENGINEERING

MAJOR AREA // AUDIO ENGINEERING

AUDIO-051 MUSIC PRODUCTION (1)

This course exposes students to the “ins and outs” of both the business and creative sides of album production. Classes are hands-on, intensive, and based in real-world situations, covering concepts such as budgeting, choosing studios and musicians, working with engineers and management, and finessing the best performance out of artists. Two lab hours per week for one quarter.

AUDIO-057 PRO TOOLS 101 (2)

This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will understand how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with external drives, and more. Two lecture hours per week for one quarter.

AUDIO-101 RECORDING TECHNIQUES (1)

This course focuses on the techniques of recording drums, bass, different types of guitars, vocals, piano and more, as they pertain to building a complete, multitrack arrangement. Upon completion, students will understand how to demonstrate the process of miking single instruments. One lecture hour per week for one quarter.

AUDIO-102 CONSOLE OPERATION 1: NEVE WITH PRACTICAL RECORDING (2)

Students examine signal flow as it applies directly to high-end professional consoles while working on a Rupert Neve Designs 5088 console. The class records live sources and executes basic mixing. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

AUDIO-104 THE BUSINESS OF AUDIO (1)

In this course, students gain a comprehensive overview of operating a business as an audio engineer or producer. Topics include music budgets, invoicing, finances, and basic accounting methods to legally setting up their own business. Students also discuss the challenges of the new business model as well as industry definitions and roles. One lecture hour per week for one quarter.

AUDIO-105 CRITICAL LISTENING (2)

Students are exposed to various musical content and production styles. Identifying frequencies and key instruments will be an integral part of this class, along with the equipment and processes involved in producing commercial recordings. Two lecture hours per week for one quarter.

AUDIO-106 MUSICIANSHIP FOR AUDIO ENGINEERS (1)

Students will be introduced to the fundamentals of music notation on the staff, including the basics of harmony and theory that are discussed between producers, engineers, and musicians in the studio. Upon completion, students will be able to differentiate between major vs. minor keys, Roman numeral harmony, song form, and the basics of chart creation. Two lab hours per week for one quarter.

AUDIO-107 MAC BASICS (1)

Students explore hardware and software of the Apple Macintosh computer with an emphasis on the Mac operating system. Also, this course surveys common digital audio file types that currently in use, as well as file management techniques for content creators. Common hard drives are discussed including how to format, erase, and repair drive volumes. Students also examine many of the applications bundled with the OS software. One lecture hour per week for one quarter.

AUDIO-108 RECORDING THEORY (1)

Students are introduced to the fundamentals of analog recording theory and practice, including an overview of studio components. EQ and filters, dynamic processors, microphones, auxiliary routing and effects processors will be covered. One lecture hour per week for one quarter.

AUDIO-140 RECORDING STUDIO ETIQUETTE (1)

This course provides a basic understanding of terms used by musicians, engineers and producers, providing the information necessary to link these three crucial, but different roles. Students learn how to contribute to the songwriting process in a studio environment and will be exposed to real-world studio experiences in order to learn the importance of professional demeanor in getting and keeping work as an engineer or assistant. One lecture hour per week for one quarter.

AUDIO-151 ELECTRONICS (2)

Students learn about the fundamentals of electricity and electronics as the course explores Ohm’s Law, basic electronic components, AC/DC circuits, as well as analog audio fundamentals as implemented in electronics. Microphone construction and characteristics are also explored. The instructor mentors students on basic soldering and wiring techniques as students create their own instrument and mic cables. Additional equipment fee: $30. Two lecture hours per week for one quarter.

AUDIO-202 CONSOLE OPERATION 2: SSL DUALITY (2)

Prerequisites: AUDIO-102 Console Operation 1: Neve. Students will be shown signal flow as it applies directly to high-end professional consoles while working on an SSL Duality console. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

AUDIO-204 MIXING ESSENTIALS (3)

Corequisite: AUDIO-209 Console Operation 2: API. As mixing music is an important skill for the professional audio engineer, this course introduces professional mixing techniques. Components to effective mixing are discussed and executed in class such as musical balance, dynamic control (compression), tonal balance (equalization), ambience, effects, as well as automation. Lab time mirrors the lecture content as students work individually to create their own mixes. Two lecture hours and two lab hours per week for one quarter.

AUDIO-206 INTRO TO LIVE SOUND (1)

Students explore the fundamentals of live sound engineering. FOH (“front of house”) mixing, monitor mixing, and set-up/tear-down procedures will be covered in a working, 500-seat concert hall environment or medium-sized venue. World-class musicians in a variety of styles provide the music. Two lab hours per week for one quarter.

AUDIO-207 INTRO TO POST- PRODUCTION (1)

Students are exposed to the fundamentals of audio post-production concepts and techniques, including sound effects editing, dialogue editing, Foley, and 5.1 surround mixing for film and television. Weekly hands-on projects culminate in a final project. One lecture hour per week for one quarter.

AUDIO-208 ANALOG AND DIGITAL SIGNAL PROCESSING (2)

This course focuses on how to operate professional signal processing gear, including traditional in-line processors (compressor, gate, EQ), effects processors (reverb, delay, chorus, pitch shift), and both Avid Pro Tools® and third-party plug-ins. Two lecture hours per week for one quarter.

AUDIO-201 RECORDING TECHNIQUES 2 (1)

Prerequisite: AUDIO-101 Recording Techniques 1. As a continuation of recording techniques, Students learn common methods for tracking strings, choirs, and other ensembles. Also, this course focuses on additional single instrument recording such as upright bass, Hammond organ, trumpet, saxophone, and various percussion. Students explore recording signal chains and more complex routing for tracking. One lecture hour per week for one quarter.

AUDIO-215 VOCAL PRODUCTION (1)

Using industry standard programs Pro Tools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, Vocal Aligning, printing stems, and remixing techniques. Upon completion of this course, students will be able to run a vocal session on their own and produce, record, edit, tune and mix vocals. One Lecture hour per week.

ELECTIVES // AUDIO ENGINEERING

Note: Audio Engineering students must complete their elective requirements from the following program-specific electives only.

ENTRY-LEVEL ELECTIVES // AUDIO ENGINEERING

AUDIO-016E BEAT MAKING AND MASCHINE (1)

Prerequisite: Successful completion of AUDIO-103 Pro Tools 101 & 110. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments’ Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remixes using the Maschine software and hardware suite. This course is equivalent to ARTST-016E Beat Making and Maschine. Two lab hours per week for one quarter.

ADVANCED ELECTIVES // AUDIO ENGINEERING

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

AUDIO-052E LOGIC 1 (1)

This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Pre-Production using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer will be touched on. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

AUDIO-056E REASON 1 (1)

Propellerhead’s Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will understand navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-150E AUDIO INTERNSHIP (2)

Requirements: 3.5 minimum GPA. See Audio Engineering administrator for additional requirements. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound venues as engineering assistants. Hours and schedules vary according to the specific position obtained; minimum of six hours per week for one quarter.

AUDIO-152E LOGIC 2 (1)

Prerequisites: AUDIO-052E Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro’s comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

AUDIO-153E PROJECT STUDIO DESIGN (1)

Prerequisites: AUDIO-105 Critical Listening. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in any spare room and learn

cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space. Fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are not required. Two lab hours per week for one quarter.

AUDIO-156E REASON 2 (1)
Prerequisites: AUDIO-156E Reason 1. This course is a continuation of Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor), advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

AUDIO-058E ABLETON LIVE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will understand compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-158E ABLETON LIVE 2 (1)
Prerequisite: AUDIO-058E Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including effects, timing, pitch correction, automation, mastering, and sound for picture. Upon successful completion of this course, students will be able to produce a project from beginning to end. Two lab hours per week for one quarter.

AUDIO-215E VOCAL PRODUCTION (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, Vocal Aligning, printing stems, and remixing techniques. Upon completion of this course, students will be able to run a vocal session on their own and produce, record, edit, tune and mix vocals. One Lecture hour per week for one quarter. One lecture hour per week for one quarter.

AUDIO-216E MUSIC MASTERING (1)
Corequisite: AUDIO-204 Mixing Essentials. Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-052 Logic 1, AUDIO-058 Ableton 1, AUDIO-103 Pro Tools 101 & 110, or AUDIO-056 Reason 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week for one quarter.

AUDIO ENGINEERING // POST-PRODUCTION AUDIO

AUDIO-301 ADR, VOICE OVER, AND DIALOGUE FORENSICS (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on industry-standard techniques used in the recording, editing and mixing of ADR (Automated Dialogue Replacement) and Voice Over for various media (film, television, animation, video games, commercials etc.). ADR programming, ADR and Voice Over stage practices and protocols will be covered as well as hands-on experience with editing, track clean-up and final mixing techniques. Two lecture hours per week for one quarter.

AUDIO-302 VIDEO GAME AUDIO (2)
Prerequisites: AUDIO 103 Pro Tools 101&110 and AUDIO-207 Intro to Post. This course is designed to teach the key concepts that are essential in the creation of an engaging and immersive audio environment for video games. Students will be introduced to industry standard sound implementation software as well as its effective use in game audio design. Real world design techniques, along with overall project workflow and asset management, will be demonstrated along with hands on experience in all aspects of game audio including sound effects design, music composition, and voice over. Completion of this course prepares students to take the Avid Pro Tools 130 Certification Exam. Two lecture hours per week for one quarter.

AUDIO-303 FOLEY RECORDING AND EDITING (1)
Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course demonstrates recording and editing techniques for footsteps, props and all other movement-specific sounds in a movie. Programming Foley cues, preparation and editing will be covered as well as understanding the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-305 MIXING FOR FILM AND TELEVISION (2)
Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course studies the complex and creative process of mixing sound and music in surround sound using the Avid Icon in MI's THX-certified stage. This course introduces critical elements of dubbing session preparation, organization, and conforming to reflect changes in the picture editing process. Two lecture hours per week for
one quarter.

AUDIO-306 MUSIC EDITING (2)
Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course focuses on the fundamental music editing techniques used to solve some of the musical demands when working on a film, or television show. Topics include: music aesthetics, music resources, editing techniques and elements of film scoring as well as hands-on experience working with songs and composed scores, temp tracks and on-camera performed music. Two lecture hours per week for one quarter.

AUDIO-307 POST ESSENTIALS (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the major disciplines of film and television post-production, including all the essential concepts, equipment, formats, workflow and scheduling of a post-production facility and project. Upon completion, students will be eligible to test for the Avid Pro Tools® 210P certification. Two lecture hours per week for one quarter.

AUDIO-308 DIALOGUE EDITING (1)
Prerequisites: AUDIO-203 Pro Tools 2, and AUDIO-207 Intro to Post. This course focuses on hand-sync dialog, ADR, and auto- assemble production sound dailies to video using the picture editor-supplied CMX edit decision list (EDL) output from both Avid and Final Cut Pro picture editing systems. Students will be able to prepare dialog for dubbing, back-filling with ambiance for ADR, and time compression and expansion of ADR using Avid Pro Tools®. Topics include: time code formats, frame rates, time-base references, and proper track layout for both dialog and ADR edit sessions in preparation for the dub stage. Two lab hours per week for one quarter.

AUDIO-309 BACKGROUND & SOUND EFFECTS EDITING (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. Students are exposed to the aesthetics and practical skills to build a compelling background soundscape and mood for visuals. In addition, students will understand how to edit, layer and synchronize sound effects to visual, while using industry standard sound libraries. This class also emphasizes the delivery requirements for the dubbing stage. Two lecture hours per week for one quarter.

AUDIO-310 CONSOLE OP 3: EUPHONIX & ICON (1)
AUDIO-202 Console Operation 2. This course covers the Avid Euphonix System 5 Fusion console as well as the Avid Icon D-Control. Students will study Euphonix specific hardware such as the ML530 mic pre, the MC524 monitor controller, and the SC264, the brains of the console, in pursuit of mastering the configurations for mixing and tracking inside the E-Mix software. Two lab hours per week for one quarter.

AUDIO ENGINEERING // LIVE SOUND PRODUCTION

AUDIO-401 MONITOR SETUP AND OPERATIONS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. As proper monitoring is essential to a successful live music performance, this course covers the fundamentals and practical applications of stage monitoring, including contemporary in-ear monitoring systems. Two lecture hours per week for one quarter.

AUDIO-402 CONSOLE OP 3: VENUE AND YAMAHA (2)
Prerequisites: Pre-Requisites: AUDIO-205 Intro to Live Sound and AUDIO-103 Pro Tools 101 & 110. Students will gain hands-on experience operating the Yamaha M7CL console as well as Avid's state-of-the-art Venue live sound production system. Setup and configuration to mixing tips and tricks, including automation/snapshot capabilities and Avid Pro Tools® integration for live recording, will be covered. This course prepares students for the official Avid 110 VENUE certification exam. Two lecture hours per week for one quarter.

AUDIO-404 LIVE RECORDING AND MIXING (4)
Pre-Requisites: AUDIO-205 Intro to Live Sound. Using the industry standard Pro Tools® editing system, students will be able to set up, record, and mix live music with a focus on advanced concepts (fader balance, automation, EQ, compression and limiting, editing and gating, basic mastering, etc.) as they apply to live event recording and mixing. Four lecture hours per week for one quarter.

AUDIO-405 SOUND REINFORCEMENT ESSENTIALS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course offers a comprehensive overview of all the essential concepts, equipment, formats, workflow and scheduling of live music productions. Topics include: installation, acoustics, microphones and microphone placement, power amplifiers, loudspeakers, cabling, and standard nomenclature and practices of the live sound profession. Two lecture hours per week for one quarter.

AUDIO-406 STAGE AND TOUR MANAGEMENT (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course focuses on live concert and event management, including an overview of contract riders, backline, scheduling, logistics, media and accounting. Two lecture hours per week for one quarter.

AUDIO-407 LIVE SOUND APPLICATIONS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. In this hands-on class, students are exposed to the daily duties of sound reinforcement engineers, including assembling sound systems, stage setup and tear-down, sound checks, and troubleshooting. Two lecture hours per week for one quarter.

AUDIO-408 EVENT PRODUCTION CONTRACTS (1)
Prerequisites: AUDIO-205 Intro to Live Sound. This course examines the individual elements that make-up an "Event," and how venue production requirements and client needs can be communicated in both written form (the contract) and verbally (the verbal advance). Industry success and survival tools such as forging vendor relationships, and communication and organizational skills are also examined. One lecture hour per week for one quarter.

AUDIO ENGINEERING // MAJOR AREA
Note: New courses effective January 1st, 2019

AUDIO-209 CONSOLE OPERATION 2: API WITH PRACTICAL RECORDING (2)
Prerequisite: AUDIO-102 Console Operation 1: Neve with Practical Recording. Students continue examining signal flow as it applies directly to high-end professional consoles while working on an API 1608 console. The class records

instruments and participates in mixing on the console. Upon completion, students will be expected to demonstrate how to route signals for tracking, overdubbing, and mixing while tracking and overdubbing single instruments. One lecture hour and two lab hours per week for one quarter.

ELECTIVES // AUDIO ENGINEERING

Note: New courses effective January 1st, 2019

ENTRY-LEVEL ELECTIVES // AUDIO ENGINEERING

AUDIO-052E LOGIC 1 (1)

This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Pre-Production using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer will be touched on. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

AUDIO-056E REASON 1 (1)

Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will understand navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-059E DIGITAL PERFORMER 1 (1)

Using step-by-step project-based instruction, students will be guided through the basic techniques of using Digital Performer 8 as a Digital Audio Workstation (DAW) for recording, editing, mixing, and mastering a musical composition. Upon successful completion of this course, students will be able to install and set up Digital Performer 8, record and edit MIDI and Audio data, as well as produce, arrange, mix, and master their musical compositions. Two lab hours per week for one quarter.

CC-068E INDIVIDUAL DJ WORKSHOP (1)

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in a support of DJ skills. Students learn how to enhance their basic DJ knowledge into dynamic and professional quality performance. Topics include beat matching, set-building, remixing, turntablism, and more. One private lesson hour per week for one quarter. May be repeated for credit.

CC-014E MUSIC PRODUCTION ANALYSIS (1)

Group-based course in which students and instructor listen to and discuss music of different styles and genres. Discussions center on what production techniques are being employed musically and sonically.

CC-033E INTRO TO MUSIC PUBLISHING (1)

An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer gets credit, protecting your compositions (PA and SR forms), what publishing companies can do for your career (song-plugging, advances, administration, marketing funds), and more. One lecture hour per week for one quarter.

CC-055E NEW MUSIC MARKETS (1)

Students explore ways to make money with music. Learn the ins & outs of finding larger audiences, finding seed money for music projects, applying for showcases/contests/grants, securing endorsements, and reaching an audience that appreciates their music. One lecture hour per week for one quarter.

CC-064E MUSIC LAW BASICS (1)

This course is designed to expose aspiring musicians, vocalists, engineers, producers, and other music industry professionals to those areas of law which permeate and control the music business, including fundamentals of Copyright Law, Trademark Law, Contract Law, Publishing, Songwriter and Collaboration Agreements, Licensing Agreements, Record Deals, Constitutional Law, and International Law and treaties. One lecture hour per week for one quarter.

CC-080E COMPUTER NOTATION (2)

An important, practical, and contemporary survey of computer notational techniques using Sibelius notation software. Recommended for all students, this course has wide application for theory, arranging, songwriting, and other assignments requiring notation. Two lecture hours a week for one quarter.

CC-083E SCORING FOR FILM & TELEVISION I (2)

An overview of the techniques and aesthetics of scoring original music for film & television. This course is lab-intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from the function of score to melodic motifs, as well as in class feedback on their weekly composition assignments. Two lecture hours per week for one quarter.

ADVANCED ELECTIVES // AUDIO ENGINEERING

Note: For full details, refer to the course description for each prerequisite named in your elective of interest. New courses effective January 1st, 2019

AUDIO-250E AUDIO INTERNSHIP (2)

Prerequisites: AUDIO-380 Console Operation 3: Yamaha CL5 or AUDIO-330 Console Operation 3: SSL Practical Recording, 3.5 minimum GPA. Contact the Audio Engineering administrator for additional requirements. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound venues as engineering assistants. Hours and schedules will vary according to the specific internship-position obtained. A minimum requirement of six internship-hours per week for one quarter. May be repeated for credit.

AUDIO-350E Audio Internship (3)

Prerequisites: AUDIO-430 Console Operation 4: Euphonix with Practical Recording or AUDIO-525 Musical Event Systems & Components 2, 3.5 minimum GPA. Contact the Audio Engineering administrator for additional requirements. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound venues as engineering assistants. Hours and schedules will vary according to the specific internship-position obtained. A minimum requirement of nine internship-hours per week for one quarter. May be repeated for credit.

AUDIO-153E PROJECT STUDIO DESIGN (1)

Prerequisites: AUDIO-105 Critical Listening. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in any spare room and learn cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space. Fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are not required. Two lab hours per week for one quarter.

AUDIO-216E MUSIC MASTERING (1)

Corequisite: AUDIO-204 Mixing Essentials. Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-052 Logic 1, AUDIO-058 Ableton 1, AUDIO-103 Pro Tools 101 & 110, or AUDIO-056 Reason 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week for one quarter.

AUDIO ENGINEERING // MAJOR AREA (STUDIO RECORDING)

Note: New courses effective January 1st, 2019

AUDIO-201 RECORDING TECHNIQUES 2 (1)

Prerequisite: AUDIO-101 Recording Techniques 1. As a continuation of recording techniques, Students learn common methods for tracking strings, choirs, and other ensembles. Also, this course focuses on additional single instrument recording such as upright bass, Hammond organ, trumpet, saxophone, and various percussion. Students explore recording signal chains and more complex routing for tracking. One lecture hour per week for one quarter.

AUDIO-257 PRO TOOLS 201 (2)

Prerequisite: AUDIO-157 Pro Tools 110. This course is a continuation on the concepts and theory of operating Avid Pro Tools® including optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown. Two lecture hours per week for one quarter.

AUDIO-357 PRO TOOLS 210M (2)

Prerequisite: AUDIO-257 Pro Tools 201. This course is a continued exploration of concepts and theory operating Avid Pro Tools® including editing and processing functions, use of plug-ins, higher automation functions, synchronization, MIDI quantization, mastering and more. Completion of the course prepares students for the Avid Pro Tools Certified Operator exam, which once passed, adds them to Avid's official listing. Two lecture hours per week for one quarter.

AUDIO-330 CONSOLE OPERATION 3: SSL WITH PRACTICAL RECORDING (2)

Prerequisite: AUDIO-209 Console Operation 2: API with Practical Recording. Students examine signal flow as it applies directly to high-end professional consoles while working on an SSL Duality console. Students record musical ensembles and single instruments as well as mix on the console. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter

AUDIO-430 CONSOLE OPERATION 4: EUPHONIX WITH PRACTICAL RECORDING (2)

Prerequisite: AUDIO-330 Console Operation 3: SSL with Practical Recording. This course covers signal flow on the Avid Euphonix System 5 Fusion console. Students study Euphonix specific hardware such as the ML530 mic pre, the MC524 monitor controller, and the SC264, the brains of the console, in pursuit of mastering the configurations for mixing and tracking inside the E-Mix software. Students participate in recording sources and mixing. One lecture hour and two lab hours per week for one quarter.

AUDIO-360 INTERACTIVE AUDIO & EMERGING TECHNOLOGIES (2)

In this course, students learn to create, publish and market audio content for new platforms such as interactive media, games, webcasting, podcasting, apps, and streaming content. Projects focus on the core elements, workflow, and concepts utilized in creating audio for gaming platforms and multimedia applications. Two lecture hours per week for one quarter.

AUDIO-340 MIXING ESSENTIALS 2 (2)

Prerequisite: AUDIO-204 Mixing Essentials 1. Students continue to apply mixing skills learned in Mixing Essentials 1. In this course, focus shifts to mixing multiple songs within a project. Students learn about delivery requirements, consistency of mixes within a larger project, and production value in mixing as well as time management. One lecture hour and two lab hours per week for one quarter.

AUDIO-440 MIXING ESSENTIALS 3 (2)

Prerequisite: AUDIO-340 Mixing Essentials 2. This course is a continuation of Mixing Essentials with the focus on advanced mixing efforts and professional scenarios. Students continue to mix multiple song projects and are

expected to execute tasks in mixdown such as matching reference mixes and performing edits to the arrangement as requested. The focus is on achieving commercial production value in mixdown. One lecture hour and two lab hours per week for one quarter.

AUDIO-350 ADVANCED ANALOG AND DIGITAL AUDIO PRINCIPLES 1 (1) This course builds technical knowledge of professional audio terminology and standards. Topics include: The core principles of measuring audio levels including various decibel scales, dynamic range, signal to noise ratio, peak vs. RMS, and VU metering. Tape formulations and recording levels, machine alignment, cleaning and de-magnetization are also explored. One lecture hour per week for one quarter.

AUDIO-450 ADVANCED ANALOG AND DIGITAL AUDIO PRINCIPLES 2 (2) Prerequisite: AUDIO-350 Advanced Analog and Digital Audio Principles 1. This course is a continuation in the study of audio principles and standards. Topics include: Sampling theory, The Nyquist Theorem, sample rates, bit depth, Word clock, dither, jitter, clocking issues, latency, slaving to and working with external word clocks. Students learn about reconciling digital to analog decibel scales including the loudness unit standards. Two lecture hours per week for one quarter.

AUDIO-320 ADVANCED DIGITAL SIGNAL PROCESSING (1) Prerequisite: AUDIO-208 Analog and Digital Signal Processing. Students examine some of the more common specialized signal processors available as hardware and plug-ins. The course explores processors that can only exist in the digital domain, including linear phase & dynamic EQ's, multi-band processors, look ahead processors, pitch correction, and convolution reverbs. One Lecture hour per week for one quarter.

AUDIO-460 MUSIC MASTERING (1) Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-052 Logic 1, AUDIO-058 Ableton 1, or AUDIO-056 Reason 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week for one quarter.

AUDIO-470 SYSTEMS INTEGRATION & FILE MANAGEMENT (2) Students learn the basic theory and connectivity of workstation components and industry-standard audio interfaces. File management techniques (employed to track the volume of data generated in modern recording projects) are explored in detail, along with approaches for maintaining accurate data. The basics of device networking and standard methodologies for the structuring of metadata are also discussed. Two lecture hours per week for one quarter.

AUDIO-510 BROADCAST MEDIA 1 (1)
Broadcast Media is an introduction to the skill sets required for careers in the television, film, Internet, commercial broadcast, live event, and video production industries. Explorations include the fundamentals of radio, television and Internet broadcasting (and streaming), in conjunction with both fieldwork and studio productions. Topics include: the use of sector-specific equipment, as well as staging. One lecture hour per week for one quarter.

AUDIO-610 BROADCAST MEDIA 2 (2)
Prerequisite: AUDIO-510 Broadcast Media 1. Applying the skills acquired in Broadcast Media 1, students complete independent and collaborating exercises on materials ranging from documentary and dramatic productions, to news, sports, live event production, commercials, and client projects. Topics include: industry-standard broadcast and HD equipment use and associated workflows, microphone techniques, approaches for industrial and commercial voice-over, digital audio editing and production techniques, media formats, and final product delivery logistics and specifications. One lecture hour per week for one quarter.

AUDIO-520 ADVANCED RECORDING & PRODUCTION 1 (1) Prerequisite: AUDIO-430 Console Operation 4: Euphonix with Practical Recording. Students synthesize the theoretical and practical skills acquired in previous courses, to real-world recording session scenarios, in which they assume the collaborative role of the recording team. In such exercises, students arrive in "dark" studios, in which they must: execute the session setup, oversee the production, and record and mix live musicians. One lecture hour and two lab hours per week for one quarter.

AUDIO-620 ADVANCED RECORDING & PRODUCTION 2 (2)
Prerequisite: AUDIO-520 Advanced Recording & Production 1. Building on the skills and experience gained in Advanced Recording and Production 1, students are placed into collaborative recording session scenarios of greater complexity and challenge-in which students must apply prior theoretical and practical skills with newly acquired experiential learning and critical thinking. One lecture hour and two lab hours for one quarter.

AUDIO-530 LIVE TO 2 TRACK STUDIO RECORDING (2)
Prerequisite: AUDIO-201 Recording Techniques 2. Similar to live sound reinforcement and broadcast audio engineering, students practice live recording and mixing to stereo without the aid of multitrack recording. Building on the skills and experience gained in previous courses, students record live music acts. These exercises help build confidence, workflow strategies, and decision making skills necessary for a professional career in engineering. Four lab hours per week for one quarter.

AUDIO-660 STUDIO TECHNOLOGY (2)
Prerequisite: AUDIO-151 Electronics. This course is an examination of technologies behind the design and maintenance of commercial recording studios. Students learn basic acoustic principles in studio design, speaker monitors and power amplifiers, audio grounding schemes, electrical service, as well as electrical protection for equipment. Prior learning of Ohm's Law, impedance, and cabling are reinforced. Two lecture hours per week for one quarter.

AUDIO-540 RECORDING STUDIO ETIQUETTE (1)
This course provides a basic understanding of terms used by musicians, engineers and producers, providing the information necessary to link these three crucial, but different roles. Students learn how to contribute to the songwriting process in a studio environment and will be exposed to real-world studio experiences in order to learn the importance of professional demeanor in getting and keeping work as an engineer or assistant. One lecture hour per week for one quarter.

AUDIO-550 FINAL PROJECT 1 (3)
Prerequisite: AUDIO-430 Console Operation 4: Euphonix with Practical Recording. Synthesizing prior theoretical, practical, and experiential learning; in combination with the critical thinking and subject mastery acquired throughout the program; students work collaboratively on self-directed, full-cycle music projects. This is realized through the production of one song, from pre-production planning through recording and mixing to mastering and final delivery. Six supervised lab hours per week for one quarter.

AUDIO-650 FINAL PROJECT 2 (3)
Prerequisite: AUDIO-550 Final Project 1. Building on the premise of the Final Project 1 course, in conjunction with ongoing learning from the program's final quarter core offerings, students continue to work collaboratively on self-directed, full-cycle, music projects. Focus shifts to production volume and quality, with students producing two songs-which, when combined with the end product of Final Project 1, provides students with a three-song, capstone completion reel. Six supervised lab hours per week for one quarter.

AUDIO ENGINEERING // MAJOR AREA (LIVE SOUND)

Note: New courses effective January 1st, 2019

AUDIO-210 SAFETY AND RIGGING (1)
Students learn industry-standard safety protocols, procedures and techniques-as required by OSHA and the EPA-in relation to all forms of stage work. Topics include: truss assembly, pre-staging, suspension techniques, counter weighting, harnesses, electrical safety (including: codes, safety standards, metering and power distribution) and safe sound pressure levels ("SPL") for both FOH and stage monitoring. One lecture hour per week for one quarter.

AUDIO-180 CONSOLE OPERATION 1: YAMAHA M7CL (2)
This course is an introduction to console operation. This includes equipment setup and "strike," signal routing, signal flow, interfacing with ancillary equipment and applied applications. Students learn to operate a Yamaha M7CL console. Hands-on exercises range from console set-up and configuration, to techniques and approaches for live mixing. Two lecture hours per week for one quarter.

AUDIO-280 CONSOLE OPERATION 2: AVID SC48 (2)
Prerequisite: AUDIO-180 Console Operation 1: Yamaha M7CL. Building on the topics of Console Operation 1, this course focuses on the application signal flow using the Avid VENUE | SC48 console. Students learn intermediate techniques and approaches for live mixing. Completion of the course prepares students for the Avid VENUE Certified Operator Exam. Two lecture hours per week for one quarter.

AUDIO-380 CONSOLE OPERATION 3: YAMAHA CL5 (2) Prerequisite: AUDIO-280 Console Operation 2: Avid SC48. This course focuses on the application signal flow to large format, high-end live audio consoles using the Yamaha CL5 digital mixer. Students learn remote control of the mixer via tablet as well as advanced live sound console configurations. Two lecture hours per week for one quarter.

AUDIO-480 CONSOLE OPERATION 4: AVID S6L (2)
Prerequisite: AUDIO-380 Console Operation 3: Yamaha CL5. This fourth Console Operation course reinforces the previously learned concepts using the Avid VENUE | S6L. Students learn to configure systems, set up show files, navigate the work surface and touch screens, use the record/playback functionality with Pro Tools and learn other tips essential for use in a live sound environment. Completion of the course prepares students for the Avid VENUE | S6L User Certification. Two lecture hours per week for one quarter.

AUDIO-225 LIVE SOUND ESSENTIALS 1 (2)
This course offers a comprehensive overview of all the essential concepts, equipment, formats, workflow and scheduling of live music productions. Topics include: installation, acoustics, microphones and microphone placement, power amplifiers, loudspeakers, cabling, and standard nomenclature and practices of the live sound profession. Two lecture hours per week for one quarter.

AUDIO-325 LIVE SOUND ESSENTIALS 2 (2) Prerequisite: AUDIO-225 Live Sound Essentials 1. Students learn to operate a live sound console and stage monitors as they run a mock live show. Topics include: reinforcement signal flow, front of house (FOH) and monitor mixing, mic placement, cable "snakes," interacting with performers, controlling live stage acoustics, signal "splitters," stage management, backline equipment, and the use of 1/3 octave EQ for both FOH and stage monitoring. Two lecture hours per week for one quarter.

AUDIO-235 STAGE TECHNICIAN 1 (2) Students learn to execute common duties of the stage technician role. Topics and practical exercises include: loading and unloading various types of equipment, assembling sound systems, stage setup and teardown, sound checks, and basic stage-technician-level troubleshooting. Two lecture hours per week for one quarter.

AUDIO-335 STAGE TECHNICIAN 2 (2)
Prerequisite: AUDIO-235 Stage Technician 1. Students

build upon and apply the information, techniques, and approaches learned in Stage Technician 1 to real-world setup to teardown scenarios. This includes: executing stage setups and teardowns from stage plots, instrument placement, mic choice and placement, monitor requirements, troubleshooting; and the comment elements of sound checks, show time and encores. Two lecture hours per week for one quarter.

AUDIO-560 REPAIR, MAINTENANCE & TROUBLESHOOTING (2) Prerequisite: AUDIO-151 Electronics. This course offers an overview of the tools, materials and procedures for basic live event equipment repair and maintenance. Students learn to identify issues with a variety of pieces of malfunctioning equipment and systems. Topics include: safety, testing, schematic diagrams, routine inspection, malfunction diagnosis and analysis, industry-standard tools, and preventative and corrective maintenance. Two lecture hours per week for one quarter.

AUDIO-615 STAGING (2)
Prerequisite: AUDIO-410 Lighting. The course focuses on core aspects of show production-from small stages to full-production live events-are discussed and then executed in a mock live production. Students learn scenic design and fabrication elements (utilizing rendering and modeling software), venue coordination, logistics, installation scheduling, on-site performance space modifications, portable platforms, risers, seating, barricades, sets, dressing, scaffolding "blocking," "show flow" creation, sound checking, signage, and architectural lighting. One lecture hour and 2 lab hours per week for one quarter.

AUDIO-345 MONITOR ENGINEERING 1 (2)
Students explore the fundamental theoretical and practical aspects of stage monitoring-in which students practice configuring and operating on-stage monitor systems for live performance. Topics include: system set-up, routing schemes (on various types of live console), single and multi-mix monitor systems, side fills, and feedback control and prevention. One lecture and two lab hours per week for one quarter.

AUDIO-445 MONITOR ENGINEERING 2 (2)
Prerequisite: AUDIO-345 Monitor Engineering 1. Building on the material of the Monitor Engineering 1 course, advanced aspects of the practical application of stage monitoring techniques for live performance are explored. Topics include: in-ear monitoring system components and types (such as monitors, receivers transmitters and antennae), as well as signal dispersion, pattern control, EQ distribution and software control. One lecture and two lab hours per week for one quarter.

AUDIO-415 EVENT PRODUCTION & TOUR MANAGEMENT 1 (2)
This course focuses on live concert and event management, through an exploration of commonly employed industry processes and procedures. Topics include: contract riders, backline, scheduling, logistics, media, accounting security, capacity, security deposits, all-age shows, fire and exit laws, booking venues, risk minimization, ticket sales, and merchandising. Two lecture hours per week for one quarter.

AUDIO-515 EVENT PRODUCTION & TOUR MANAGEMENT 2 (2) Prerequisite: AUDIO-415 Event Production and Tour Management 1. Building on the material of the prior level of the course, students learn to manage and plan a short tour. Topics include: planning the itinerary, staffing, routing, budgeting, show advancing, working with a gig agent, equipment hire and delivery, sponsorships, working with labels/publishers/press, settlements, and support acts. The course culminates in students collaboratively creating and planning the core aspects of a three-date live event tour. Two lecture hours per week for one quarter.

AUDIO-410 LIGHTING (2)
Prerequisite: AUDIO-210 Safety and Rigging. Students learn industry-standard lighting and video production systems, moving lights and lighting design software, as well as programmable fixtures and lighting cues. Roles and associated duties of the lighting department's staff are also explored. Students collaboratively participate in real-world lighting exercises. One lecture and two lab hours per week for one quarter.

AUDIO-355 LIVE MIXING, RECORDING & PLAYBACK 1 (3)
Using industry standard Pro Tools® DAW, students learn to set up, record, and mix live music with a focus on advanced concepts (fader balance, automation, EQ, compression and limiting, editing and gating, basic mastering, etc.) as they apply to live event recording and mixing. Two lecture hours and two lab hours per week for one quarter.

AUDIO-455 LIVE MIXING, RECORDING & PLAYBACK 2 (2)
Prerequisite: AUDIO-355 Live Mixing, Recording & Playback 1. Focus shifts to the basic concepts for the playback of audio, video and multimedia during live event productions. This includes: general playback workflow, techniques for managing diverse content, digital cues, instant replay, "snapshot" automation, and an overview of industry-standard playback computer software. Two lecture hours per week for one quarter.

AUDIO-425 MUSICAL EVENT SYSTEMS & COMPONENTS 1 (1) This course is an introduction to the logistical and managerial aspects of systems and component management. Topics include: key production departments' functions, production team member roles and duties, selecting and renting equipment; creating and managing budgets, specification sheets, contracts and riders; and obtaining requisite permits. One lecture hour per week for one quarter.

AUDIO-525 MUSICAL EVENT SYSTEMS & COMPONENTS 2 (1) Prerequisite: AUDIO-425 Musical Event Systems & Components 1. Building on the material of Music Event Systems & Components 1, the focus moves to industry-standard audio, video and lighting components and the ways in which they are commonly configured for live event applications. Topics include: networking for digital signal processing ("DSP"), system design, installation, power, programming and remote system management and control. One lecture hour per week for one quarter.

AUDIO-535 AUDIO/VISUAL, WIRELESS & BROADCASTING 1 (1.5) This course is an introduction to audio/visual, wireless and broadcasting systems and processes, as they apply to live music event production. This includes a full-cycle audio engineering requirement overview, with an emphasis on field-relevant technologies, audio capture and playback. One lecture hour and one lab hour per week for one quarter.

AUDIO-635 AUDIO/VISUAL, WIRELESS & BROADCASTING 2 (1.5) Prerequisite: AUDIO-535 Audio/Visual, Wireless & Broadcasting 1. Building on the material of Audio/Visual, Wireless & Broadcasting 1, the fundamentals of video production (including aspect ratios, cameras and their operation, playback, communications; and the essential lighting skills for people, objects, sets and live events) are explored. Students learn how to broadcast a live music event production, including: mixing techniques, specialty shows, and both satellite and Internet radio. One lecture hour and one lab hour per week for one quarter.

AUDIO-570 FINAL PROJECT 1 (3)
Synthesizing prior theoretical, practical, and experiential learning (in combination with the critical thinking and subject mastery acquired throughout the program), students work collaboratively on self-directed, full-cycle live music event. This is realized through the production of a single band performance utilizing a small lighting, audio and recording set-up. Six lab hours per week for one quarter.

AUDIO-670 FINAL PROJECT 2 (3)
Prerequisite: AUDIO-570 Final Project 1. Building on the premise of the Final Project 1 course (in conjunction with ongoing learning from the program's final quarter core offerings), students continue to work collaboratively on self-directed, full-cycle, capstone live music event production audio projects. Focus shifts to production depth and quality, with students producing a full show consisting of a band and full lighting, audio (FOH and monitor), recording and video (record and playback) setups-which, when combined with the end product of Final Project 1, provides students with a filmed, capstone grad reel. Six lab hours per week for one quarter.

AUDIO-625 ELECTRICAL IMPLEMENTATION (2) Prerequisite: AUDIO-151 Electronics. Students learn the importance of a consistent electrical power source and how electricity should be implemented in any type of venue. The course examines waveform analysis, troubleshooting, safety and hazards, Gauss's Law; real power, reactive power and power factors; wiring terminations, phase and polarity, cables, connectors and more advanced applications of prior topics such as power distribution and tying in power. Two lecture hours per week for one quarter.

DJ PERFORMANCE & PRODUCTION

MAJOR AREA // DJ PERFORMANCE & PRODUCTION

DJ-PL PRIVATE LESSON (2)
In a one-on-one setting, students are guided by faculty to hone certain technical and artistic aspects of their live set. Technical attention is paid to achieving convincing transitions and effective use of equipment (hardware, controllers and effects "FX"). Artistic attention is paid to artistic choices, such as: songs, creative and musical use of filters, EQ and effects; and on-the-fly artistic decision-making. One private lesson hour per week for one quarter.

DJ-058 ABLETON LIVE© FOR DJS 1 (1)
Ableton Live is a live music solution favored by producers, DJs, beatmakers, and remix Artists. In this course, students explore this platform and learn core functionality in order to be able to create "mashups" and remixes, as well as how to incorporate external controllers in order to trigger cues, samples, and effects ("FX"). Two lab hours per week for one quarter.

DJ-158 ABLETON LIVE© FOR DJS 2 (1)
Prerequisite: DJ-058 Ableton Live 1 for DJs 1. Building on the material of Ableton Live for DJs, students focus on gaining a deeper understanding of Ableton's instruments, effects, mapping, and audio warping. Students will also learn the techniques used to create custom live performance setups. Two lab hours per week for one quarter.

DJ-101 DJ SET BUILDING 1 (1)
In addition to the core skills required for the art of DJ'ing, it is imperative that DJs are able to apply those skills to create a cohesive experience - one with a narrative musical "arc" - of the same duration (a "set"). This course is designed to aid students with this goal via the exploration of core set elements such as: determining a mood or theme, song selection, transitions, time management, and building intensity. One lecture hour per week for one quarter.

DJ-201 DJ SET BUILDING 2 (1)
Prerequisite: DJ-101 DJ Set Building 1. Building on the concepts and techniques of DJ Set Building 1, focus progresses to the creation of DJ sets that are tailor-made for specific events (such as: fashion shows, inaugurations, commercial events, and radio shows), extended sets, and working with external parameters in a live setting (such as: theater and dance performers, master of ceremonies "MCs", lights, etc). One lecture hour per week for one quarter.

DJ-102 BEAT MATCHING 1 (1.5)
A DJ's most essential skill is the ability to seamlessly match and transition between different pre-recorded songs ("tracks") on traditional DJ equipment (defined as equipment without the ability to "auto-sync") in a live setting. The concepts and techniques presented in this course will allow students to execute this core function on any type of traditional DJ equipment. (This is done with turntables/vinyl and CDJ-NOT Serato or Traktor.) One lecture hour and one lab hour per week for one quarter.

DJ-202 BEAT MATCHING 2 (1.5)
Prerequisite: DJ-102 Beat Matching 1. Further to the concepts and techniques of Beat Matching 1, focus is on expanding beat matching abilities through the mastery of advanced skills such as: blending different styles, half-time blending, hard "cuts", blending a capellas, and harmonic mixing. One lecture hour and one lab hour per week for one quarter.

DJ-103 DJ SOFTWARE 1: SERATO© (1)
An introduction to one of the industry-standard vinyl emulation computer applications: Serato DJ. The course focuses on the functionality of the Serato DJ platform, including: playback control, beat matching; absolute, relative and internal modes; the use of cue points, loops, effects ("FX"), plugins, using "crates", playlists and recording. Two lab hours per week for one quarter. Required software fee: $150.00

DJ-104 DJ SOFTWARE 1: TRAKTOR© (1)
To ensure a well-rounded familiarity with industry-standard vinyl emulation software, this course explores one of the most popular platforms in the world: Traktor Pro. The course focuses on the functionality of the software, including: loading and mixing tracks; synching tracks by beat, bar and/or phrase; cue points and "hot" cues, loops, samples and remix decks, equalization ("EQ"), filters, harmonic mixing, effects ("FX"), macros, and recording. Two lab hours per week for one quarter.

DJ-209 REMIXING (1)
Prerequisite: DJ-058 Ableton Live for DJs 1. This course explores the essential techniques needed to transform a pre-existing track into a successful remix. Students will understand how to use flextime editing to change the tempo and pitch of audio stems and layer their own beats, synths, and samples. The course will also examine the difference between an "official" remix versus a "bootleg" and how to collect remix fees and royalties. One lecture hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // DJ PERFORMANCE & PRODUCTION

DJ-105 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 1 (1)
Beyond the technicality and physicality of the art of DJ'ing, DJs must also be knowledgeable about the music to be played with their repertoire. This course is designed to broaden and enrich the aspiring DJ's musical repertoire by examining the different styles of music commonly performed today. This includes: Top 40, Hip-Hop, Disco, Rock, Reggae, Latin, Soul-Funk, and Electronic Dance Music ("EDM"). One lecture hour per week for one quarter.

DJ-205 HISTORY & ANALYSIS OF RECORDED POPULAR MUSIC 2 (1)
Prerequisite: DJ-105 History and Analysis of Recorded Popular Music 1. Further to the material presented in the History and Analysis of Recorded Popular Music 1 course, focus switches to the exploration of musical sub-genres. Under the guidance of faculty, students select a sub-genre in keeping with their stylistic identity and conduct independent research to identify the core elements thereof. Research results are presented to the group and defended viva voce with the presentation of critical listening examples. One lecture hour per week for one quarter.

DJ-108 THE BUSINESS OF DJ'ING (1)
This course is designed to afford students an understanding of the general business aspects of the sector. Topics include: creating a business entity, filing taxes, the key personnel in a DJ's business team, performance riders; performance, recording, and personnel contracts; an overview of copyright law and the basics of publishing; along with common situations in which a DJ may find him/herself in the execution of the craft. One lecture hour per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // DJ PERFORMANCE & PRODUCTION

DJ-106 MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in the basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Upon completing this course students will be able to effectively communicate with other musical professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is equivalent to the IAP Musicianship course (ARTST-106). This course is NOT equivalent to the Audio Engineering Department's Musicianship course (AUDIO-106). One lecture hour and one lab hour per week for one quarter.

DJ-206 MUSICIANSHIP 2 (1.5)
Prerequisite: DJ-106 or ARTST-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions, and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. One lecture hour and one lab hour per week for one quarter.

DJ-107 SONG BUILDING 1 (2)
An examination of the production aspects involved in recorded music for modern DJ'ing. This course focuses on providing students with production skills that are designed to elevate the quality of their recorded music to the professional level-whilst also enabling them to develop a stylistic identity, in utilization of those skills, in differentiation of their peers. Two lecture hours per week for one quarter.

DJ-207 SONG BUILDING 2 (2)
Prerequisite: DJ-107 Song Building 1. Building on the teaching of Song Building 1, students focus on refining their stylistic identity and production skills (their unique "sound") by developing a short body of work encompassing several compositions. Advanced production techniques such as tracking, arranging, and mixing will also be covered. Two lecture hours per week for one quarter.

ELECTIVES // DJ PERFORMANCE & PRODUCTION PROGRAM-SPECIFIC ELECTIVES

DJ-010E IOS DJ & BEAT MAKING (1)
Using the latest technology available to mobile devices such as tablets and smart phones, students will understand how to both perform and create music on several innovative DJ and beat-making software applications in a reliable and effective way. Advanced features, compatibility, multi-device synchronization, and the mobile platforms' strengths and limitations will be addressed. Students may be required to purchase device applications separately for the course. For more information on specific applications, please contact the DJ Program Chair. One lecture hour per week for one quarter.

DJ-016E BEAT MAKING AND MASCHINE (1)
Prerequisite: DJ-058 Ableton Live 1 for DJs. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments' Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remixes using the Maschine software and hardware suite. This course is equivalent to ARTST-016E Beat Making and Maschine. Two lab hours per week for one quarter.

DJ-012E LIVE SYNC (1)
Focusing on performance, this course will teach the aspiring DJ to play alongside live bands. Listening to fellow players, quick reaction, and complete mastery of the DJ equipment are essential to adequately complement the special kind of musical energy generated by a group of live musicians. One lecture hour per week for one quarter.

DJ-111E SOUND DESIGN (1)
Prerequisite: DJ-058 Ableton Live 1 for DJs. Building on the concepts used in Synth Programming, this course focuses on modern sound design using advanced synthesis techniques and effects. Students will be able to create synth leads, basses, pads, drums, and sound effects. All sounds will be made using subtractive, FM and wavetable synthesis as well as samplers. One lecture hour per week for one quarter.

DJ-013E CONTROLLERISM FOR SERATO DJ (1)
This course explores the new possibilities offered by DJ controllers in conjunction with Serato DJ Intro (entry-level and travel controllers) and Serato DJ (pro-controllers). Topics such as using pads, recording sets, triggering multi-effects, using loops, samples, and cue points with controllers will be covered. Students will become comfortable using the leading Serato controllers currently on the market. One lecture hour per week for one quarter.

DJ-014E CONTROLLERISM FOR TRAKTOR PRO (1)
Co-requisite requirement: DJ-104 Traktor. This course explores the new possibilities offered by DJ controllers in conjunction with Traktor Pro. Topics such as using pads, recording sets, triggering multi-effects, using loops, samples, and cue points with controllers will be covered. Students will become comfortable using the leading Traktor controllers currently on the market. Non-DJP program students: additional software fee may be required for non-DJP program students; please contact the DJP Program Chair for more information. One lecture hour per week for one quarter.

DJ-114E ADVANCED PERFORMANCE WITH TRAKTOR PRO (1.50)
Prerequisite: DJ-104 Traktor or DJ-014e Controllerism w/ Traktor Pro. Utilizing Native Instruments' flagship DJ and live performance software, Traktor Pro, this course is focused on creating unique live artist performances beyond the traditional realms of DJing. Recommended for the electronic music producers and DJs interested in bringing musical productions into a live performance setting, Advanced Performance with Traktor Pro provides students with hands-on training and knowledge to create and execute a uniquely live performance of their own. Topics include deep examinations of MIDI mapping, Remix Decks and the Remix Deck Step Sequencer, the Kontrol F1 Remix controller, Loop Recorder, Stems, working with external instruments and microphones, and synchronizing multiple applications and computers with Traktor. One lecture hour and one lab hour per week for one quarter.

DJ-125E MAX FOR LIVE (1)
Prerequisite: DJ-058 Ableton Live for DJs 1. Building on the concepts learned in Ableton Live for DJs 1, students focus on creating original Max for Live devices. Starting

with the basic elements of the programming language up to real-world examples like building note arpeggiators, audio delays, and devices that change how Ableton Live functions in real-time. Upon successfully completion of this course, students will be able to produce their own custom Max for Live devices. One lecture hour per week for one quarter.

DJ-126E SEQUENCING WITH PUSH© (1)
Prerequisite: DJ-058 Ableton Live for DJs 1. This course provides an in-depth look at Ableton's flagship controller, Push. Students will learn how to make beats, use the sequencer, launch clips, play melodies and chords, and edit sounds. We'll also take an in-depth look at how this powerful controller can be used for live performances. One lecture hour per week for one quarter.

DJ-128E TURNTABLISM (1)
Prerequisite: DJ-102 Beat Matching 1 and Program Chair approval. This course introduces the concept that vinyl turntables and/or CD turntables (CDJ) can be used as rhythmic and melodic instruments. Students will understand the basic skills necessary to become proficient in this technique, such as: cutting, cueing, drops, etc. One lecture hour per week for one quarter.

DJ-150E | SERUM (1)
Prerequisite: DJ-058 Ableton Live 1 for DJs, AUDIO-052 Logic 1, AUDIO-057 ProTools 101, AUDIO-056 Reason 1, or AUDIO-058 Ableton Live 1. This course is designed to explore the functions, workflow and creative options of the Serum synthesizer plugin. Students will demonstrate how to produce their own sounds using the software's extensive routing and editing features. Upon successful completion of this course, students will understand how to program the Serum synthesizer plugin to create and apply sounds found in modern productions. One lecture hour per week for one quarter.

DJ-228E ADVANCED TURNTABLISM (1)
Prerequisite: DJ-128E Turntablism. Building on the information and techniques of the Turntablism course, this course will explore advanced turntablism skills such as beat-juggling and will also cover the most difficult scratches, such as the One-Click Flare Orbit. Students will also be able to use these skills alongside a live band. This course is repeatable for credit. One lecture hour per week for one quarter.

GUITAR CRAFT
MAJOR AREA // GUITAR CRAFT

GCRFT-101 ELECTRONICS 1 (1)
An introduction to guitar and bass electronics. Topics include: understanding magnetic, piezo, and active pickups, proper shielding techniques, switching options, and proper soldering technique as well as trouble-shooting and repair. Students are required to research a wide range of after-market electronics. Ten lecture hours and 10 supervised lab hours plus projects for one quarter.

GCRFT-102 FRETWORK AND SETUP 1 (2)
In this course, students will learn essential guitar maintenance techniques used by professional technicians. String height and truss rod adjustment, intonation, fret dressing and fret replacement are covered along with effective methods for troubleshooting related problems. Students will learn principles of temperament and harmonics as well as how to adjust the instrument for proper musical "feel." Eight lecture hours and 24 supervised lab hours plus projects for one quarter.

GCRFT-103 INSTRUMENT DESIGN 1 (2)
Students learn how to properly design and make an accessed instrument heel blend, how to co-design an instrument body and headstock, modify an existing instrument body design, focus on designing specific application templates for custom fabrication. Eight lecture hours and 14 supervised lab hours plus independent research assignments and design projects for one quarter.

GCRFT-104 INSTRUMENT FABRICATION 1 (6)
This course is an introduction to the use of woodworking tools and techniques, including routing, jointing, milling, and shaping, along with the use of large industrial and hand-held tools. Students will learn the basics of template fabrication, and fabricate the neck for a guitar or bass. Six lecture hours and 33 supervised lab hours plus independent fabrication projects for one quarter Required equipment fee: $400.00.

GCRFT-105 INSTRUMENT REPAIR (2)
This course covers the methodology and organization of materials and procedures for instrument repair, as well as basic guitar repair and modification techniques. Topics include: building the relationship between musician-client and technician, acoustic saddle making, doweling holes, finish touch up. Twelve lecture hours plus projects for one quarter.

GCRFT-201 ELECTRONICS 2 (1)
Prerequisites: GCRFT-101 Electronics 1
A continuation of Electronics 1; students learn electronic troubleshooting and wiring modifications, coil taps, phase switching, and other more advanced electronics applications. Students will also learn how to make their own magnetic pickups, balancing output and tone to arrive at optimal tonal properties for different instruments and stylistic applications. Ten lecture hours and 12 supervised lab hours plus projects for one quarter.

GCRFT-202 FRETWORK & SETUP 2 (2)
Prerequisites: GCRFT-102 Fretwork & Setup 1 Continuation of Fretwork & Setup 1 with emphasis on final preparation for demands of professional setup. Four lecture hours and 30 supervised lab hours plus projects for one quarter.

GCRFT-203 INSTRUMENT DESIGN 2 (1)
Prerequisites: GCRFT-103 Instrument Design 1 Students design a tilt-back neck and body and research the design and fabrication of classic instrument designs, including the Fender Stratocaster and Gibson Les Paul. Four lecture hours and six supervised lab hours plus independent research assignments and design projects for one quarter.

GCRFT-204 INSTRUMENT FABRICATION 2 (6)
Prerequisites: GCRFT-104 A continuation of Fabrication 1, and culmination of constructing a unique personal instrument. Each student designs and fabricates a the body for an electric guitar or bass from raw materials, fabricates pickguards and control plates, learns techniques and procedures for final instrument assembly. Four lecture hours and 35 supervised lab hours plus independent fabrication project for one quarter.

GCRFT-206 FINISH WORK (3)
Prerequisites: GCRFT-103 Instrument Design 1, GCRFT-104 Instrument Fabrication 1: An instrument's finish is not only cosmetic, but can have a profound effect on its musical properties. This course covers procedures and techniques for finishing and repairing musical instruments, including preparation, painting, and buffing. Twelve lecture hours and 24 supervised lab hours plus projects for one quarter. Required equipment fee: $35.00.

PERFORMANCE // GUITAR CRAFT

GCRFT-107 INSTRUMENT PERFORMANCE 1 (2)
Private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GCRFT-207 INSTRUMENT PERFORMANCE 2 (2)
Prerequisites: GCRFT-107 Instrument Performance 1. Continuation of private instrument instruction on electric guitar or bass with a focus on understanding the relationship between musical style, sound, and instrument design. One private lesson hour per week for one quarter.

GUITAR CRAFT // ACOUSTIC GUITAR DESIGN
EMPHASIS // GUITAR CRAFT ACOUSTIC DESIGN

GCRFT-303 ACOUSTIC GUITAR DESIGN (2)
Prerequisites: GCRFT-203 Instrument Design 2. Every detail of an instrument's design affects ergonomics, function, sound and playability. This course covers principals of acoustic guitar neck, headstock and body design, including selection of hardware and template design. Eight lecture hours, fourteen supervised lab hours, research assignments and design projects.

GCRFT-304 ACOUSTIC GUITAR FABRICATION (5)
Prerequisites: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sizing stock and surfacing, bracing, neck and body construction, scaling, marquetry, inlay work and setup. 20 lecture hours and 39 supervised lab hours plus projects.

GCRFT-305 ACOUSTIC GUITAR FIXTURES (4)
Prerequisites: GCRFT-203 Instrument Design 2. Design and manufacture of all necessary fixtures for the construction of an acoustic guitar. Includes molds, clamping fixtures and layout templates. Six lecture hours and 28 supervised lab hours.

GCRFT-306 ACOUSTIC GUITAR FINISHING (2)
Prerequisites: GCRFT-106 Finish Work. Techniques for finishing acoustic guitars, including wood preparation, filling, masking, sealing, top coating, sanding, color sanding and buffing. Eight lecture hours and fourteen supervised lab hours.

GCRFT-307 INSTRUMENT PERFORMANCE 3 (2)
Prerequisites: GCRFT-207 Instrument Performance 2. Private instrument instruction on acoustic guitar with focus on understanding the relationship between musical style, technique, sound and acoustic guitar design. One private lesson hour per week for one quarter

GUITAR CRAFT // SET NECK DESIGN

GCRFT-403 SET NECK GUITAR DESIGN (2)
Prerequisite: GCRFT-203 Instrument Design 2. In this course, students will examine the considerations and principles unique to set neck guitar design, headstock and body geometry as it relates to design, including selection of hardware. Students will be able to demonstrate how to design and draw a set neck guitar in a variety of configurations. Eight lecture hours, fourteen supervised lab hours, research assignments and design projects.

GCRFT-404 SET NECK GUITAR FABRICATION (5)
Prerequisite: GCRFT-204 Instrument Fabrication 2. Building upon the skills acquired in Instrument Fabrication 2, this course focuses on contouring, neck and body construction, advanced joinery techniques, and setup. Upon successful completion of the course students will have built a complete set neck guitar from raw materials. Twenty lecture hours and thirty-nine supervised lab hours plus projects.

GCRFT-405 TEMPLATE DESIGN & FABRICATION (4)
Prerequisite: GCRFT-203 Instrument Design 2 and GCRFT-204 Instrument Fabrication 2. Applying the skills acquired in Instrument Design 2 and Instrument Fabrication 2, students learn to draft, design, and fabricate all of the templates needed to construct a functional set-neck electric guitar or bass. Topics include the design and fabrication of silhouette templates, neck taper templates, neck pocket templates, transfer templates, drill templates as well as variations on headstock and body templates. Six lecture hours and twenty-eight supervised lab hours.

GCRFT-406 SET NECK GUITAR FINISHING (2)
Prerequisite: GCRFT-206 Finish Work. In this course, students learn and apply techniques for finishing set neck guitars, including wood preparation, filling, masking, sealing, top coating, sanding, color sanding and buffing. The instructor mentors students on advanced painting techniques, and alternative methods of finishing. Eight

lecture hours and fourteen supervised lab hours.

GCRFT-407 INSTRUMENT PERFORMANCE 3 (2)
Prerequisite: GCRFT-207 Instrument Performance 2. Private instrument instruction on electric guitar or bass. The instructor mentors student on understanding the relationship between musical style, technique, sound and set neck guitar design. One Private Lesson hour per week for one quarter.

INDEPENDENT ARTIST DEVELOPMENT

MAJOR AREA // INDEPENDENT ARTIST DEVELOPMENT

ARTST-103 ARTIST IDENTITY (1)
This is a course in which students explore various concepts of aesthetics, with a focus on developing their own musical fingerprint, artistic identity and personal branding. Students receive an overview of all the tools necessary to establish themselves as Independent Artists when it comes to online branding, communicating in the industry and launching original content. One lecture hour per week for one quarter.

AUDIO-057 STUDIO RECORDING 1: PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-157 STUDIO RECORDING 2: Pro Tools 110 (2)
Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

AUDIO-052 STUDIO RECORDING 1: LOGIC 1 (1)
This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will be exposed to the process of creating an actual song, from start to finish! Preproduction using Apple Loops, recording/editing audio & MIDI, arranging tracks and producing drum beats with a virtual drummer, as well as basic mixing and automation techniques will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

AUDIO-152 STUDIO RECORDING 2: LOGIC 2 (1)
Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble-shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

AUDIO-056 STUDIO RECORDING 1: REASON 1 (1)
Propellerhead's Reason software has long been used for traditional beat-making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-156 STUDIO RECORDING 2: REASON 2 (1)
Prerequisite: AUDIO-056 DAW: Reason 1. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

AUDIO-058E STUDIO RECORDING 1: ABLETON LIVE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-158 STUDIO RECORDING 2: ABLETON LIVE 2 (1)
Prerequisite: AUDIO-058E Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including effects, timing, pitch correction, automation, mastering, and sound for picture. Upon successful completion of this course, students will be able to produce a project from beginning to end. Two lab hours per week for one quarter.

ARTST-101 RECORDING PROJECT 1 (2)
Learn to produce professional recordings in a project studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include: project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-201 RECORDING PROJECT 2 (2)
Prerequisite: ARTST-101 Recording Project 1. Building on the foundation of Recording Project I, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include effects, mixing, mastering, buying equipment and home-studio setup. Two lecture hours per week for one quarter.

ARTST-102 PROJECT ADVISING 1 (1)
Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students begin planning and creating their final Independent Artist project, including three or more original songs, artwork, an internet presence, a press kit and a marketing/career plan. One one-hour Project Advising meeting per week minimum for one quarter.

ARTST-202 PROJECT ADVISING 2 (1)
Prerequisite: Project Advising 1. Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students continue planning and creating their final Independent Artist project, including three or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. One one-hour Project Advising meeting per week minimum.

ARTST-203 FINAL PROJECT FOR THE INDEPENDENT ARTIST (2)
Prerequisite: ARTST-102 Project Advising 1. Co-requisite: ARTST-202 Project Advising 2. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her research within (and experience from) our Visual Media, Recording Project, Independent Artist Marketing and Artist Identity courses. During the quarter, the student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique, professional project, which will include a set of compositions/arrangements, videos, DIY marketing plan, website and album art. Two lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // INDEPENDENT ARTIST DEVELOPMENT

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
Applied Entertainment Business 1 is the first course of a two-part series that provides "all you need to know about the music business." This course covers the essentials of selecting and hiring a winning team of advisors (including attorneys, personal managers, producers, and agents) and reviews how to structure their fees, commissions, and percentages in a way that will help maximize these relationships and protect the artist. After learning about your professional team of advisors, you will receive up to-the minute information on copyrights and publishing concepts followed by an examination of working relationships. Finally, it covers business relationships and sponsorships. Overall, students will understand the latest practices, laws, and technologies shaping the music industry today. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: Applied Entertainment Business 1. This course follows Applied Entertainment Business 1, and continues to explore the music business today. Income generation is its focus, as it examines a variety of areas that involve income streams. By Illustrating and contrasting the various ways income is made, Applied Entertainment Business 2 shows how a career in music and entertainment can be viable and sustaining. Areas this course covers include: record deals, funding projects, distribution, touring, live performance deals and merchandising. Deal points in each area are examined and contrasted with a DIY approach. One lecture hour per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This class focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // INDEPENDENT ARTIST DEVELOPMENT

ARTST-106 MUSICIANSHIP 1 (1.5)

Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Basic harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Two lecture hours per week for one quarter.

ARTST-206 MUSICIANSHIP 2 (1.5)

Prerequisite: ARTST-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. Two lecture hours per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)

This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 SONGWRITING 2 (1.5)

Prerequisites: SONG-101 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture hour and one workshop hour per week for one quarter.

ELECTIVES // INDEPENDENT ARTIST DEVELOPMENT PROGRAM-SPECIFIC ELECTIVES

AUDIO-059E DIGITAL PERFORMER 1 (1)

Using step-by-step project-based instruction, students will be guided through the basic techniques of using Digital Performer 8 as a Digital Audio Workstation (DAW) for recording, editing, mixing, and mastering a musical composition. Upon successful completion of this course, students will be able to install and set up Digital Performer 8, record and edit MIDI and Audio data, as well as produce, arrange, mix, and master their musical compositions. Two lab hours per week for one quarter.

ARTST-010E MUSIC PRODUCTION WORKSHOP (1)

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in support of music production skills. Students learn how to enhance their basic production knowledge into dynamic and professional quality material. Topics include drum programming, sampling, remixing, synth development and more. One workshop hour per week for one quarter. May be repeated for credit.

ARTST-011E SYNTHESIS AND SAMPLING 1 (1)

This course covers the history of synthesizers, fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2, and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. Two lecture hours per week for one quarter.

ARTST-013E INTRO TO MUSIC PUBLISHING (1)

An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer gets credit, protecting your compositions (PA and SR forms), what publishing companies can do for your career (song-plugging, advances, administration, marketing funds), and more. One lecture hour per week for one quarter.

ARTST-014E MUSIC PRODUCTION ANALYSIS (1)

Group-based course in which students and instructor listen to and discuss music of different styles and genres. Discussions center on what production techniques are being employed musically and sonically. One discussion-based lecture hour per week for one quarter.

ARTST-015E THE WORKING SONGWRITER (1)

This course will dive deeper into the realm of current industry hit songwriting and help students learn what it takes to become a working songwriter plus practice current forms of industry songwriting techniques. One lecture hour per week for one quarter.

ARTST-016E BEAT MAKING AND MASCHINE (1)

Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-052 Logic 1, or AUDIO-058 Ableton Live 1, or AUDIO-056 Reason 1. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments' Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remixes using the Maschine software and hardware suite. Two lab hours per week for one quarter.

ARTST-018E ACCENT REDUCTION (1)

This course enables non-native English speaking students to develop an American English accent for effective English-language vocals. Students learn to break words into their phonetic elements and identify and concentrate on specific problematic sounds. One lecture-lab hour per week for one quarter.

COURSE DESCRIPTIONS

COURSES

ARTST-019E SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)

This is an introductory course on navigating the world of social media as a musician. Students will study how to share their story and music effectively through Social Media platforms such as YouTube, Facebook and Instagram. Throughout this course, students will be guided through various practical steps to shape their image and expand their fan base. Upon successful completion of this course, students will be able to use effective branding strategies as well as practical skills to create and post relevant content. One lecture hour per week for one quarter.

ARTST-119E SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST 2 (1)

Prerequisite: ARTST-319 or CC-019E Social Media Branding 1. This course continues to navigate the world of Social Media for musicians. By further developing their storytelling skills, students will grow their social media channels through song and visuals and will gain practical experience in live streaming and on-the-go filmmaking to showcase their musical abilities. Upon successful completion of this course, students will be able to create and regularly post content on Social Media platforms while putting solid strategies in place to continue building their fan base and monetizing via Social Media. One lecture hour per week for one quarter.

ARTST-021E PERSONAL FINANCE FOR THE INDEPENDENT ARTIST (1)

Using practical and proven concepts, the course will offer an introduction to saving, banking, building and paying off credit, protecting oneself against identity theft, investing (stocks, bonds, mutual funds), building retirement plans, understanding basic tax concepts, and protecting oneself and one's possessions with necessary insurance (auto, home/renter, equipment, and life). Upon completion of this course, students will be able to think more practically about money, understand how to better manage consumer credit, build a higher credit rating score, and how to manage their financial resources. One lecture hour per week for one quarter.

ARTST-022E BUILDING A SUCCESSFUL YOUTUBE CHANNEL (1)

This is an introductory course on creating a successful YouTube music channel. Students will study how to create, edit and post music videos to their YouTube channel. Upon completion of this course, students will be able to independently and successfully manage their YouTube channel. Topics addressed will include original content creation, how to increase audience traffic and boost organic views, time management and post scheduling, seeking branding and sponsorships, collaborations via YouTube, as well as understanding metrics and analytics. One lecture hour per week for one quarter.

ARTST-032E LIVE PERFORMANCE WORKSHOPS (1)

Live Performance Workshops (LPWs) and Ensembles provide students with a wide range of opportunities to gain valuable performing experience by concentrating in one area or by sampling a variety of styles and musical settings. A minimum of ten performance credits are required per quarter.

ARTST-051E MUSIC PRODUCTION (1)

This course exposes students to the "ins and outs" of both the business and creative sides of album production. Classes are hands-on, intensive, and real-world, covering concepts such as budgeting, choosing studios and musicians, working with engineers and management, and finessing the best performance out of artists. Two lab hours per week for one quarter.

ARTST-080E KEYBOARD ESSENTIALS FOR THE INDEPENDENT ARTIST (1)

This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-111E SYNTHESIS AND SAMPLING 2 (1)

Prerequisites: ARTST-011E Synthesis and Sampling 1. More advanced elements of subtractive synthesis as well as an introduction to FM and granular synthesis. Students also learn to work with hardware synths and samplers, such as the Little Phatty and Akai MPC. One lecture hour per week for one quarter.

ARTST-153E PROJECT STUDIO DESIGN (1)

Prerequisite: ARTST-101 Recording Project 1. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in any spare room and learn cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space. Fabrication, actual studio construction, advanced electronics knowledge or specialized math skills are not required. This course is equivalent to AUDIO-153E: Project Studio Design. Two lab hours per week for one quarter.

ARTST-205E TC HELICON FOR VOCALISTS 1 (1)

Prerequisite: Audition required for IAP Students. Please contact your Program Chair via email to schedule an audition. This course provides students with skills to record, loop and design vocals in live performance situations. The class will create vocal improvisations and harmonies with diverse effects that expand a vocalist's presentation utilizing TC Helicon's VoiceLive Touch 2, a vocal effects processor and looping device. The class will discover how to engage vocal effects and operate presets that result in vocal versatility while onstage. Two lecture/ensemble hours per week for one quarter.

ARTST-214E PLUGIN PROCESSING (1)

Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-052 Logic

1, or ARTST-101 Recording Project 1. This course covers topics such as EQ, compression, reverb, delay, pitch correction, sound replacing, and signal flow. Students will be exposed to different types of effects processors, as well as how to operate and apply them to recorded music. Upon successful completion of this course, students will understand how to use and implement these tools appropriately. One lecture hour per week for one quarter.

ARTST-215E VOCAL PRODUCTION (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, Vocal Aligning, printing stems, and remixing techniques. Upon completion of this course, students will be able to run a vocal session on their own and produce, record, edit, tune and mix vocals. One Lecture hour per week for one quarter. One lecture hour per week for one quarter.

IAP Private Lesson (1)
ARTST-BPL (Bass)
ARTST-DPL (Drum)
ARTST-GPL (Guitar)
ARTST-KPL (Keyboard)
ARTST-VPL (Vocal)

Weekly lesson with an instructor who guides the student in developing technique, musicianship, and style in support of student goals and program requirements. One private lesson hour per week for one quarter. May be repeated for credit.

ARTST-216E | MUSIC MASTERING (1)
Corequisite: ARTST-201 Recording Project 2. Prerequisite: Successful completion of one of the following courses: AUDIO-052 Logic 1, AUDIO-057 ProTools 101, AUDIO-056 Reason 1, or AUDIO-058 Ableton Live 1. Students will study the theory, art, and practical applications of mastering music. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week for one quarter.

ARTIST/PRODUCER/ ENTREPRENEUR

MAJOR AREA/ ARTIST/PRODUCER/ENTREPRENEUR

ARTST-101 | RECORDING PROJECT 1 (2)
Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-201 | RECORDING PROJECT 2 (2)
Prerequisite: ARTST-101 Recording Project 1. Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the school's studios as well as their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-301 | RECORDING PROJECT 3 (2)
Prerequisite: ARTST-201 Recording Project 2. This course delves deeper in to the specifics of production, with an increased focus on performance, arrangement, and recording. Students learn what it takes to transform their tracks into dynamic, professional products. Topics include production vision, home studio setup, live instrument tracking, time/ pitch editing, MIDI performance/programming, and virtual instruments/samplers. Upon completion of this course, students should be able to conceptualize and execute all steps needed to create commercial-quality recordings leading up the post-production stage. Two lecture hours per week for one quarter.

ARTST-401 | RECORDING PROJECT 4 (2)
Prerequisite: ARTST-301 Recording Project 3. Building on the foundation of Recording Project 3, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include remixing, mix bus processing, and mix delivery. Two lecture hours per week for one quarter.

ARTST-102 | PROJECT ADVISING 1 (2)
Working in close consultation with project advisors, begin planning and creating your final Independent Artist project, including two or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. Initial assignments include choosing a project category/focus, creating a production schedule and creating a project proposal. One lecture hour per week for one quarter.

ARTST-202 | PROJECT ADVISING 2 (2)
Prerequisite ARTST-102 Project Advising 2. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final culminating experience (The Final Project). They also complete a promotional package, to consist of a recording of their recording and supporting materials. The final package must be defended before a faculty committee chaired by the student's advisor/mentor. One lecture hour per week for one quarter.

ARTST-302 | PROJECT ADVISING 3 (1)
Prerequisite ARTST-202 Project Advising 2. Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students begin planning and creating their final project, including five or more original songs, artwork, an internet presence, four videos, a press kit and a marketing/career plan. One lecture hour per week for one quarter.

ARTST-402 | PROJECT ADVISING 4 (1)
Working in close consultation with various project advisors, with whom they are required to meet at least once a week, students begin planning and creating their final project, including three or more original songs, artwork, an internet presence, a press kit and a marketing/career plan. One lecture hour per week for one quarter.

ARTST-103 | ARTIST IDENTITY (1)
This is a workshop in which students explore various concepts of aesthetics, with a focus on developing their own musical aesthetic philosophy, artistic identity and personal branding. Students present their own original material to the class for feedback and advice. Guest lecturers and artists-in-residence from a variety of diverse backgrounds will also join the discussions. One lecture hour per week for one quarter.

ARTST-106 | MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in the basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to basic rhythmic notation and will study ear training by using popular songs as examples. Upon completing this course students will be able to effectively communicate with other musical professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is equivalent to the DJ Performance and Production Program's Musicianship course (DJ-106). This course is NOT equivalent to the Audio Engineering Department's Musicianship course (AUDIO-106). One lecture hour and one lab hour per week for one quarter.

ARTST-206 | MUSICIANSHIP 2 | CREDITS: (1.5)
Prerequisite: ARTST-106 or DJ-106 Musicianship 1. Building on Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as Time Signatures, Minor Scales, Triad Cadences, Inversions, and Voice Leading. Upon successful completion of this course, students will be able to effectively communicate with other music professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. One lecture hour and one lab hour per week for one quarter.

ARTST-306 | MUSICIANSHIP 3 (1.5)
Prerequisite: ARTST-206 or DJ-206 Musicianship 2. This course provides continued study of popular music composition devices and their foundation in music theory and ear training. This is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Topics will include the role of melody, harmony and rhythm, common chord progressions, 7th chords, song form and the basics of chart creation will be covered, as well as continued study of ear training. Upon completion of this course, students will be able to understand advanced harmonic concepts and to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week per quarter.

ARTST-406 | MUSICIANSHIP 4 (1.5)
Prerequisite: ARTST-306 Musicianship 3. Building on Harmony/Theory/Ear Training for Independent Artists 3 (Musicianship 3), this course provides students with detailed instruction in the principles of modulation, tonicization, and reharmonization and how different types of diminished 7th chords resolve within chord progressions. Advanced concepts such as second inversion triads, smaller formal structures, sequences, and irregular resolution will also be addressed. Students will also be introduced to such topics as aural recognition skills using the solfege labeling system; concentrates on identification, arpeggiation, sightsinging, dictation, and transcription of musical elements that are diatonic to Minor key centers (Natural Minor, Harmonic Minor, and Melodic Minor) including single notes, intervals, diatonic triads and seventh chords, and melodic patterns. Upon completion of this course, students will be able to understand advanced harmonic concepts such as second inversion triad formation, smaller formal structures, and diatonic and chromatic modulation. Students will also be able to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week per quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 | SONGWRITING 2 (1.5)
Prerequisite: SONG-101 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture hour and one workshop hour per week for one quarter.

ARTST-307 | ADVANCED SONGWRITING FOR THE ARTIST/ PRODUCER/ENTREPRENEUR 1 (1.5)
Prerequisite: CC-406 Songwriting 2. Building upon the foundation provided in Songwriting 2, this course delves in a deeper study of songwriting, concentrating on song form, construction and lyric. Topics covered include: finding and defining a concept, different forms of songs through the 20th Century including folk, blues, Broadway, rock and country. Types of lyric writing including story songs, love songs and descriptive songs. The use of rhyming and word usage will also be covered. Upon successful completion of this course, students will be able to deepen their understanding of the craft of lyric writing and song form. One lecture and one lab hour per week for one quarter.

ARTST-407 | ADVANCED SONGWRITING FOR THE ARTIST/PRODUCER/ENTREPRENEUR 2 (1.5)
Prerequisite: ARTST-307 Adv. Songwriting for APE 2. Building upon the foundation provided in Songwriting 3, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture and one lab hour per week for one quarter.

ARTST-353 | MUSIC VIDEO BOOT CAMP (1.5)
An introductory course in creating simple, single-camera-style music videos. Students, sourcing their own bands or artists, will create a music video under the guidance of the instructor in a series of seminar-style workshops. Topics covered will be: the basics of directing performance, camera operation, and video editing. One lecture hour and one lab hour per week for one quarter.

ARTST-319 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)
This is an introductory course on navigating the world of social media as a musician. Students will study how to share their story and music effectively through Social Media platforms such as YouTube, Facebook and Instagram. Throughout this course, students will be guided through various practical steps to shape their image and expand their fan base. Upon successful completion of this course, students will be able to use effective branding strategies as well as practical skills to create and post relevant content. One lecture hour per week for one quarter.

ARTST-419 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)
Prerequisite: ARTST-319 or CC-019E Social Media Branding 1. Building upon the foundation provided in Social Media Branding 1, this course focuses on more advanced concepts in navigating the world of social media as a musician. Students will continue to study how to share their story effectively through song and visuals by fully harnessing the power of Social Media platforms such as YouTube, Facebook and Instagram. Students will gain experience in live streaming and on-the-go filmmaking aimed at showcasing their musical abilities. Upon successful completion of this course, students will be better able to use more advanced branding strategies as well as practical skills to create, post and monetize relevant content and build their fan base. One lecture hour per week for one quarter.

ARTST-380 | KEYBOARD ESSENTIALS 1 (1)
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 | KEYBOARD ESSENTIALS 2 (1)
Prerequisite requirement: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

ARTST-454 | MUSIC VIDEO EDITING WITH ADOBE PREMIERE (1.5)
An introduction to editing music videos and other short-form video content. Techniques include importing footage, file management, time code, building sequences, working with effects and transitions, fine-cutting, and delivering outputs from Adobe Premiere Pro. The quarter culminates with the student editing their final project to completion. Students will be exposed to the basic skills of editing, color correction, and creating outputs. Upon completion of this course, students will be able to understand the post-production process and how it relates to other aspects of production. One lecture hour and one lab hour per week per quarter.

ARTST-415 | VOCAL PRODUCTION (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST 101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore templates, project management, EQ, compression, vocal FX, comping, bussing, Vocal Aligning, printing stems, and remixing techniques. Upon completion of this course, students will be able to run a vocal session on their own and produce, record, edit, tune and mix vocals. One Lecture hour per week for one quarter. One lecture hour per week for one quarter.

ARTST-403 | FINAL PROJECT FOR APE (2)
Prerequisite: ARTST-302 Project Advising 3. Corequisite: ARTST-402 Project Advising 4. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her research within (and experience from) our Visual Media, Recording Project, Songwriting, Video, Social Media Branding and Artist Identity courses. During the quarter, the student will work in consultation with a mentor during weeks 2, 4, 7 and 10 to develop his/her unique, professional project, which will include a set of compositions/arrangements, videos, DIY marketing plan, website and album art. A committee evaluates the final project that results from the culminating experience.

MUBUS-0360 | APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
This course provides the student with an understanding of the entertainment industry as it exists today - essential knowledge for anyone looking to sustain a career as a vocalist in the digital era. Topics include: an overview of record companies, distributors, representation, contracts, publishing, copyright, viable industry positions and more. This course is equivalent to the IAP Entertainment Business course. One lecture hour per week for one quarter.

MUBUS-0460 | APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: MUBUS-0360 Applied Entertainment Business 1. Further exploration of the entertainment business with a focus on the independent aspects of the industry and how musicians can best exploit them to their career advantage. Topics include: how to start a record company, indie distribution deals; agents, managers, and lawyers; starting a publishing company and entrepreneurship. One lecture hour per week for one quarter.

CC-307 | VISUAL MEDIA 1 (2)
Learn to design album artwork, flyers, posters, promotional merchandise, and Internet banners using Adobe Photoshop. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Detailed topics covered include Adobe Photoshop basics, image manipulation, color theory, photo retouching, filters, and elements of effective design in promotional materials and packaging. Two lecture hours per week for one quarter.

CC-407 | VISUAL MEDIA 2 (2)
Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics and social media. Two lecture hours per week for one quarter.

MUBUS-0307 | INDEPENDENT ARTIST MARKETING (2)
Learn do-it-yourself grass-roots marketing strategies designed for limited budgets. Each student guides an independent artist's album through the entire marketing process, including defining an image, brand, position, and format, identifying the target audience, creating practical plans for booking live shows, gaining access to radio, Internet, press, and video promotion, advertising and sponsorships, sales and distribution, film and TV licensing, and development and distribution of press kits. As the final project, students track, compile, and report on marketing results. This is the real thing! Two lecture hours per week for one quarter.

MUBUS-0202 | MEDIA RELATIONS | CREDITS: 2.00
The Internet has forever changed the music industry. This course covers all aspects of how the Internet has impacted music industry distribution, promotion, marketing and retail practices. Topics include: blogging, podcasts, widgets and online retail. Students engage in real-time research. Two lecture hours per week for one quarter.

AUDIO-052 | LOGIC 1 (1)
Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from the Audio Engineering Chair prior to enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using apple loops, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

AUDIO-152 | LOGIC 2 (1)
Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble-shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

AUDIO-057 | PROTOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-157 (ProTools 110), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.

AUDIO-157 | PROTOOLS 110 (2)
Prerequisite: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-057 (ProTools 101), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid ProTools Certified User Exam. Two lecture hours per week for one quarter.

AUDIO-056 | REASON 1 (1)
Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-156 | REASON 2 (1)
Prerequisite: AUDIO-056 DAW: Reason 1. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include EQ, Compression, effects, automation, mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

AUDIO-058 | ABLETON LIVE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for

songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-158 | ABLETON LIVE 2 (1)
Prerequisite: AUDIO-058 Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. Two lab hours per week for one quarter.

MUSIC BUSINESS
MAJOR AREA // MUSIC BUSINESS (CERTIFICATE)

MUBUS-101 MUSIC LAW 1: THE FUNDAMENTALS (2)
An overview of the various areas of music law and basic legal concepts that play a significant role in music industry transactions, including Property Law; Intellectual Property; Personality & Publicity Rights; Name & Likeness; Equitable Principles & Remedies (Injunctions & Declaratory Relief; Indemnification); Common Law & Statutory Enactments; Contract Law; and Constitutional Principles (Fair Use exceptions, free speech, commercial speech). Two lecture hours per week for one quarter.

MUBUS-102 COMPUTERS IN BUSINESS (1)
Overview of essential software used in the music business workplace, including Microsoft Word, Excel and PowerPoint. Hands-on projects include preparing visual presentations, business letters, and spreadsheets. One lecture hour per week for one quarter.

MUBUS-103 RECORD LABELS (2)
An inside look at record companies, including an analysis of the various departments within a label and how they interact with each other to build an artist's career. Students analyze the similarities and differences in company structure and artist deals between major and indie labels. As a final project, each student seeks out an independent artist album and writes a full A&R report, including demographics, genre of music, radio airplay, marketing ideas, suggested record producer. Two lecture hours per week for one quarter.

MUBUS-104 YOUR MUSIC BUSINESS CAREER (2)
An overview of the varied career opportunities available in the music business. Technical, creative and business professions are covered for positions as music producers, engineers for studio and live settings, A&R and publishing executives, music supervisors, distribution and sales teams, the various types of managers and more. In addition, professionals in those careers will be guest speakers to provide insight and real-world information particular to their fields. Two lecture hours per week for one quarter.

MUBUS-105 AGENTS AND BOOKINGS (1)
Booking Agents are important and essential members of an artist's management team. This course discusses their responsibilities, how they interact with artists, how they are paid, and how artists can choose among agents. Guest lectures by agents as available. One lecture hour per week for one quarter.

MUBUS-106 DIGITAL MARKETING (2)
The Internet has forever changed the music industry. Together with foundational marketing concepts, this course covers all aspects of how the Internet continues to impact the music industry, particularly in the areas of distribution, promotion, marketing and retail practices. Topics include: press outreach, online retail, viral marketing techniques, video content marketing, social media, and other direct-to-fan platforms. Students engage in real-time research. Two lecture hours per week for one quarter.

MUBUS-107 MUSIC PUBLISHING (2)
Publishing remains one of the most lucrative segments of the music industry. Topics covered include: how to copyright songs and recorded works using the online form CO, how royalties are paid to writers and publishers, and the functions and responsibilities of the Performing Rights Organizations — ASCAP, BMI, and SESAC. Two lecture hours per week for one quarter.

MUBUS-108 PERSONAL MANAGEMENT (2)
An overview of the responsibilities of personal managers and the nature of the relationships they maintain with their artists. Topics include: developing the artist and preparing a career plan, contractual agreements between the artist and manager, the steps a manager takes to fulfill those obligations, and management responsibilities with regard to negotiating and concluding recording and publishing contracts. Two lecture hours per week for one quarter.

MUBUS-201 MUSIC LAW 2: CONTRACTS (2)
Prerequisites: MUBUS-101 Music Law 1. This course provides students with hands-on experience in analyzing, drafting, and negotiating common music industry agreements. Practical exercises include supervised mock negotiations of music contracts, licenses, releases, and other common transactions. Two lecture hours per week for one quarter.

MUBUS-202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

MUBUS-203 MUSIC DISTRIBUTION (1)
Effective distribution is one of the most important elements in a successful career. This course focuses on traditional distribution methods and outlets including radio, retail and TV as well as strategies for digital and mobile platforms along with new and emerging models. Topics also include: how sales and radio plays are tallied through SoundScan, Mediabase and BDS as well as innovative companies using a range of metrics to measure the impact of artists' music in various media. One lecture hour per week for one quarter.

COURSE DESCRIPTIONS

MUBUS-204 CONCERT AND TOUR PRODUCTION (2)
Students learn how to produce a live concert, musical event, festival, or tour. Topics include: booking and sizing of venues, ticket sales, concert promotion, selling merchandise, all-age shows, talent agents and buyers, contracts, technical aspects, security & laws, minimizing risks, and much more. Guests include booking agents and concert promoters. Two lecture hours per week for one quarter.

MUBUS-205 MUSIC INDUSTRY INTERNSHIP (4)
Students gain firsthand experience within the music industry by working as interns for music related companies. Students are coached on specific areas of music business employment, such as writing professional résumés, personal interview skills, and professionalism. Specific firms, positions, and duties vary according to availability. Average of twelve internship hours per week for one quarter. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

MUBUS-206 NETWORKING STRATEGIES (1)
Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know and, most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business and building a professional support network. One lecture hour per week for one quarter.

MUBUS-207 MUSIC LICENSING AND SUPERVISION (2)
Artists can open up significant additional revenue streams by licensing their recordings to international record labels, TV, film, video games, and for Internet content. This course explains how to submit your music to labels and music supervisors and how deals are typically structured. Two lecture hours per week for one quarter.

MAJOR AREA // MUSIC BUSINESS (ASSOCIATE)

MUBUS-110 MUSIC INDUSTRY HISTORY 1 (2)
An introduction to the key components of the music business and a comprehensive historical overview of the recorded music industry from 1909 to the onset of the rock 'n' roll era. Students listen to and analyze the music of each era, including sources and influences on subsequent trends in the context of social and cultural movements and political events. In addition, students are given an overview of the basic concepts and steps in the recording process, and its evolution from invention to the end of the 1950's. Two lecture hours per week for one quarter.

MUBUS-210 MUSIC INDUSTRY HISTORY 2 (2)
Prerequisite: MUBUS-110 Music Industry History 1. An overview of the evolution of the industry through an era of increasingly rapid change beginning in the '60s and coming into the digital age. Includes listening and musical analysis as well as examination of sources and influences on subsequent trends in the context of social and cultural movements and political events. Additional topics include the advent and exponential growth of new technologies in the recording process as well as with music consumption and formats, and the remodeling of business practices and economic structures throughout the entertainment arena. The course concludes with an overview of industry careers in the modern era. Two lecture hours per week for one quarter.

MUBUS-120 MUSIC BUSINESS LAW AND CONTRACTS 1 (2)
This course is designed to develop an understanding of the fundamentals of law and legal rights which permeate the music industry by providing an overview of legal concepts which govern all business activities, with particular emphasis on those which play a significant role in music-related transactions, including copyrights, trademarks, "name & likeness" (publicity rights), property law (generally), Constitutional rights and guaranties in the context of the music industry (e.g., freedom of speech, freedom of assembly), and the basics of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). Two lecture hours per week for one quarter.

MUBUS-220 MUSIC BUSINESS LAW AND CONTRACTS 2 (2)
Prerequisite: MUBUS-120 Music Business Law and Contracts 1. More advanced principles of contract law including analysis of commonly-encountered contract clauses and provisions, as well as practical exercises with expert coaching in the negotiation and drafting of effective legal contracts, licenses, releases, and other written instruments, coupled with study of real-world disputes as a guide to what to include and what to avoid in formulating contracts. During the course, students will actually negotiate and draft at least five complete contracts including: a mechanical license; a personal management agreement; a general partnership agreement (band agreement); a "sync" license for first-use inclusion of a musical composition in a motion picture; and a comprehensive recording contract deal memo. Two lecture hours per week for one quarter.

MUBUS-320 MUSIC BUSINESS LAW AND CONTRACTS 3 (1)
Prerequisite: MUBUS-220 Music Business Law and Contracts 2. Analysis of real-world disputes in the music industry, including the various legal and equitable doctrines as applied by courts rendering judgment in those cases, exploring a broad range of legal issues and causes of action: copyright infringements, contract disputes, artist/manager disputes, trademark infringements and dilutions, trade dress, misappropriations of personality and publicity rights, "sound-alike" and "look alike" personality rights infringements, performers' actions to disaffirm contracts entered when they were minors, co-authors' disputes, fraud cases, publishing disputes, licensing disputes, and conflict-of-law cases balancing the interactions between the laws of different countries in the same case. One lecture hour per week for one quarter.

MUBUS-130 MUSIC PUBLISHING AND LICENSING 1 (2)
Introduction to Music Publishing. Topics include the business and creative responsibilities of a publisher, how to copyright songs and recorded works, how royalties are paid to writers and publishers, an overview of various royalty income streams, and the scope and functions of the Performing Rights Organizations (PRO) and emerging music rights organizations. Hands-on exercises include copyright and PRO form execution, completing cue sheets using online forms, and performance, sync, and mechanical licenses used in both traditional and new digital medias. Two lecture hours per week for one quarter.

MUBUS-230 MUSIC PUBLISHING AND LICENSING 2 (2)
Prerequisite: MUBUS-130 Music Publishing and Licensing 1.
Global Markets. A study of publishing with a global focus. Concepts include sub-publishing in non-U.S. territories, international copyright terms and extensions, royalty payments and international PRO's (Songwriter Societies). In addition, the creative aspects of music publishing with a global perspective are examined, including songwriter relationships, song plugging and promoting music in alternative markets. Two lecture hours per week for one quarter.

MUBUS-330 MUSIC PUBLISHING AND LICENSING 3 (2)
Prerequisite: MUBUS-230 Music Publishing and Licensing 2. Co-requisite: MUBUS-350 Accounting and Finance 2. Music Licensing and Alternative Catalog Income. An examination of the significant revenue streams generated by licensing recordings for use in TV, film, trailers, commercials, video games, digital and mobile platforms, print music and lyrics, compilations/special projects, karaoke, toys, greeting cards, and more. Topics include an overview and analysis of typical deal structures, contracts, forms, and licenses used in the field along with the process of music rights clearance and royalty disbursements. Also explored is the use of metadata and advancements in music recognition technology. Two lecture hours per week for one quarter.

MUBUS-430 MUSIC PUBLISHING AND LICENSING 4 (2)
Prerequisite: MUBUS-330 Music Publishing and Licensing 3. Music Supervision and Music Libraries. The role of the music supervisor is explored as well as how to submit music for various types of projects. Topics also include music libraries, configuration of music for them and how this affects royalty disbursement, along with a review of the numerous publishing deals available in today's business. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with industry professionals to further their own careers. Two lecture hours per week for one quarter.

MUBUS-140 MUSIC INDUSTRY 1 (2)
(Record Label Structure & Talent Acquisition)
Co-requisite: MUBUS-170 Personal Management and The Artist's Team. An overview of typical record label structures and how they evolved, including an analysis of the functions of specific departments and how they interact to build an artist's career. Students analyze the similarities and differences in company structure as well as artist deals between major and indie labels. In addition, students will study the evolution and responsibilities of the A&R (Artist & Repertoire) role, including the screening of new material, new artist discovery, the signing process, artist development, song selection and the artist-label-management dynamic. The course culminates in a final project in which each student will be challenged to find an unsigned artist, carefully articulate their A&R decision to "sign" the act and create a full A&R report with analysis of how they would prepare/record an album, as well as define a marketing, promotion and sales campaign for the act. Two lecture hours per week for one quarter.

MUBUS-240 MUSIC INDUSTRY 2 (2)
(Distribution & Label Services Companies)
Prerequisite: MUBUS-140 Music Industry 1. A complete study of the area of distribution in the music industry including traditional, online and digital channels, independent and major distributors, varied deal structures and innovative strategies for releasing and positioning music in an evolving global marketplace. Topics cover all distribution platforms, including terrestrial radio, digital, online and mobile platforms, pitching distributors in each area, alternative distribution, consignments, servicing retail outlets, coordinating promotions and marketing with distribution, and packaging and bundling music for added-value. Additionally, how sales are monitored, tracked and compiled will be examined, the importance of UPC bar codes, ISRC's, metadata and digital watermarks. A special focus will be given to independent artists who forego traditional record deals, and instead utilize label services provided by a variety of companies, including distributors. Two lecture hours per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 3A (2)
(Broadcast Media)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Topics include the evolution of radio, as well as other broadcast media, and their impact on the music industry. Various broadcast outlets are examined with a focus on how they operate, determine formats and programming, and help to promote music. Forms of broadcasts for study include commercial and non-commercial radio, public radio, mix and specialty shows, satellite and internet radio, digital broadcasts and streaming services. Focus is given to how music is chosen and prepared for programming, with an overview of industry charts, monitoring services and tracking systems. Techniques for obtaining airplay in both commercial and non-commercial media are explored, along with promo-tours and live concerts used to support broadcasts. Two lecture hours per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1)
(Agents & Bookings)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-342 Music Industry 3C. The Booking Agent has emerged as a vital team member for the artist. This critical role and its corresponding responsibilities in the live concert industry are explored. Topics include the history and evolution of agencies, methods involved in booking tours (local to major), sourcing contacts and venues, offers and pitching, performance contracts, fee structures, and negotiating with talent buyers and promoters. Logistical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. Additionally, the specifics of college tours and booking conferences will be discussed. One lecture hour per week for one quarter.

MUBUS-342 MUSIC INDUSTRY 3C (1)
(Tour Management)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3B. Working in tandem with the agent, the Tour Manager handles all responsibilities on the ground for the artist during the tour. All logistical aspects are explored, including sound checks, performance deliverables, advancing shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, personnel management, interviews, and running a mobile production office. The specifics in working festival tours are also discussed. One lecture hour per week for one quarter.

MUBUS-440 MUSIC INDUSTRY 4A (2)
(Entrepreneurial Strategies for Music Based Companies)
Prerequisites: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisite: MUBUS-441 Music Industry 4B. An overview of creative and business requirements for starting an independent record label or music-based company (related product or service). Students developing a mock label define the music genre; identify the target audience; find and sign artists; set recording budgets; select producers, arrangers, backup musicians, audio engineers and recording studios; and develop the image, branding, promotion, advertising and publicity. Similarly, students developing a music-related product or service define the company, products and services, identify the target consumer, outline costs, and likewise develop the image, branding, promotion and advertising. As a final project, music business students develop business and marketing plan elements and promotional media for actual independent artists or for the product or service. Two lecture hours per week for one quarter.

MUBUS-441 MUSIC INDUSTRY 4B (1)
(Concert Promoters)
Prerequisites: MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Co-requisite: MUBUS-440 Music Industry 4A. As the live concert industry has become one of the most dominant areas of the music and entertainment business, the distinct role of the Concert Promoter is explored. Topics include the history of promoters and talent buyers, venue ownership, and the evolution and rise of large corporations such as Live Nation and AEG. In addition, the specifics of how to produce a live concert, musical event, festival or tour are covered, including sizing of venues, ticket sales, contracts, negotiating with booking agents, technical aspects and more. Industry resources for the live industry are reviewed such as Pollstar and Celebrity Access. One lecture hour per week for one quarter.

MUBUS-150 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 1 (1.5)
A practical introduction to commonly used music business software. Using on-site computer rooms, students explore office basics and develop projects using MS Office (Word, Excel and PowerPoint) as well as a survey of Mac productivity suite applications (Keynote, Pages, Numbers, Preview). Also includes an overview of cloud-based and mobile productivity applications such as the Evernote and Google applications. One lecture hour and one lab hour per week for one quarter.

MUBUS-450 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 2 (1.5)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Building on core computer skills, students explore programs designed to manage and administer music publishing tasks and songwriter catalogs, rights and royalty accounting and tracking, production music library digital distribution (including generating cue sheets), and music licensing. One lecture hour and one lab hour per week for one quarter. Required lab fee (software license): $195.00.

MUBUS-250 MUSIC BUSINESS ACCOUNTING AND FINANCE 1 (1.5)
Prerequisite: MUBUS-150 Computer Tech Music Business Applications 1. An introduction to core concepts and techniques of business accounting and fiscal management, including: cash accounting and accrual accounting methods; debits and credits; charts of accounts; double-entry bookkeeping; the "acid test" and other commonly used fiscal ratios; inventory controls ("LIFO" vs. "FIFO"); personal and business budgeting and financial planning; fundamentals of entertainment industry project budgeting ("above-the-line" and "below-the-line" elements); common financial reports (balance sheets, income statements, cash flow statements); tax considerations and common government forms (W-2, W-4, W-7, W-9, 1099, SS-4, etc.). One lecture hour and one lab hour per week for one quarter.

MUBUS-350 MUSIC BUSINESS ACCOUNTING AND FINANCE 2 (1.5)
Prerequisites: MUBUS-250 Accounting and Finance 1, and MUBUS-220 Music Business Law and Contracts 2. Co-requisite: MUBUS-330 Music Publishing and Licensing 3. More advanced study of accounting principles and techniques as applied to the music industry, including: digital rights management, internet marketing and revenue models (subscription, peer-to-peer (P2P), streaming, pay-per-play), contract analysis to quantify financial elements, royalty collections, royalty accounting, international currency considerations, preparing and analyzing royalty statements, management and distribution of licensing revenues, considerations arising under multiple-rights ("360") recording contracts (live performance revenue, endorsement and merchandise revenue, other entertainment-related revenue streams), and general strategies for minimizing tax liabilities. One lecture hour and one lab hour per week for

one quarter.

MUBUS-170 PERSONAL MANAGEMENT & THE ARTIST'S TEAM (1)

Co-requisite: MUBUS-140 Music Industry 1. An overview of the responsibilities of personal managers as leaders of the artist's team, and the nature of the relationships they maintain with their artists. Topics include: contractual agreements between the artist and manager, fulfillment of those obligations, and management responsibilities with regard to the negotiation and concluding of various contracts. In addition, the specific roles of an artist's team are defined and discussed, including the attorney, agent, business manager, tour manager and publicist. Overview of planning and positioning an artist's career along with strategies are discussed. One lecture hour per week for one quarter.

MUBUS-470 ARTIST DEVELOPMENT: SKILLS FOR THE CREATIVE ENVIRONMENT (1.5)

Prerequisites: MUBUS-170 Personal Management and The Artist's Team, MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, MUBUS-342 Music Industry 3C, and MUBUS-360 Song Structure and Content. Co-requisite: MUBUS-460 Songs, Recordings and Production: A&R Analysis. This class explores the roles of the arranger, producer, engineer, road technicians, side musicians, background vocalists and technical support personnel employed on a tour or session. Students study musical terminology required for effective communication in rehearsal, stage, or studio environments and strategies for carrying out constructive critique and musical decision-making with artistic/creative personalities. Students apply relationship scenarios, communication and artist-development skills during one-on-one sessions with actual independent artists. One lecture hour and one lab hour per week for one quarter.

MUBUS-180 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 1 (2)

An overview of the principles of marketing for music as well as the distinct channels used, including airplay, publicity, video and social media. Students study how to structure effective marketing campaigns, as well as strategies for maximizing results. The course culminates with students developing an online marketing campaign for an artist, including creating the message, slogans, media and visual elements along with defining their methods and channels of exposure. Two lecture hours per week for one quarter.

MUBUS-280 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 2 (2)

Prerequisite: MUBUS-180 Music Business Marketing and Social Media 1. Continued study of marketing strategies focusing on the principles and methods of public relations (PR) as well as effective use of video content in this current digital age. Topics include the logistics of media relationships, implementing a press plan, creating PR materials, promotional writing and image development; online video platforms such as YouTube and an overview of how to use content; and integration of social media to support and tie-in. As a final project, students will write a press release incorporating live links to a video series starring an artist, and then share on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-380 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 3 (2)

Prerequisite: MUBUS-280 Music Business Marketing and Social Media 2. Continued study of marketing strategies focusing on the areas of airplay and retailing as well as expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, internet and satellite radio, streaming, mobile and alternative outlets), and how to position artists and their music. Strategies in retailing for music and merchandise, effective social media integration and online advertising are also reviewed. Major platforms such as Facebook and Twitter are explored for creating relationships with and marketing products and services to relevant demographic communities, along with web analytics and search engine optimization (SEO) techniques. Students study how to allocate budgets for maximum impact utilizing a diverse media mix. Two lecture hours per week for one quarter.

MUBUS-480 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 4 (2)

Prerequisite: MUBUS-380 Music Business Marketing and Social Media 3. Continued study of marketing strategies focusing on the areas of consumer lifestyles and sponsorship. Topics include an overview of platforms where consumers and fans can be targeted and how to reach them, including festivals and related events. Students also study about endorsements vs. sponsorships and the typical deals, with more extensive study of the specifics of sponsorship including identifying brand partners and the potential credibility/visibility benefits, methods of appealing to potential sponsors, creating sponsorship decks and alternative presentations, delivering results to the brand partner, and building in social media engagement. As a final project, students implement a lifestyle marketing program with video, images and social media along with creating reports with deliverables to the sponsor. Two lecture hours per week for one quarter.

MUBUS-580 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 5 (2)

Prerequisite: MUBUS-480 Music Business Marketing and Social Media 4. Topics include analyzing consumer behavior, influence and persuasion, principles and ethics of successful campaigns, and core branding concepts. Students examine various techniques for conducting consumer-based market research, including identification of the product, idea, or problem; collecting data; observation, focus groups, interviews, and experiments; analyzing, interpreting, and drawing conclusions from data; and making recommendations based on findings. Students apply concepts to actual research models by gauging consumer response to packaging, logos, band names, set lists, visual images, and more. As a final project, students apply skills covered by creating a complete and detailed plan taking a new artist's music release through the entire marketing process. Two lecture hours per week for one quarter. Required fee for research assignment (song/crowd review): $40.00.

MUBUS-540 MUSIC INDUSTRY INTERNSHIP I (2)

Prerequisite: MUBUS-110 Music Industry History 1, MUBUS-120 Music Business Law and Contracts 1, Prerequisite: MUBUS-130 Music Publishing and Licensing 1, MUBUS-140 Music Industry 1, MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-170 Personal Management and The Artist's Team, MUBUS-180 Music Business Marketing and Social Media 1, and MUBUS-190 Management and Business Skills 1. Students gain firsthand experience within the music industry by working as interns for music-related companies. Students are coached on music business employment skills including writing professional résumés, personal interview techniques and professionalism. Specific firms, positions and duties vary according to availability. Average of six internship hours per week for one quarter, 60 hours total. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

MUBUS-640 MUSIC INDUSTRY INTERNSHIP 2 (4)

Prerequisite: MUBUS-110 Music Industry History 1, MUBUS-120 Music Business Law and Contracts 1, Prerequisite: MUBUS-130 Music Publishing and Licensing 1, MUBUS-140 Music Industry 1, MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-170 Personal Management and The Artist's Team, MUBUS-180 Music Business Marketing and Social Media 1, and MUBUS-190 Management and Business Skills 1. Students may continue their internship with the same firm in an expanded capacity or undertake a new internship with a different firm. Specific firms, positions and duties vary according to availability. Average of twelve internship hours per week for one quarter, 120 hours total. Students must present signed Verification of Course Credit sheet and completed Hours Log to earn course credits.

MUBUS-550 PERSONAL ENTREPRENEURSHIP 1 (2)

Prerequisite: MUBUS-250 Accounting and Finance 1. The legal aspects of starting a business, including defining the business type (proprietorship, partnership, LLC, corporation), securing licenses, financial/tax planning, trademark searches and clearances, DBAs, permits, setting up the tax structure, obtaining business loans, and maintaining compliance with federal, state, and local laws and regulations that govern business ventures. Students also carry out analysis to determine if a proposed business is financially viable and study daily business operations management skills such as hiring employees, managing inventory, and more. Two lecture hours per week for one quarter.

MUBUS-650 PERSONAL ENTREPRENEURSHIP 2 (2)

Prerequisites: MUBUS-550 Personal Entrepreneurship 1, MUBUS-220 Music Business Law and Contracts 2, MUBUS-440 Music Industry 4A, MUBUS-441 Music Industry 4B, MUBUS-430 Music Publishing and Licensing 4, and MUBUS-580 Music Business Marketing and Social Media 5. Utilizing research and product/service development skills, students write a formal business plan, including projections, strategies, and resource materials, for a new music business firm in a field of their choice (management, booking, label, music library, publishing, licensing, app development). Based on the business plan, each student then develops a marketing and promotion strategy. Topics include identifying a physical location, naming the business, obtaining financing, and finding and retaining customers/clients. Two lecture hours per week for one quarter.

MUBUS-570 PUBLISHING/A&R PRACTICUM (4)

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, MUBUS-440 Music Industry 4A, MUBUS-170 Personal Management and The Artist's Team, MUBUS-220 Music Business Law and Contracts 2, MUBUS-350 Accounting and Finance 2, MUBUS-460 Songs, Recordings and Production: A&R Analysis, MUBUS-470 Artist Development: Skills For The Creative Environment, MUBUS-480 Music Business Marketing and Social Media 4, and MUBUS-490 Management and Business Skills 4. Co-requisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Under the guidance of instructors as project advisors, business students undertake the responsibilities of the roles of Publishing executive and A&R executive. With application to MI student artists or their own artists/projects, business students' activities will include determining musical direction as well as providing advice and assistance on copyrighting their songs, co-writer agreements, publishing agreements, and joining the appropriate Performing Rights Organization alongside song critiquing, polishing material and advising preparation of competitive demo recordings; determining "casting" (pitching for a self-contained singer/songwriter vs. promoting the songs to other artists) and potential for pitching the songs to artist management and record label A&R reps as well as music supervisors for film/TV/media placement. With respect to the A&R role, business students advise and develop artists/projects towards being signable for a record deal or marketability and viability as an independent. Interaction with industry professionals and relevant industry organizations integrated throughout the quarter as well. Four group project advisement hours per week for one quarter plus independent project completion.

MUBUS-670 BOOKING & MANAGEMENT PRACTICUM (4)

Prerequisites: MUBUS-330 Music Publishing and Licensing 3, MUBUS-440 Music Industry 4A, MUBUS-441 Music Industry 4B, MUBUS-170 Personal Management and The Artist's Team, MUBUS-220 Music Business Law and Contracts 2, MUBUS-350 Accounting and Finance 2, MUBUS-460 Songs, Recordings and Production: A&R Analysis, MUBUS-470 Artist Development: Skills For The Creative Environment, MUBUS-480 Music Business Marketing and Social Media 4, and MUBUS-490 Management and Business Skills 4. Under the guidance of instructors as project advisors, business students provide career development assistance for artists drawn from the MI student pool or from their own artists/projects. The focus is on advising artists on all aspects of their live performance, including creative and image development (set lists, band members, stage attire and performance suggestions), booking and management (sourcing appropriate venues,

amending performance agreements, technical requirements and logistical considerations), and developing the manager/artist relationship through concert observation and post-event analysis. Student and artist progress is tracked and assessed through the completion of project worksheets featuring qualitative and quantitative tasks and milestones. Four group project advisement hours per week for one quarter plus independent project completion.

PROFESSIONAL DEVELOPMENT // MUSIC BUSINESS ASSOCIATE

MUBUS-190 MANAGEMENT AND BUSINESS SKILLS 1 (1.5)

(Business Writing and Time Management)
Learning and applying effective written communication is essential in the music business as is completing tasks with tight deadlines. In addition to creating business appropriate communication, students will identify and use industry specific language and expand their vocabularies with new words. Topics also cover using words as a productive business tool to establish a professional image, as well as clear, effective written communication in business letters, email (with email etiquette), and web content. In time management, new methods to increase efficiency and productivity will be analyzed and implemented. Topics include maintaining written records, setting goals, creating a vision, prioritizing, punctuality, reducing information overload, organizing, delegating, and how to focus and use time effectively.

MUBUS-290 MANAGEMENT AND BUSINESS SKILLS 2 (1.5)

(Networking Strategies and Professionalism)
Prerequisite: MUBUS-190 Management and Business Skills 1. Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know, and most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business, plus study how to comport themselves professionally at events and in corporate situations. Students select and attend appropriate music performance and music business events where they network, follow up with professionals, and report on the activity and results. Building on the aforementioned, students develop career strategies to seek out job opportunities or business ventures through networking, establish a reputation in chosen career area, and meet the right people and identify the primary players (companies and people) in a chosen field in order to enter the industry at the highest level possible. One lecture hour and one lab hour per week for one quarter.

MUBUS-390 MANAGEMENT AND BUSINESS SKILLS 3 (1.5)

(Public Speaking and Managing Professional Relations)
Prerequisite: MUBUS-290 Management and Business Skills 2. Whether in the boardroom or the employee lounge, you must be able to speak clearly and concisely in order to inspire and motivate your employees, artists or clients. This course helps students overcome stage fright and helps them prepare to speak in public, whether to a handful of people or to a crowd. Topics include making business presentations, inspirational speaking, motivational speaking and debating. Plus, how to diplomatically handle difficult business situations and communicate with artists, managers, agents, record label personnel, studio personnel, accountants, and audiences. One lecture hour and one lab hour per week for one quarter.

MUBUS-490 MANAGEMENT AND BUSINESS SKILLS 4 (2)

(Leadership, Business Relations and Applied Methods)
Prerequisite: MUBUS-390 Management and Business Skills 3. A study of methods for developing the leadership qualities that enable music business professionals to deal with business associates ethically and tactfully, set an example for employees, and motivate them in the workplace. Topics include how to be an effective leader, how to hire/recruit employees, rewarding your workers, leadership traits, delegating, becoming a better listener, and more. Additional focus will be on maintaining leadership in your field of specialty by staying ahead of the curve, setting trends, and holding membership in executive organizations. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)

Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)

Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

SUPPORTIVE MUSIC // MUSIC BUSINESS ASSOCIATE

MUBUS-260 MUSICIANSHIP FOR BUSINESS PROFESSIONALS (1)

Students will be introduced to the fundamentals of music notation on the staff, including the basics of harmony and theory that are discussed between producers, engineers, and musicians in the studio. Upon completion, students will be able to differentiate between major vs. minor keys, Roman numeral harmony, song form, and the basics of chart creation. Two lab hours per week for one quarter.

MUBUS-360 SONG STRUCTURE AND CONTENT (2)

Prerequisite: MUBUS-260 Musicianship For Business Professionals. A study of the basic elements of popular song structure, including melody, lyric patterns and construction, harmony, scales, intervals, rhythm, and form; analysis of the structure of successful songs and the application of those elements to songwriting, including lyric and melodic development, hook recognition, chord structures, and accompaniment styles. Includes analysis of songwriting styles in various genres including pop, rock, country, rap/hip-hop, R&B/soul, jazz, blues, Latin, and folk/Americana. Through role-playing, students develop techniques for communicating on a musical level with performers, arrangers, engineers, and producers. Two lecture hours per week for one quarter.

MUBUS-460 SONGS, RECORDING & PRODUCTION: A&R ANALYSIS (2)

Prerequisite: MUBUS-360 Song Structure and Content. Continued development of musical analysis skills and terminology, with a specific focus on critical listening from an A&R standpoint of songs and talent at various levels and stages across a range of musical genres. Along with covering the phases of the recording process, production elements for enhancing a musical composition and identifying them in a recording will be explored. Analysis and comparison of preliminary song demos by prominent popular artists with the commercially-released versions, identifying choices that led to a "good song" becoming a "hit song." Students are also guided on how to assess the artist's needs and provide effective advice on performance, song selection, melody, and lyrics as well as how to work and communicate with the other creative personnel (i.e. producers, engineers, musicians, co-writers, etc.). One lecture hour and two lab hours per week for one quarter.

MUBUS-560 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (CRITICAL LISTENING) (2)

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, and MUBUS-360 Song Structure and Content. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone, timbre, instrumentation, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review various pieces of visual media from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics and other factors to significant markers in the film, and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

MUBUS-660 PRODUCTION MUSIC FOR VISUAL MEDIA 2 (CRITICAL LISTENING) (2)

Prerequisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Continued study of the relationship between music and visual media from the perspectives of both the composer and the music supervisor. Professionals in the field explain and demonstrate the role and requirements of production music libraries by screening film, TV and ad cues and interpreting the accompanying sound effects, compositions and soundtrack elements. Topics of discussion include the process of custom composing for short films, feature films, various TV show formats, ads/commercials, corporate events, and religious institutions. Students are required to source and select ("place") existing song material for use in a commercial, a film trailer and as a TV theme song, including researching the availability of material and analyzing and explaining the musical attributes of selections. Two lecture hours per week for one quarter.

ELECTIVES // MUSIC BUSINESS

Music Business students must complete their elective requirements by choosing among the following courses only:

MUBUS-114E GETTING GIGS (1)

Students learn the most efficient ways for artists and bands to book live shows and tours. Subjects include: where to play, checking out the venue, personal appearance contracts, getting paid, and putting together your own tours. Guest speakers (as available) include club owners, promoters, booking agents, and touring artists. One lecture hour per week for one quarter.

MUBUS-115E BUSINESS WRITING (1)

Students learn how to use words as a productive business tool to establish a professional image. This course prepares students to communicate clearly and efficiently in written communication, including business letters, email, press releases, and website content. One lecture/workshop hour per week for one quarter.

MUBUS-212E THE TOURING MUSICIAN (1)

Students learn how to plan tours, including planning the itinerary, creating a budget checklist, and establishing anchor dates, plus how to make the most of sales, concessions, and press. As the culmination, students plan a ten-day tour. One lecture hour per week for one quarter.

MUBUS-214E NEWS AND INDUSTRY TRENDS (1)

Students and instructor review and discuss all of the latest music business news as reported in Billboard, trade websites and newspapers, and general media. Discussions center on how the news impacts the industry and students' own careers. One lecture hour per week for one quarter.

MUBUS-216E GRANT WRITING: GETTING FREE MONEY FOR YOUR MUSIC PROJECTS (1)

Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-170 Personal Management & The Artist's Team, and MUBUS-180 Music Business Marketing & Social Media 1 OR MUBUS-102 Computers In Business, MUBUS-106 Digital Marketing, and MUBUS-108 Personal Management. Grant Writing is becoming an essential skill in our new music world. The National Endowment for the Arts will annually support more than 30,000 concerts and performances. In this course, the student will be taken through the entire process of researching and applying for grants, plus connecting with corporate awards that align with specific music missions and branding. Detailed topics include: preparing your purpose and audience analysis, drafting and formatting a written proposal plus defining your SMART goals and strategies that can lead to successful awarded grants. One lecture hour per week for one quarter.

ELECTIVES // MUSIC BUSINESS ASSOCIATE

Music Business Associate students may choose from all electives listed above (except MUBUS-115E), as well as the following electives.

Music Business Associate students may also choose from a limited selection of Common Course electives approved by the Chair after completing their first quarter.

MUBUS-415E ADVANCED PERSONAL MANAGEMENT (1)
Prerequisites: MUBUS-170 Personal Management & The Artist's Team, MUBUS-320 Music Business Law & Contracts 3, MUBUS-330 Music Publishing & Licensing 3, MUBUS-340 Music Industry 3A, MUBUS-341 Music Industry 3B, MUBUS-342 Music Industry 3C, MUBUS-350 Accounting & Finance 2, MUBUS-380 Marketing & Social Media 3. Building upon the foundational Personal Management course (MUBUS-170) as well as courses up to Qtr. 3 in the Associate of Science in Music Business program, this advanced course in personal management further cultivates the necessary skills and abilities to successfully grow and manage music careers, as well as develop artists. Topics include: 5-year career goal setting, the application of business structures and new media tools to acquire fans and funding, developing successful touring scenarios, executing deal negotiations and creating money-making ventures to expand the artist's career. Additionally covered are insider tips and case studies of prominent personal managers in the industry (past and present). One lecture hour per week for one quarter.

MUBUS-416E ADVANCED TOUR MANAGEMENT (1)
Prerequisites: MUBUS-342 Music Industry 3C: Tour Management and MUBUS-250 Accounting & Finance 1. This advanced course provides a more in-depth study of tour management practices including the development of show pre-advancing information and advancing packages, travel and logistical planning, leadership and communication management techniques, more involved tour budgeting exercises, developing a technical understanding of show production, and common considerations in planning international tours. Throughout the course, students will plan and manage a mock tour scenario while developing a tour book that includes the creation of common documents and information collected throughout the process. One lecture hour per week for one quarter.

MUSIC BUSINESS // ENTREPRENEUR

MAJOR AREA // MUSIC BUSINESS ENTREPRENEUR

MUBUS-301 MUSIC LAW 3 (2)
Prerequisites: MUBUS-201 Music Law 2. This course provides practical application of music industry-related legal doctrines and fundamentals. Includes research and analysis of historical disputes in the industry followed by lectures and discussions aimed at determining how they could have been avoided or minimized through negotiation or appropriate contract provisions. Students conduct a mock trial of a breach-of-contract case between artist and record company. Two lecture hours per week for one quarter.

MUBUS-303 START YOUR OWN RECORD LABEL (2)
This course details what is needed to start a label from the creative perspective. Topics discussed include: defining the label's genre, finding and signing artists, setting recording budgets, selecting producers and studios, and choosing a distributor. Two lecture hours per week for one quarter.

MUBUS-304 SOCIAL NETWORKING AND FAN MANAGEMENT (1)
Students learn to use social networking tools to build a fan base, attract attention, build a reliable network of listeners, and harness the energy of fans for marketing, promotion, and outreach. One lecture hour per week for one quarter.

MUBUS-305 SHOWCASE PROMOTION (2)
In this hands-on course, students select Los Angeles-area independent artists and then plan, organize, produce and promote a live industry showcase at a local venue. Students carry out all aspects of promotion, marketing, and publicity under instructor supervision. Two lecture hours per week for one quarter.

MUBUS-306 BROADCAST STRATEGIES (2)
Students learn how to use radio to promote independent music. Topics include: techniques for securing radio airplay from college and commercial radio, approaching music and program directors, and different broadcast formats, including mix shows, specialty shows, satellite radio, and Internet radio. Two lecture hours per week for one quarter.

MUBUS-307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUBUS-308 OWNING AND OPERATING A MUSIC BUSINESS (2)
Students learn the legal aspects of starting a business, including trademark searches and clearances, DBAs, licenses, setting up the tax structure, and obtaining business loans and grants. Topics also include: managing daily business operations such as hiring employees, taking inventory, basic business accounting, and more. Two lecture hours per week for one quarter.

ELECTIVES // MUSIC BUSINESS ENTREPRENEUR

Music Business Entrepreneur students must complete their elective requirements by choosing among the following courses only:

MUBUS-314E SPONSORSHIPS AND ENDORSEMENTS (1)
Sponsorships and endorsements provide a variety of resources that can advance an artist's career. In this course, students learn strategies for approaching companies and presenting successful proposals. One lecture hour per week for one quarter.

MUBUS-316E LEADERSHIP (1)
Students learn methods for developing the leadership qualities that enable music business professionals to set an example for employees and motivate them in the workplace. Class discussions include: What are the qualities of a leader? Why do some lead and others follow? How to hire the best workers, reward employees, identify employee behavior, and motivate people. One lecture hour per week for one quarter.

MUBUS-317E PREPARING YOUR PROFESSIONAL BUSINESS PLAN (2)
Students learn how to develop and write a professional plan for starting and growing your business. Topics include: market and industry analysis, management and organizational structure, financial projections, estimating start-up costs, and more. As a final project, each student presents a complete plan for his or her own music-related business. Two lecture hours per week for one quarter.

SONGWRITING

MAJOR AREA // SONGWRITING

SONG-PL SONGWRITING PRIVATE LESSON (2) Fostering the development of students "compositional voices" serves as the main objective within the Songwriting lesson program. One private lesson hour per week per quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

SONG-201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (2)
Prerequisites: SONG-101: Songwriting 1: Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisite: CC-011 Harmony and Theory 011. This course is a continuation of Harmony and Theory 1. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

ARTST-380 KEYBOARD ESSENTIALS 1 (1)
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 KEYBOARD ESSENTIALS 2 (1)
Prerequisite requirement: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

SONG-125 LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)
This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

SONG-225 LYRIC WRITING 2 |CREDITS:2.00

Prerequisite: SONG-101:Songwriting 1: Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

SONG-210 SONGWRITING FINAL PROJECT (2) Prerequisites: SONG-101: Songwriting 1: Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. Co-requisite SONG-225: Lyric Writing 2. This class focuses on the student's all-around abilities for complete presentation and performance of their composed and arranged music. Skills required include: Chart Preparation, Composition and Arrangement, Repertoire, and Program Note Writing. Students learn how to be an effective bandleader and musical director, with the goal of delivering a complete live musical performance that showcases the student's creativity and comprehension of song form, melody, and harmony. Five bi-weekly mentoring sessions with a project advisor for one quarter, and a final performance at the end of the quarter.

SUPPORTIVE MUSIC // SONGWRITING

SONG-102 DEMO RECORDING AND PRODUCTION 1 (1)
This course prepares students for successfully navigating a project studio environment as songwriter, arranger and producer. Demo Recording and Production I focuses on recording theory and pre-production techniques including interface operation, recording techniques, microphone, preamp and headphone mixes, EQ considerations and general session operation. One lecture hour per week for one quarter.

SONG-202 DEMO RECORDING AND PRODUCTION 2 (1)
Prerequisite: SONG-102: Demo Recording and Production 1. Recording and Production II continues to focus on recording, basic mixing and general post-production techniques. Students will learn proper studio techniques such as tracking, overdubs and "punch-in" for use in demo recording. At the same time, the course will discuss how to organize and plan/pre-produce all aspects of a demo recording session using loops, samples and MIDI. One lecture hour per week for one quarter.

SONG-011 SONGWRITERS LAB (1)
This class is designed to foster open discussion, idea sharing, performance, and relationship-building for songwriters. Student songwriters perform their songs and share the writing process followed by open discussion of alternative writing techniques and the creative process. Two workshop hours per week for one quarter.

SONG-015 THE WORKING SONGWRITER (1)
This class delves into the realm of current industry hit songwriting, helping students learn what it takes to become a working songwriter along with studying current industry songwriting techniques. One lecture hour per week for one quarter.

SONG-486 BUSINESS OF COMPOSING 1 (1)
This course explores of the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (eCO) process, publishing rights, how to set up a music publishing company, US PROs, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration agreements, sub publishing, joint works, royalty splits, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources for further study. One lecture hour per week for one quarter.

SONG-487 BUSINESS OF COMPOSING 2(1)
Prerequisite: SONG-486 The Business of Composing 1. This course examines music licensing and the process of placing music and songs into film, television, video games, commercials and other productions. Topics include: music licensing terminology, songwriter co-administration agreements, the importance of music and songs in the film and television production process, sources of musical content for producers, the "Two Sides," music production libraries and one-stop shopping, the role of the music supervisor, source cues, music clearance, spotting sessions and a composer's timing notes, temp music, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings, union contracts, and how to fill out a cue sheet. One lecture hour per week for one quarter.

DIGITAL AUDIO WORKSHOP (DAW) // SONGWRITING

TRACK OPTION A:

AUDIO-052 LOGIC 1 (1)
Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from the Audio Engineering Chair prior to enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X.
Upon completion, students will understand the process of creating an actual song. Preproduction using apple loops, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

AUDIO-152 LOGIC 2 (1)
Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble- shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

TRACK OPTION B:

AUDIO-058 ABLETON LIVE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-158 ABLETON LIVE 2 (1)
Prerequisite: AUDIO-058 Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. Two lab hours per week for one quarter.

BASS

MAJOR AREA // BASS

BASS-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style.

CC-013B-CC403B LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter.

BASS-013 BASS PERFORMANCE 013 (2)
Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Concentration is placed on listening, dynamics, awareness of song form, basic chart reading, instrument & amp setup, and tone. This class coordinates with Bass Technique 011 and Bass Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

BASS-023 BASS PERFORMANCE 023 (2)
Prerequisites: BASS-013 Bass Performance 013. Continuation of ensemble performing experience, including intermediate-level chart reading as well as further development of practical performing techniques. This will include: giving and following cues, dialing in appropriate tone and feel. This class coordinates with Bass Technique 021 and Bass Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

BASS-130 BASS PERFORMANCE 130 (2)
Prerequisites: BASS-023 Bass Performance 023. Ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, and taking a leadership role within the group. This class coordinates with Bass Technique 110 and Bass Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

BASS-230 BASS PERFORMANCE 230 (2)
Prerequisites: BASS-230 Bass Performance 230. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, strengthening chart- reading skills and developing time feel, including odd-meter concepts. This class coordinates with Bass Technique 210 and Bass Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

BASS-011 BASS TECHNIQUE & FRETBOARD 011 (2)
This course covers techniques for finger-style bass playing, including correct posture, hand positioning, finger independence, as well as picking (use of plectrum) and muting. All techniques are mastered through extensive exercises. Fretboard harmony is introduced through major scales, triads and intervals. Technique meets for one hour and fretboard meets for two hours per week.

BASS-021 BASS TECHNIQUE & FRETBOARD 021 (2)
This course covers techniques for slap- style bass playing, including thumb/pluck technique, muting, articulation, rhythmic variations and embellishment. Fretboard harmony study continues with melodic development exercises, scale sequencing and the introduction of the minor scale. Technique meets for one hour and fretboard meets for two hours per week.

BASS-110 BASS TECHNIQUE &FRETBOARD 110 (2)
Continued study of bass guitar techniques, with a concentration on versatile approaches to standard rhythms, grooves and feels, including eighth-note and sixteenthnote grooves, straight and swung. Fretboard harmony will cover chords and scales, including pentatonics, blues harmony, minor scale variations, and extended chords. Technique meets for one hour and fretboard meets for two hours per week.

BASS-210 BASS TECHNIQUE & FRETBOARD 210 (2)
A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to soloing. Fretboard harmony will continue examining minor scale variations, modes and improvisation. One lecture hour and one lab hour per week for one quarter. Technique meets for one hour and fretboard meets for two hours per week.

BASS-012 BASS READING 012 (2)
This course introduces the novice reader to the basic elements of music reading in bass clef, including rhythmic subdivisions, pitch identification, introduced to time signature studies (2/4 & 3/4) and position playing on all four

strings and scale forms. Students perform in solo and ensemble settings. This class coordinates with Bass Technique 011 and Bass Performance 013 topics. One lecture hour and one lab hour per week for one quarter.

BASS-022 BASS READING 022 (2)
Prerequisites: BASS-012 Bass Reading 012. A continuation of Bass Reading 012. This course introduces the bassist to more advanced elements of music reading, including triplet subdivisions, time signature studies (2/4 & 3/4), dotted notes, ties, dynamic markings, chord symbols, reading in ensembles (duets or trio) and basic chart reading. Continued position playing has the student focusing on the lower and middle register of the neck. This class coordinates with Bass Technique 021 and Bass Performance 023 topics. One lecture hour and one lab hour per week for one quarter.

BASS-120 BASS READING 120 (2)
Prerequisites: BASS-022 Bass Reading 022. In addition to continued position and specified key reading, this course preps the student to read longer forms through bass clef notation transcriptions and chord charts. Interpreting melodies and rhythms in different styles are also presented in detail. Position playing has the student revisiting the lower register but with concentrated focus on the middle register of the neck. Sight-reading concepts will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab hour per week for one quarter.

BASS-220 BASS READING 220 (2)
Prerequisites: BASS-120 Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key(s) reading in the upper register of the neck. Continuing with sight-reading concepts and exercises. This course will introduce odd- meter concepts and exercise reading of treble clef notation, compound meter, metric modulation, jazz chart reading, lead sheets and transcribing. This class coordinates with Bass Technique 210 and Bass Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

BASS-014 BASS GEAR MAINTENANCE & Mastery (1)
This course covers critical techniques of bass setup and maintenance, such as truss rod adjustment, setting intonation, action, minor wiring repairs, as well as basic concepts to assure the longevity and performance of bass amps and cables. In addition, this course introduces many elements that make up a contemporary bassists signal chain and how these components interact to best facilitate the tones and techniques required of a professional bassist in multiple different working environments and genres. One lecture hour per week for one quarter.

BASS-025 BASS & Drum Concepts (1)
Prerequisite: BASS-011 Bass Technique 011, BASS-016 Bass Fretboard 016, and BASS-013 Bass Performance 013. Performance workshop for bassists that takes an in-depth look at the musical dependency between the two instruments and the effect that it has on the groove. Particular attention is given to the intertwining of bass and drum parts and solidifying the groove. One ensemble hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
An introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: Reason (1)
Prerequisites: AUDIO-156 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

BASS-370 SYNTH BASS (1)
This course is an introduction to keyboard bass playing – from a bass player's perspective. The layout and controls of a synthesizer and basic keyboard techniques will be discussed in great detail. Popular songs featuring prominent keyboard basslines will also be discussed. One lecture/lab hour per week for one quarter.

BASS-350 UPRIGHT BASS WORKSHOP 1 (1)
Study and performance of the upright bass. The curriculum is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass. Use of fingers and the bow will be discussed. When repeated for credit, the instructor will determine course content and objectives. One lecture/lab hour per week for one quarter.

BASS-450 UPRIGHT BASS WORKSHOP 2 (1)
Prerequisites: BASS-350 Upright Bass Workshop 1: Continuation of performance on the upright bass. The curriculum is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass. Use of fingers and the bow will be discussed. When repeated for credit, the instructor will determine course content and objectives. One lecture/lab hour per week for one quarter.

BASS-360 PROJECT RECORDING 1: BASS (2)
Prerequisites: Bass Reading 220, Bass Technique 210, Bass Performance 230. This course is designed to mimic the "real world" scenario of tracking bass in a 24-track studio. Topics include: developing bass parts, sight-reading charts, performing with backing tracks, overdubbing, punching in, as well as performing with loops and backing tracks. Studio etiquette and sound development are also presented in detail. Each student receives an HD video of his or her final performances. One private recording session hour per week for one quarter.

BASS-460 PROJECT RECORDING 2: BASS (2)
Prerequisites: BASS-360 Project Recording 1: Bass. A continuation of Project Recording 1: Bass by learning techniques and experiences, including advanced styles such as odd-meter performance and soloing. Detailed bass tones, amp settings and microphone placement are also covered. Each student receives an HD video of his or her final performance. One private recording session hour per week for one quarter.

PROFESSIONAL DEVELOPMENT // BASS

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // BASS

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution

and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1 (1.5)
Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: SONG-101 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

BASS-SPECIFIC ELECTIVES
AVAILABLE ONLY TO BASS MAJORS

BASS-048E BASS & VOCALS (1)
Prerequisites: BASS-012 Bass Reading 012. This course will provide bass players with the needed skills to be able to sing and play their instruments in working situations. Students will be trained in the ability to sing and play background and lead vocals in popular music settings. One lecture-ensemble hour per week for one quarter.

BASS-052E JAMES BROWN RHYTHM SECTION (1)
Performance workshop for bassists and drummers utilizing detailed transcriptions from the book The Funkmasters: The Great James Brown Rhythm Sections 1960-1973. Students will perform the bass lines and grooves in class with drummers. One lecture hour per week for one quarter.

BASS-060E AFRO-CUBAN BASS (1)
This course explores different styles of Afro-Cuban music, including bolero, cha- cha, mambo, songo, naningo, and merengue. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

BASS-062E BRAZLIAN BASS (1)
This course explores different styles of Brazilian music, including bossa nova, samba, partido alto, and Bahia. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

BASS-068E SLAP BASS 101 (1)
This hands-on workshop is designed to enhance slap technique and groove. Songs, exercises and grooves in a variety of musical styles are used to develop thumb strength, slap syncopation, rhythm, phrasing, ad-lib and funk licks, soloing, shuffle, swing, and funk grooves. Performances are followed by critique and discussion. One lecture hour per week for one quarter.

BASS-069E ODD METER BASSLINES (1)
This curriculum is designed to be a comprehensive resource for bass players to understand odd meter rhythms and create bass lines and solos. Students will be introduced to concepts that will provide mastery of odd meter music and will be tested on these concepts at the end of the quarter. One lecture hour per week for one quarter.

BASS-070E BEATLES BASSLINES (1)
This course explores the basslines of Paul McCartney in the context of Beatles repertoire through transcription, analysis, and performance. One lecture hour per week for one quarter.

BASS-078E MODERN ROCK BASS: PLAYERS 1 (1)
This course is designed to be a comprehensive study of players including Flea and Les Claypool, and their electric bass performance techniques. Not only does this course include a set of detailed transcriptions; but it also contains a thorough set of performance notes for each player and sub- genre as well. One lecture hour per week for one quarter.

BASS-171E UPRIGHT BASS WORKSHOP (1)
Study and performance of the upright bass. A limited enrollment workshop. This course is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass as well as continued instruction for more advanced upright players. Use of fingers and the bow will be discussed and practiced. Curriculum and course pacing will reflect the level of experience and needs of the individual students. One performance hour per week for one quarter. May be repeated for credit.

ELECTIVES // BASS
Bass students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

BASS-050E 20TH CENTURY JAZZ BASS I (1)
This listening/lecture course traces the evolution of the jazz rhythm section, in particular the evolution of basslines, from the time of Louis Armstrong through Bill Evans and Brad Mehldau. One lecture hour per week for one quarter.

BASS-061E BLUES BASS (1)
This course focuses on standard blues progressions, rhythmic interpretation and pentatonic scale construction. Specific topics include: 12-bar and 8-bar form, minor blues, straight and swing eighth-note interpretation, and application of major and minor pentatonic scales, as well as standard blues bass patterns, improvised basslines, and fills. One lecture hour per week for one quarter.

BASS-067E R&B/FUNK BASS (1)
This course is designed to expose bassists to classic R&B and funk styles through the extensive use of detailed transcriptions, including Stax, Motown, Earth, Wind & Fire, Tower of Power and other influential songs, players, and styles. One lecture hour per week for one quarter.

BASS-071E CLASSIC METAL BASSLINES (1)
An examination of the history and evolution of heavy metal basslines. Specific techniques and styles are studied through extensive transcriptions and written examples. One lecture hour per week for one quarter.

BASS-072E CONTEMPORARY METAL BASSLINES (1)
This course concentrates on specific metal bass techniques, including two-handed tapping and three-finger picking. Includes extensive transcriptions and written examples from such contemporary metal bands as Cynic, Lamb of God, and artists such as Billy Sheehan and Stuart Hamm. One lecture hour per week for one quarter.

BASS-077E WALKING BASSLINES (1)
This course is designed to help the bassist construct and connect walking bass lines through various chord changes and forms. One lecture hour per week for one quarter.

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

BASS-045E TOWER OF POWER BASSLINES (1)
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. Students will study, analyze, and learn the style, technique, and grooves of the great bass lines of Tower of Power bassist Francis “Rocco” Prestia. One lecture hour per week for one quarter.

BASS-054E ADVANCED BASS RSW1 (1)
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. For the advanced bassist, this workshop uses original compositions to explore the intricate technical possibilities of the instrument in a group setting, with a concentration on the groove. One lecture hour per week for one quarter.

BASS-154E ADVANCED BASS RSW 2 (1)
Prerequisites: BASS-022 Reading 2, BASS-021 Bass Technique 2. Additional studies in advanced rhythm section performance (BASS-O54E and BASS-154E may be taken in any order). One lecture hour per week for one quarter.

BASS-073E JACO PASTORIUS BASSLINES (1)
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. This course focuses on the structural, theoretical, technical and harmonic aspects of classic recordings and basslines from one of the most influential bass guitarists in the history of contemporary music. The in-depth analysis of Jaco’s work will include examples from his original compositions as well as his work with Weather Report, Joni Mitchell, Pat Metheny, and others. One lecture hour per week for one quarter.

BASS-065E MOTOWN BASS 1 (1)
Prerequisites: BASS-022 Reading 022. Students study the work of legendary bassist James Jamerson using transcriptions taken from the book Standing in the Shadows of Motown. Students perform examples in class with play-along tracks. One lecture hour per week for one quarter.

BASS-165E MOTOWN BASS 2 (1)
Prerequisites: BASS-022 Bass Reading 022. Additional studies in Motown bass style (BASS 065E and BASS-165E may be taken in any order). One lecture hour per week for

one quarter.

BASS-152E CONTEMPORARY IMPROVISATION (1)
Prerequisites: BASS-021 Bass Technique 021. This course explores an in-depth analysis of diatonic and chromatic passing notes used to create basslines and solos over standard chord progressions. Students will learn to create linear basslines and solos utilizing these concepts over diatonic and non-diatonic chord progressions with applications to 4-, 5-, and 6-string electric bass. One lecture hour per week for one quarter.

BASS-153E MODAL IMPROVISATION (1)
Prerequisites: BASS-021 Bass Technique 021. Students learn how to analyze scale choices for eight standard chord types and play smoothly through various types of chord progressions. One lecture hour per week for one quarter.

BASS-174E LED ZEPPELIN BASSLINES (1)
Prerequisites: BASS-022 Bass Reading 022. This course explores the bass lines of John Paul Jones in the context of the Led Zeppelin repertoire, including extensive and detailed transcriptions, performance, and analysis. One lecture hour per week for one quarter.

DRUM

MAJOR AREA // DRUM

DRUM-PL PRIVATE LESSON 1-6 (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

CC-013D-CC403D LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

DRUM-013 DRUM PERFORMANCE 013 (2)
This course covers fundamental technical approaches to a variety of popular styles. Lessons on essential skills needed for a professional drummer such as: listening, dynamics, song form, basic chart reading, instrument setup, and drum set sound are presented. This class coordinates with topics within Drum Technique 011 and Drum Reading 012. Two lecture/ ensemble hours per week for one quarter.

DRUM-023 DRUM PERFORMANCE 023 (2)
Prerequisites: DRUM-013 Drum Performance 013. Continuation of ensemble performing experience, including intermediate-level chart reading as well as further development of practical performing techniques, such as giving and following cues, drum set sound and feel. This course coordinates with topics within Drum Technique 021 and Drum Reading 022. Two lecture/ensemble hours per week for one quarter.

DRUM-130 DRUM PERFORMANCE 130 (2)
Prerequisites: DRUM-023 Drum Performance 023. This course covers ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, advanced chart-reading skills, and taking a leadership role within the group. This course coordinates with Drum Technique 110 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-230 DRUM PERFORMANCE 230 (2)
Prerequisites: DRUM-130 Drum Performance 130. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, improving odd meter chart reading skills, metric modulations and developing time feel. This course coordinates with Drum Technique 210 and Drum Reading 220 topics. Two lecture/ ensemble hours per week for one quarter.

DRUM-011 DRUM TECHNIQUE 011 (2)
This course covers introductory hand technique for the drum set player. Essential (and relevant) grips, strokes, posture and rudiments are essential developmental areas for all drummers. This course coordinates with Drum Performance 013 and Drum Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-021 DRUM TECHNIQUE 021 (2)
Prerequisites: DRUM-011 Drum Technique 011. This course presents intermediate hand technique as applied to the drum set. The transition of essential rudiments from the practice pad to the drum set is essential for all drummers in order to develop a deep vocabulary. Creativity and functionality is developed through technique building. This course coordinates with Drum Performance 023 and Drum Reading 022 topics. Two lecture/ ensemble hours per week for one quarter.

DRUM-110 DRUM TECHNIQUE 110 (2)
Prerequisites: DRUM-021 Drum Technique 2. This course presents intermediate to advanced hand technique concepts as applied to the drum set, including rudimental advancement, and limb independence. Intermediate drummers need to further develop their ability and understanding of stick control and the subtleties included. This course coordinates with Drum Performance 130 and Drum Reading 120 topics. Two lecture/ ensemble hours per week for one quarter.

DRUM-210 DRUM TECHNIQUE 210 (2)
Prerequisites: DRUM-110 Drum Technique 110. This course presents advanced hand technique concepts as applied to the drum set, including rudimental drum set application and creative development. This course coordinates with Drum Performance 230 and Drum Reading 220 topics. Two lecture/ ensemble hours per week for one quarter.

DRUM-012 DRUM READING 012 (2)
This course presents introductory fundamentals of single- line and drum set reading. Students learn notation basics, basic note and rest values, subdividing, and sight-reading skills. This course coordinates with Drum Technique 011 and Drum Performance 013 topics.

DRUM-022 DRUM READING 022(2)
Prerequisites: DRUM-012 Drum Reading 012. This course presents drum set application of fundamental rhythms. Topics include: time signature studies, note-value relationships, false notation, counting, and subdivision exercises. Interpreting rhythms at the drum set, 3-way independence studies and basic chart reading are also presented in detail. This course coordinates with Drum Technique 021 and Drum Performance 023 topics. Two lecture hours per week for one quarter.

DRUM-120 DRUM READING 120 (2)
Prerequisites: DRUM-022 Drum Reading 022. This course presents the essential reading fundamentals needed by professional- level drummers: lead sheet interpretation, drum set orchestration, sight-reading, and ensemble figure set-up fills. One and two-bar ensemble figures are presented in varying styles accompanied by orchestration and fill suggestions. This course coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

DRUM-220 DRUM READING 220 (2)
Prerequisites: DRUM-120 Drum Reading 120. This course presents the advanced reading concepts needed by professional- level drummers: lead sheet interpretation, drum set orchestration, sight-reading, and ensemble figure set-up fills. Advanced concepts such as metric modulations and cut time will also be presented. This course coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

DRUM-015 DEVELOPING YOUR GROOVE 1 (1)
This course helps drummers to apply fundamental rhythms to the drum set, which improve time, feel, independence, and sound. Coordination drills are introduced and performed in class within rock and jazz styles. One lecture/ ensemble hour per week for one quarter.

DRUM-014 DRUM GEAR MAINTENANCE & MASTERY (1)
This is an introductory course presenting hands-on lessons on seminal drum equipment care, including equipment specifications, inspection, maintenance, repair, cleaning, mounting, repair, restoration, storage and gear selection and options. Additionally, this course offers in-depth sound design workshops where students learn to tune and create appropriate drum sounds from multiple eras of recorded music with an emphasis on modern sounds. Specific topics include how to make the proper drum, drumhead and tuning choices for all situations. One lecture/lab hour per week for one quarter.

DRUM-240 E-DRUMMING ESSENTIALS (1)
Prerequisite: Successful completion of either AUDIO-152/152E (Logic 2), or AUDIO-157/157E (Pro Tools 110), or AUDIO-156/156E (Reason 2). This course focuses on developing a basic understanding of programming and performing with electronic percussion instruments. Concepts such as sampling, looping and triggering will be covered during class and explored with weekly assignments. Upon successful completion of the course, the student will be comfortable with using electronic percussion for both performance and practice settings. In addition, the student will have a basic understanding of programming electronic percussion instruments in their respective modules and with computer programs such as Ableton Live. One lecture/ lab hour per week for one quarter.

DRUM-025 TIMEKEEPING (1)
Prerequisites: DRUM-015 Developing Your Groove. This course applies developed groove-based coordination to metronome usage and verbal counting. One lecture/ ensemble hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
An introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include working with audio and MIDI, virtual instruments, effects, drum programming, time stretching and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: REASON (1)
Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

DRUM-350 ADVANCED DRUMMING STYLES: JAZZ (1)
Prerequisites: DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course presents the historical, stylistic and technical evolution of Jazz from Dixieland to 1950s Bebop. In addition, the basic elements of jazz drumming techniques include: ride patterns and left-hand comping, basic independence and coordination, ensemble interaction, and soloing concepts. One lecture hour plus one lab hour per week for one quarter.

DRUM-450 ADVANCED DRUMMING STYLES 2B: LATIN (2)
Prerequisites: DRUM-350 Advanced Drumming Styles: Jazz. This course develops authentic stylistic hand and foot techniques through listening, demonstration, and classroom practice, with emphasis on popular Brazilian styles, including bossa nova and samba. One lecture hour plus one lab hour per week for one quarter.

DRUM-451 ADVANCED DRUMMING 2A: JAZZ 2 (2)
Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help today's student drummer quickly (and efficiently) learn the Jazz idiom. It is an inclusive and in-depth study of how to authentically perform—alongside a rhythm section — within Jazz's popular styles and forms. Not only does this class and curricula include a set of detailed charts; but each composition also focuses on a particular musical form, drum set sound, solo concept, and comping approach. Genre-relevant, drumset-based rudimental voicings and simple brush patterns will also be presented. Altogether (and upon completing this study), the student will be able to function within a jazz ensemble (and sound like they belong there). One lecture hour and one ensemble hour per week

for one quarter.

DRUM-452 ADVANCED DRUMMING 2C: R&B/ GOSPEL (2) Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help today's student drummer quickly (and efficiently) learn R&B/Gospel drumming techniques. It is an in-depth study of how to perform popular R&B/Gospel styles and forms. This course takes the technical building blocks (linear drumming, hand/foot fill combinations, over -the-bar rhythms, soloing ostinatos and metric modulation) presented in Drum-210 and applies these techniques within a modern R&B/Gospel rhythm section. Instructions on understanding each song's form, rhythmic figures, feel, comping, solo approaches and appropriate drum set sound are also presented. This class presents each student with a weekly assignment that focuses on a particular R&B/Gospel form; drum set sound, groove concept and improvisational approach. Upon completing this course, the student will be able to apply advanced technical drumming concepts in a musical and comprehensive manner. One lecture hour and one ensemble hour per week for one quarter.

DRUM-360 PROJECT RECORDING 1: DRUMS (2)
Prerequisites: DRUM-220 DRUM Reading 220, DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course is designed to mimic the "real world" scenario of drum tracking in a 24-track studio. Topics include: developing drum parts, sight-reading charts, performing with backing tracks, overdubbing and punching in, and learning to lock in with loops and backing tracks. Studio etiquette and sound development are also presented in detail. Each student receives an HD video of his or her final performances. Two lecture hours per week for one quarter.

DRUM-460 PROJECT RECORDING 2: DRUMS (2)
Prerequisites: DRUM-360 Project Recording 1: Drums. A continuation of studio drumming techniques and experiences, including advanced styles, such as odd-meter performance and soloing. Detailed drum tuning and microphone placement are also covered. Each student receives an HD video of his or her final performance. Two lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // DRUM

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // DRUM

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: SONG-101 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

ELECTIVES // DRUM

Drum students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

DRUM-SPECIFIC ELECTIVES AVAILABLE ONLY TO DRUM MAJORS

DRUM-150E INTRODUCTION TO DRUM RECORDING (1)
Prerequisites: DRUM-013 Drum Performance 013. An introductory course which presents the traditional recording studio to drum students. Specific topics presented include: the various physical attributes and components of the studio, common studio terms, and vernacular and performance techniques needed to be successful in the studio. Other topics include: techniques for altering and controlling your sound, how to manage headphone mixes, and playing to a click track plus prerecorded instrument tracks. One lecture/lab hour per week for one quarter.

DRUM-260E HYBRID DRUMMING ENSEMBLE WORKSHOP (1)
Prerequisite: DRUM-160E E-Drumming Essentials. An intermediate to advanced ensemble workshop designed to rehearse and perform as an electronic/acoustic drum ensemble. Students will apply their e-drumming knowledge as a performance ensemble. One additional aspect of this workshop is to include essential set-up/tear down technique and etiquette. Two workshop hours per week for one quarter. May be repeated for credit.

DRUM-050E HYBRID CAJON TECHNIQUES (1)
This is an introductory course which presents Cajon playing basics in a contemporary setting. In addition to basic Cajon playing, hybrid set-ups are introduced with the addition of hand held percussion, mounted percussion, foot-operated percussion and drum set elements. Audio examples and playalongs are also included. One lecture hour per week for one quarter.

DRUM-051E BASIC CARIBBEAN DRUMSET (1)
Students learn how to perform basic Afro-Cuban and Brazilian styles on the drumset. Emphasis is on gaining the ability to effectively handle any Latin music-based performing situation. One lecture hour per week for one quarter.

DRUM-072E DOUBLE BASS DRUM WORKOUT (1)
This course covers the use of double bass drum as a means of furthering skills and broadening independence. Lectures, demonstrations, and exercises emphasize speed, technique, and control. One lecture hour per week for one quarter.

DRUM-074E FILL FEST (1)
This course shows how to develop a vocabulary of fills on the drum set. Each week, students are introduced to a new fill concept that can be applied to a variety of musical situations. This course includes written and audio examples of top contemporary rock drummers. Students write out and demonstrate their own fills and concepts throughout the class. One lecture hour per week for one quarter.

DRUM-075E HOW TO PRACTICE (1)
This course covers the structure and discipline of efficient, productive practicing on the drum set. Students develop individual practice routines and apply them to material covered in core courses. Also includes performance preparation (prioritizing, overcoming anxiety and more). One lecture hour per week for one quarter.

DRUM-151E NEW ORLEANS DRUMMING (1)
This course explores the historical, stylistic, and technical development of drummers from New Orleans. Students will learn the second-line grooves of early brass bands up through the invention of the "backbeat" and the irresistible funk that forces people to "take it to the streets" in a Mardi Gras parade. The individuals, rhythms, and culture of New Orleans that have shaped American music for the last 100 years will be presented. One lecture hour per week for one quarter.

ADVANCED ELECTIVES // DRUM

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

DRUM-025E DEVELOPING YOUR GROOVE 2 (1)
Prerequisite: DRUM-015 Developing Your Groove. Covers drum set coordination techniques necessary for playing beats between the bass drum, snare drum, hi-hat, hi-hat with the foot and ride cymbal. Limb synchronization and dynamic independence techniques are presented in systematic steps to help drummers develop a solid foundation needed for professional-level timekeeping skills. This is an introductory-plus course that will help drummers dramatically improve their time, feel, independence and sound. Through weekly coordination drills (as applied to contemporary musical styles) students will learn to sync and control all limbs when playing beats. One lecture/lab hour per week for one quarter.

DRUM-117E DEVELOPING YOUR GROOVE: ADVANCED (1)
Prerequisites: DRUM-025E Developing Your Groove 2. A continuation of Develop Your Groove with an emphasis on learning and applying "ghost note" patterns to grooves in a variety of styles along with variations of previously-learned patterns. One lecture-ensemble hour per week for one quarter.

DRUM-052E THE DRUMMERS OF JAMES BROWN (1)
Prerequisites: DRUM-022 Drum Reading 022. Students will dissect and learn the specific drum parts to classic James Brown tunes. Students will perform each week to either a metronome or prerecorded tracks. One lecture hour per week for one quarter.

DRUM-152E FUNK DRUMS - CLASSIC (1)
Prerequisites: DRUM-022 Drum Reading 022. Students will study the evolution of funk drumming from James Brown to the early 1980s through listening and analysis of each groove supported by transcriptions. This course also includes discussions on how to practice the techniques covered. One lecture hour per week for one quarter.

DRUM-154E PROGRESSIVE DRUMMING (1)
Prerequisites: DRUM-022 Drum Reading 022. This pre-intermediate course examines various concepts from some of today's most advanced progressive drummers. The course covers contemporary concepts and creative methods for playing styles of music such as; Drum-n-Bass/Jungle as well as odd meter and odd groupings with a emphases on groove and fluidity. "Progressive Drumming" also introduces the technique called D.D. (Double Drumming) to develop capacities related to double bass and four-way coordination for all styles of music. Applying D.D. techniques through simultaneous duet performances, students will explore new rhythm and coordination concepts while focusing on timekeeping and feel. One lecture hour per week for one quarter.

DRUM-155E RUDIMENTAL WORKOUT (1)
Prerequisite: DRUM-021 Drum Technique 021. This pre-intermediate course covers application of hand technique for rudimental development and strength training. Using simple exercises, and an intuitive method for breaking down rudiments, the student will gain necessary tools for developing technique, control and analysis. Students are taught how to develop an exercise routine for improving the core aspects of hand control (strength, stamina, speed, consistency, rhythmic interpretation, dynamics, sound quality, rebound management and efficiency, etc). Students will also learn toncrease rudimental vocabulary by understanding how single and multiple bounce strokes, combined with the four Moeller strokes (full, down, tap, up) create all rudimental possibilities. One lecture hour per week for one quarter.

DRUM-252E FUNK DRUMS - MODERN (1)
Prerequisites: DRUM-022 Drum Reading 022. Students study the evolution of funk drumming from the early 1980s to the present day, including R&B and jazz influences on funk music, and the relationship between acid jazz, hip-hop, R&B, and earlier funk music. One lecture hour per week for one quarter.

DRUM-156E BEBOP AND BEYOND (1)
Prerequisites: DRUM-022 Drum Reading 022. This course focuses on a modern approach to playing jazz with a strong emphasis on bebop vocabulary and developing a musical flow of ideas. Topics discussed include: advanced comping and ride cymbal approach, advanced hi-hat techniques, development of motifs over standard song forms, polyrhythmic overlap, and metric modulation. One lecture hour per week for one quarter.

DRUM-162E-01 ESSENTIAL REPERTOIRE (1)
Prerequisites: DRUM-012 Drum Reading 012. This intermediate course presents a study of crucial musical repertoire for drummers. Through lectures, audio/video presentations and in class performances students learn mandatory, "must know", fills, grooves and solos from all relevant genres and eras of music.

DRUM-165E DRUM SET SOLOING & ARTISTIC DEVELOPMENT (1)
Prerequisite: DRUM-110 Drum Technique 110. This intermediate class is designed to present students techniques in which they can develop ideas in order to construct a cohesive drum solo. Students build a repertoire of drumming data by detailed listening to (and crucial analysis of) classic drum solos from drumming pioneers. In addition to audio and transcription analysis, students perform and explore conceptual soloing exercises over loops and sans accompaniment. Abstract concepts designed to assist the student to move away from the technical side by thinking outside the box are also presented and practiced. One lecture/lab hour per week for one quarter.

DRUM-170E BRIDGING THE GAPS (1)
Prerequisites: DRUM-022 Drum Reading 022. This course covers the application of essential drum rudiments, including single strokes, double strokes, triplets, flams, ruffs, 5-strokes, 6-strokes, 7-strokes, single paradiddle, double paradiddle, and triple paradiddle to grooves and fills utilizing the entire drum set. One lecture hour per week for one quarter.

DRUM-303E DRUM PERFORMANCE: STUDIO EDITION (1)
Prerequisite: DRUM-230 Drum Performance 230. This course takes all Drum Performance (DRUM-013, 023, 130, 230) charts and gives the students the opportunity to track their drum part in a professional recording studio. This intermediate-advanced class allows students to perform material they have previously performed over the previous 3-12 months. By minimizing prep time, students will be able to focus on professional drum recording techniques; such techniques include drum tuning, sound production, time/feel, playing to a click and/or track, drum set orchestration and parts creation. One lecture/lab hour per week for one quarter.

GUITAR

MAJOR AREA // GUITAR

GUIT-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals and, time permitting, also focuses on student's personal musical development goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter. Twelve credit units required (two per quarter).

CC-013G-CC-403G LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

GUIT-013 GUITAR PERFORMANCE 013(2)
Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Concentration is placed on getting good lead and rhythm tones, stage etiquette, dynamics, and basic chart reading and writing. This course coordinates with Guitar Technique 011 and Guitar Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-023 GUITAR PERFORMANCE 023 (2)
Prerequisites: GUIT-13 Guitar Performance 013. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on playing acoustic guitar in ensemble settings, use of open tunings, Travis picking, performing rhythm parts which include effects, plus introduction to styles such as reggae, punk rock, thrash metal, and classic metal. This course coordinates with Guitar Technique 021 and Guitar Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-130 GUITAR PERFORMANCE 130 (2)
Prerequisites: GUIT-023 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, taking a leadership role within the group, plus introduction to a variety of styles such as classic and modern urban blues, classic R&B and Motown, contemporary R&B and neo-soul, the early rock styles of Bo Diddley and Chuck Berry, surf/

rockabilly, contemporary musical theater, classic and modern country, country-rock, and southern rock. This course coordinates with Guitar Technique 110 and Guitar Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-230 GUITAR PERFORMANCE 230 (2)
Prerequisites: GUIT-130 Guitar Performance 130. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on advanced chart reading, stage craft, playing in various meters such as 3/4, 6/8 and odd meters, plus introduction to styles such as jam-band, Delta blues, urban/Chicago blues, Gypsy jazz, minor blues, American Songbook, Latin, bossa nova, Big Band comping and modern jazz. This course coordinates with Guitar Technique 210 and Guitar Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-011 GUITAR TECHNIQUE 011 (2)
This course is an introduction to the basic fretting and picking techniques, the layout of the guitar fretboard, basic chords, chord progressions, and a general introduction to the most common solo and rhythm guitar approaches. One lecture hour and two lab hours per week for one quarter.

GUIT-021 GUITAR TECHNIQUE 021 (2)
Prerequisites: GUIT-011 Guitar Technique 011. General musicianship is developed through learning the five-patterns of the minor scales, applying rhythms to scales, how to structure a solo, fingerstyle technique, acquiring knowledge of chord voicings, and essential performance techniques commonly used in contemporary music. One lecture hour and two lab hours per week for one quarter.

GUIT-110 GUITAR TECHNIQUE 110 (2)
Prerequisites: GUIT-021 Guitar Technique 021. Emphasis in this course will be on scales such as Major and Minor Pentatonic, Blues, Dorian, Mixolydian, and Lydian, plus introduction to drop voicings, chord progressions, Roman numeral harmony, extended and altered chords, motive development, shuffle feel, and Blues tonalities. One lecture hour and two lab hours per week for one quarter.

GUIT-210 GUITAR TECHNIQUE 210 (2)
Prerequisites: GUIT-110 Guitar Technique 110. Emphasis in this course is placed on advanced concepts such as 16th note strum technique, scales such as Phrygian, Harmonic and Melodic minor, modal interchange and common approaches for playing over dominant chords. One lecture hour and two lab hours per week for one quarter.

GUIT-012 GUITAR READING 012 (2)
This course introduces the fundamentals of music reading and the basic terminology used in written notation. The emphasis will be placed on how to read single-note lines in open position, key signatures and accidentals, how to navigate a basic chart, plus the chromatic note names and their position on the neck. The course will also introduce basic music topics such as motives, phrases, melodies, and form. This course coordinates with Guitar Technique 011 and Guitar Performance 013 topics. Two lecture hours per week for one quarter.

GUIT-022 GUITAR READING 022 (2)
Prerequisites: GUIT-012 Guitar Reading 012. Emphasis in this course is placed on reading in 5th position, various key centers, real-world charts, plus symbols and terms commonly found in written notation. This course coordinates with Guitar Technique 021 and Guitar Performance 023 topics. Two lecture hours per week for one quarter.

GUIT-120 GUITAR READING 120 (2)
Prerequisites: GUIT-022 Guitar Reading 022. Emphasis in this course is placed on reading in 2nd and 7th position, reading harmonies, duo and trio performances, and advanced real-world charts. This course coordinates with Guitar Technique 110 and Guitar Performance 130 topics. Two lecture hours per week for one quarter.

GUIT-220 GUITAR READING 220 (2)
Prerequisites: GUIT-120 Guitar Reading 120. Emphasis in this course is placed on reading in multiple positions, reading polyphonic music, trio and quartet performances and, advanced real-world charts. This course coordinates with Guitar Technique 210 and Guitar Performance 230 topics. Two lecture hours per week for one quarter.

GUIT-014 GUITAR GEAR MAINTENANCE (1)
This course will discuss how to set up, repair, maintain, intonate, customize, and manage acoustic and electric guitars. Basic amplifier maintenance, tube replacement and safety measures will also be covered, in addition to gig survival tactics as they apply to gear. One lecture hour per week for one quarter.

GUIT-024 GUITAR GEAR MASTERY (1)
Prerequisites: GUIT-014 Guitar Gear Maintenance. This course helps the student to achieve contemporary and time-honored guitar tones. This is accomplished by using combinations of effects, amp settings and amp types, and guitars. In addition, the course will cover how to implement effects into your rig, build a pro pedalboard, understand and troubleshoot signal flow, employ effects loops, run in stereo through two or more amps, play direct, record direct, and more. How to please producers by delivering the iconic guitar sounds they request and how to be a professional guitar tech will also be covered. One lecture hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
This course is introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: REASON (1)
Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, Compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

GUIT-350 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 1 (2)
Prerequisites: GUIT-210 Guitar Technique 210, GUIT-230 Guitar Performance 230. This course will introduce the student to essential aspects of musicianship as needed for becoming a skilled improvising instrumentalist and a complete musician. The basic principles covered in Guitar Technique 011-210 will be applied towards larger musical goals and more advanced improvisational concepts, and the class will cover topics such as playing over changes, chromaticism, harmonic relationships and chord substitutions. Two lecture hours per week for one quarter.

GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 2 (2)
Prerequisites: GUIT-350 Advanced Musicianship Concepts (For The Guitarist) 1. Topics to be covered include: advanced improvisational concepts, deeper harmonic understanding, and more sophisticated aspects of musicianship. Two lecture hours per week for one quarter.

GUIT-360 PROJECT RECORDING 1: GUITAR (2)
Prerequisites: GUIT-220 Guitar Reading 220, GUIT-210 Guitar Technique 210, GUIT-230 Guitar Performance 230. This course will introduce the student to the basic knowledge required to be able to record, engineer and produce their own music. Topics include: basic studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 1-3 songs/pieces for the purposes of a "demo reel" for his/her website. Two lecture hours per week for one quarter.

GUIT-460 PROJECT RECORDING 2: GUITAR (2)
Prerequisites: GUIT-360 Project Recording 1: Guitar. A continuation of studio techniques and approaches, with emphasis on more advanced styles, soloing and sophisticated post-production techniques such as effects processing and editing. Two lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // GUITAR

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // GUITAR

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and

sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: SONG-101 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

ELECTIVES // GUITAR

Guitar students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs. See current course offering for options.

ENTRY-LEVEL ELECTIVES // GUITAR

GUIT-061E CLASSICAL GUITAR (1)
This course covers the fundamental right-hand classical guitar techniques for arpeggios, scales, tremolo, harmonics, and rasgueado and apply them to classical guitar literature. One lecture hour per week for one quarter.

GUIT-082E BLUES LISTENING (1)
This course is designed to expose guitarists to the most influential players in the development of modern electric styles and techniques. Recordings by such icons as T-Bone Walker and the "Three Kings" (B.B., Albert and Freddie), among others, will be analyzed and their influence traced through later generations of players. One lecture hour per week for one quarter.

GUIT-086E JAZZ LISTENING (1)
A survey of jazz styles spanning classic through contemporary jazz. The works of Charlie Parker, Wes Montgomery, John Coltrane, and other jazz legends are explored using video and audio excerpts to demonstrate how they have influenced the playing of modern jazz guitar icons such as John Scofield, Pat Metheny, Allan Holdsworth, and Adam Rogers. One lecture hour per week for one quarter.

GUITAR-SPECIFIC ELECTIVES AVAILABLE ONLY TO GUITAR MAJORS

GUIT-046E ALTERNATIVE GUITAR HEROES (1.5)
Analysis and performance of contemporary rock guitar solos, including those of Kurt Cobain, Jerry Cantrell, Tom Morello, Billy Corgan, Kim Thayil, John Frusciante, Dave Navarro, The Edge, and Lenny Kravitz. One lecture hour and one lab hour per week for one quarter.

GUIT-047E GYPSY JAZZ WORKSHOP (1)
An introduction to the basic concepts of Gypsy Jazz, based on the style of the French guitarist Django Reinhardt. Students will study and perform the basic chord voicings, chord progressions, stylistic signatures, repertoire and a general introduction to the most common solo and rhythm guitar approaches used in this style. Two workshop hours per week for one quarter.

GUIT-052E GUITAR/VOCAL ACCOMPANIMENT (1)
Students learn to accompany their own vocals on guitar with practical techniques, rhythm patterns, and exercises based on song excerpts common to styles including: pop, rock, folk, country, and alternative. One lecture hour per week for one quarter.

GUIT-060E ACOUSTIC GUITAR (1)
This course covers the basic techniques and guitar gear used in popular steel-string acoustic performance, from flatpicking to fingerpicking, strumming to plucking. One lecture hour per week for one quarter.

GUIT-062E METAL GUITAR (1.5)
This course analyzes and examines the role of the guitar in metal's heaviest and most successful bands throughout the '80s and '90s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will break down each riff and solo, laying the groundwork for proper rock/metal technique while also providing historical perspective. One lecture hour and one lab hour per week for one quarter; each student is required to perform in class three times.

GUIT-063E RUMBA WORKOUT (1)
This course focuses on the strumming-hand rhythms of the rumba and other Latin guitar grooves to generate a rhythm-guitar intensive workout experience. Recommended for any guitar student who wants to gain a new rhythmic vocabulary and break out of the alternating up/down strum approach that dominates mainstream guitar music. One lecture hour per week for one quarter.

GUIT-064E SLIDE GUITAR (1)
This course covers the fundamentals of slide guitar and its application to various styles. Topics include: achieving proper touch and good tone, essential rock and blues vocabulary, open tunings, and more. One lecture hour for one quarter.

GUIT-065E SURF/SPY GUITAR (1)
This course explores classic guitar instrumentals in the "surf/spy" genre. Students learn timeless songs and riffs from artists, including the Ventures, Duane Eddy, and Dick Dale, and perform them with a rhythm section. One half-hour lecture and one-and- one-half hour lab per week for one quarter.

GUIT-066E BLUES GUITAR (1.5)
This course covers the fundamentals of the blues style, including rhythm techniques for shuffles, slow blues, jump blues, and other blues-related rhythms, as well as such soloing concepts as chord/scale relationships, and stylistic phrasing. One hour lecture plus one lab hour per week for one quarter.

GUIT-166E BLUES GUITAR 2 (1.5)
Prerequisites: GUIT-110 Guitar Technique 110, GUIT-066E Blues Guitar. This course explores expanded jazz-blues harmony, soloing techniques, and the relationship between blues and other musical styles, including jazz, rock & roll, and R&B. Students gain a deeper understanding and appreciation of the blues tradition and related technical skills. One lecture hour and one lab hour per week for one quarter.

GUIT-070E APPLIED METAL GUITAR (1.5)
This course examines influential metal bands and iconic metal guitar styles with an emphasis on harmonic analysis and applied metal techniques. Students will learn solos riff-by-riff as they develop skills that are essential to the genre. Each student is required to perform three times during the quarter. One lecture hour and one lab hour per week for one quarter.

GUIT-088E ACID JAZZ GUITAR 1 (1)
This course covers the instrumental funk style of Maceo Parker, Ronny Jordan, Greyboy Allstars, Herbie Hancock,

and others. Particular emphasis is placed on rhythm guitar playing, rhythmic soloing, and chart reading. Some weekly preparation work is required. Two workshop hours per week for one quarter.

GUIT-170E RECORDING GUITAR (1)
Uniting the art of guitar playing with the skills of engineering, this course is designed for guitarists who wish to learn the ins and outs of a full-size studio featuring a professional mixing console. Topics include: signal flow, microphone selection and placement, EQ, dynamic processing, and effects. Students will learn techniques used to capture and define the tone of some of the world's greatest guitar players. One lecture hour per week for one quarter.

GUIT-173E GUITAR WORKOUT (1)
This course offers a one-hour weekly "training session" that exposes guitarists to exercises, licks, and concepts that can be adapted and added to their personal practice routines. One lecture-workshop hour per week for one quarter.

GUIT-174E PLAYING TECHNIQUES FOR GUITAR (1)
Students learn to apply classical guitar vocabulary and techniques to the electric guitar. One lecture hour per week for one quarter.

GUIT-175E GUITAR EFX (1)
This course is an overview of the most popular guitar effect devices. Topics such as gain and tone shaping, modulation, delay, and reverb are covered through audio examples and live demonstrations. Additional topics include: building a pedalboard, guitar synthesizers, and using effects loops. One lecture hour per week for one quarter.

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

GUIT-051E CHORD MELODY 1 (1)
Prerequisites: GUIT-210 Guitar Technique 4. An introduction to the art of interweaving melody, chords, and bass lines into compelling song arrangements for solo guitar. Lead sheet interpretation and jazz improvisation techniques are also covered. One lecture hour per week for one quarter.

GUIT-151E CHORD MELODY 2 (1)
Prerequisites GUIT-051E Chord Melody 1. The application of chord melody techniques taught in Chord Melody 1. Emphasis is on incorporating techniques and expanding repertoire. One lecture hour per week for one quarter.

GUIT-067E JAZZ GUITAR IMPROVISATION (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course covers the vocabulary used in jazz improvisation of all eras, from swing and bebop to the present, including the use of scales, modes, idioms, and typical bebop phrases. One lecture hour and one lab hour per week for one quarter.

GUIT-167E MODERN JAZZ CONCEPTS (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course explores inside and outside playing, symmetrical scales, polychords, and pentatonics as tools for jazz guitar improvisation. One lecture hour and one lab hour per week for one quarter.

GUIT-068E SLAP, POP, and BEYOND (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. This course explores and details a variety of modern full-contact funk and rock approaches, with special emphasis on "bass-style" guitar slapping and popping. Also explored are slapped harmonics, tapped harmonics, and various two-hands-on-the-neck rhythm and lead techniques. Playing approaches from Van Halen, Jeff Beck, Marcus Miller, and Michael Hedges, to Rage Against the Machine, Primus, and Bumblefoot are analyzed, along with the use of guitar effects that complement full-contact styles. One lecture hour and one lab hour per week for one quarter.

GUIT-085E JAZZ WORKSHOP 1 (1)
Prerequisites: CC-021 Harmony & Theory 021, GUIT-021 Guitar Technique 021. This course is designed for the guitarist with little or no jazz experience or the guitarist who would like to fill in the holes in his or her jazz playing. Topics include: playing through chord changes and developing a vocabulary for standard jazz progressions. This course also covers duo accompaniment techniques, such as walking bass lines with chords and bossa nova bass/chord comping styles. One lecture hour per week for one quarter.

GUIT-185E JAZZ WORKSHOP 2 (1)
Prerequisites: GUIT-085E Jazz Workshop 1. This course covers an in-depth study of the modes of melodic minor and their application in jazz improvisation. Emphasis is placed on developing lines for standard jazz progressions. Also covered are practice techniques for jazz development. One lecture hour per week for one quarter.

GUIT-145E GUITAR HEROES OF The '80S (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. Students will analyze and perform the solos of modern rock players, such as Eddie Van Halen, Steve Vai, Randy Rhoads, Nuno Bettencourt, John Petrucci, Marty Friedman, and Yngwie Malmsteen as a way of improving rock soloing skills. One lecture hour and one lab hour per week for one quarter.

GUIT-150E GUITAR TRACKING TACTICS (1)
Prerequisites: GUIT-210 Guitar Technique 210. In weekly one- on-one recording sessions with a professional guitarist/ instructor, students gain studio performance skills mandatory for the modern session guitarist. Techniques range from dialing in appropriate tones, effective vibrato and bends, and playing "in-the-pocket" to using capos, slides, EBows, timed delays, pre- and post-input effects, open tunings, and other creative devices and applications. Students complete a multi-song demo recording under the guidance of a guitar instructor-producer, creating and recording rhythm patterns, fills, melodies, and solos over prerecorded rhythm tracks. One private session hour per week for one quarter.

GUIT-153E JIMI HENDRIX RHYTHM GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course will cover how to improvise rhythm parts in the style of "Little Wing," "Bold as Love," and "Castles Made of Sand." Students will develop major and minor pentatonic double-stop vocabulary and learn to adapt Hendrix-style rhythm fills to fit popular progressions or original songs. Techniques include: thumb-fretting, the "Hendrix Chord," chord ornamentation, and funk-rock rhythms. One lecture hour per week for one quarter.

GUIT-154E BEATLES FOR SOLO GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. The Beatles are the most successful pop songwriters of all time and their music remains popular with every new generation. Learning solo guitar chord-melody arrangements of The Beatles' songs provides a deeper understanding of effective songwriting as well as an introduction to chord-melody technique. One lecture hour per week for one quarter.

GUIT-155E THE ART OF TWO-LINE IMPROVISATION PART 1 (1)
Prerequisites: GUIT-210 Guitar Technique 210. This course was developed by contrapuntal jazz pioneer and longtime MI Instructor, Jimmy Wyble., and provides step-by-step development of the harmonic awareness, right- and left-hand techniques, and intervallic designs necessary for contrapuntal improvisation. Emphasis is placed on development of intervals, chord structures, vocabulary, and phrases that exemplify two-line artistry. One lecture hour and one lab hour per week for one quarter.

GUIT-156E MELODIC SOLOING (1)
Prerequisites: GUIT-021 Guitar Technique 021. Students will learn how to solo over basic-to-complex chord progressions with an emphasis on the elements of melodic playing including chord tones, phrasing, sound, and technique. Additional topics include: rhythm section accompaniment and critiqued performances. One lecture- workshop hour per week for one quarter.

GUIT-157E FUSION MASTERS (1.5)
Prerequisites: GUIT-110 Guitar Technique 110, GUIT-120 Guitar Reading 120. This course covers intermediate- to-advanced topics in fusion performance and their application to the guitar, including chord voicings, re-harmonization, transcription, and improvising over changes. One lecture hour and one lab hour per week for one quarter.

GUIT-158E ADVANCED ELECTRIC GUITAR STYLES (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. Students will learn how to make the leap into becoming a professional guitarist through a comprehensive study of the interplay between the picking and strumming hands as it pertains to great tone, sterling melodic, execution, accurate string muting, and punchy rhythm playing. Additional topics include: three-octave major and minor scales, chord-tone and approach-note improvisation, use of pentatonic, "synthetic," and other scales. Practical ear training is also explored and students perform with a rhythm section every week. One lecture hour and one lab hour per week for one quarter.

GUIT-159E ADVANCED GROOVE CONCEPTS (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. This course covers both technical and practical approaches to groove-based styles. Techniques of time discipline, odd-meter studies, and playing over shifts in feel and meter will be explored. Stylistic studies include early R&B, Motown, reggae, contemporary African styles and New Orleans grooves. One lecture hour and one lab hour per week for one quarter.

GUIT-160E AFRO-CUBAN GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is an introduction to the role of the guitar in the Afro-Cuban rhythm section. Students will learn how to create authentic-sounding parts. One lecture hour per week for one quarter.

GUIT-161E BRAZILIAN GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is an introduction to the role of the guitar in the Brazilian rhythm section, including bossa nova and samba. Students will learn how to create authentic-sounding parts. One lecture hour per week for one quarter.

GUIT-162E COUNTRY GUITAR (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. Students will learn typical progressions involving rhythm guitar and soloing techniques applicable to contemporary country music. This course begins with the essentials and moves into specialized techniques, including banjo rolls, open-string licks, and pedal steel effects. One lecture hour and one lab hour per week for one quarter.

GUIT-163E ECLECTIC ELECTRIC GUITAR (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. Students learn how to play lines and solos in the style of Larry Carlton, Robben Ford, Lee Ritenour, and others. One lecture hour and one lab hour per week for one quarter.

GUIT-164E FUNK GUITAR (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. Students will learn the essential techniques of funk rhythm guitar from fundamental to advanced, as well as tools to improve overall rhythm skills. The curriculum is based on traditional and contemporary funk, inspired by artists such as James Brown, Earth, Wind & Fire, Prince, the Red Hot Chili Peppers, Michael Jackson, Maroon 5, and beyond. One lecture hour and one lab hour per week for one quarter.

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

GUIT-168E ROCK RHYTHM GUITAR (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. This course covers the application of chord and riff techniques integral to contemporary rock styles. Students will learn specific contemporary examples from various rock subgenres. One lecture hour and one lab hour per week for one quarter.

GUIT-169E ROCK LEAD GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course

covers the melodic application of techniques and concepts taught in core coures to rock guitar styles. Topics include: hammer-ons, pull-offs, string bending, two-handed fretting techniques, and other stylistic nuances of rock soloing. One lecture hour per week for one quarter.

GUIT-172E APPLIED TECHNIQUE (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is designed to increase playing speed through chord changes over the entire fretboard, and combine all the techniques learned in Guitar Technique courses. One lecture hour per week for one quarter. This course may be repeated for credit.

GUIT-180E CLASSIC ROCK READING ENSEMBLE (1)
Prerequisites: GUIT-022 Guitar Reading 022. This course covers an in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on pop music repertoire. Students refine and enhance all aspects of their musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

GUIT-181E CLASSICAL GUITAR READING ENSEMBLE (1)
Prerequisites: GUIT-022 Guitar Reading 022. This course covers an In-depth development of small (four- and five-part) electric guitar ensemble performance skills based on guitar reading curriculum. Students refine and enhance all aspects of their musicianship in the context of guitar ensemble rehearsal and performance. Some sight-reading involved. One lecture- ensemble hour per week for one quarter.

GUIT-182E ODD-METER WORKOUT (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course incorporates many genres of contemporary music. This weekly workout course focuses on counting, playing, riffing, soloing, grooving, and playing over changes in odd meters — all skills that are crucial for anyone interested in metal, jazz, fusion, progressive, or shred. One lecture hour per week for one quarter.

GUIT-187E JAZZ GUITAR READING ENSEMBLE (1)
Prerequisites: GUIT-022 Guitar Reading 022. This course covers an in-depth development of small (4- and 5-part) electric guitar ensemble reading skills based on jazz repertoire. Students refine and enhance all aspects of their musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per week for one quarter.

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

GUIT-255E The ART OF TWO-LINE (1.5)
Prerequisites: GUIT-155E The Art of Two-Line Improvisation Part 1. The etudes from Jimmy Wyble's seminal books are vehicles for solo guitar pieces as well as lessons in contrapuntal techniques, and serve as a bridge between classical guitar technique and jazz harmony. This course intends to examine the harmonic material found in several of the etudes, and by isolating some of the moves and transposing them to different keys, the material will be made applicable to students' own arrangements and improvisations. One lecture hour and one lab hour per week for one quarter.

KEYBOARD TECHNOLOGY
MAJOR AREA // KEYBOARD TECHNOLOGY

KEYBD-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

CC-013K-CC-403K LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

KEYBD-013 KEYBOARD PERFORMANCE 013 (2)
A performance course that utilizes both technical and popular music approaches. Concentration is placed on listening, dynamics, awareness of song form, and basic chart reading. This course coordinates with Keyboard Technique 011 and Keyboard Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-023 KEYBOARD PERFORMANCE 023 (2)
Prerequisites: KEYBD-013 Keyboard Performance 013. A performance course that utilizes both technical and popular music approaches. Intermediate-level chart reading also aids in the further development of giving and following cues, keyboard patch programming, and stylistic improvisation. This course coordinates with Keyboard Technique 021 and Keyboard Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-130 KEYBOARD PERFORMANCE 130 (2)
Prerequisites: KEYBD-023 Keyboard Performance 023. A performance course that utilizes both technical and popular music approaches, with an emphasis on atypical song forms, stylistic embellishments, volume swells, use of the modulation wheel, keyboard splits and sonic layering. Each topic is applied to a particular groove, comping pattern and musical form. Leadership within a group is also discussed. This course coordinates with Keyboard Technique 110 and Keyboard Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-230 KEYBOARD PERFORMANCE 230 (2)
Prerequisites: KEYBD-130 Keyboard Performance 130. A performance- based course that utilizes practical techniques and advanced concepts, such as dual keyboard playing, multiple keyboard splits, key transposition and detailed improvisation. Each topic is applied to a particular groove, style and song form. Further leadership within a group is also discussed. This course coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-011 KEYBOARD TECHNIQUE 011 (2)
This course serves as an introduction to contemporary keyboard technique. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: performance posture, warm-up/practice routine development, major & melodic minor scale performance & memorization, finger dexterity, interval & triad construction based on the major scale, as well as chord progressions, complete with preferred voicings. Two lecture hours per week for one quarter.

KEYBD-021 KEYBOARD TECHNIQUE 021 (2)
Prerequisites: KEYBD-011 Keyboard Technique 011. This course serves as a continuation of Keyboard Technique 011. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: harmonic & natural minor scales, diatonic & chromatic interval alterations, triad construction based on minor scales (major, minor, diminished & augmented), first & second inversion triads, root-position seventh chords, triad-based arpeggios and modal interchange using the I-IV-V-I, I-VI-II-V-I & I-VI- iv-iidim-V-viidim-I progressions, complete with preferred voicings. Two lecture hours per week for one quarter.

KEYBD-110 KEYBOARD TECHNIQUE 110 (2)
Prerequisites: KEYBD-021 Keyboard Technique 021. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: pentatonic & blues scales, the Mixolydian & Dorian modes, chromatic interval-based extensions, first, second & third inversion seventh chords, ii7-V7-Ima7, iimi7(b5)-V7-Ima7/i7 progressions, major & dominant cycles, add9 & sus4 chords and seventh chord-based arpeggios. Two lecture hours per week for one quarter.

KEYBD-210 KEYBOARD TECHNIQUE 210 (2)
Prerequisites: KEYBD-110 Keyboard Technique 110. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: Locrian & Lydian modes, altered scales, ii7-V7-Ima7 & iimi7(b5)-V7- Ima7/i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet interpretation, complete with three & four-note voicings. Two lecture hours per week for one quarter.

KEYBD-012 KEYBOARD READING 012 (2)
Students learn basic single-line note reading, symbols for notating melody, rhythm and harmony. Highlights include: Clefs, Grand Staff, Ledger Lines, Key Signatures, fingering, and song forms. This course coordinates with Keyboard Technique 011 and Keyboard Performance 013 topics. Two lecture hours per week for one quarter.

KEYBD-022 KEYBOARD READING 022 (2)
Prerequisites: KEYBD-012 Keyboard Reading 012. Topics include: time signature studies, note-value relationships, counting and subdivision exercises as applied to particular grooves, articulations and ornaments, syncopated rhythms, chart reading, part independence, comping patterns and musical forms. This course coordinates with Keyboard Technique 021 and Keyboard Performance 023 topics. Two lecture hours per week for one quarter.

KEYBD-120 KEYBOARD READING 120 (2)
Prerequisites: KEYBD-022 Keyboard Reading 022. Topics include: interpreting rhythmic, harmonic and melodic patterns within a particular groove, and song form. This course coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. Two lecture hours per week for one quarter.

KEYBD-220 KEYBOARD READING 220 (2)
Prerequisites: KEYBD-120 Keyboard Reading 120. Topics include: reading compound time signatures, meter changes, harmonic and melodic patterns within a particular groove, keyboard patch, and song form. This course coordinates with Keyboard Technique 210 and Keyboard Performance 230 topics. Two lecture hours per week for one quarter.

KEYBD-024 KEYBOARD GEAR MASTERY (1)
This course is an introduction to the basic functions and controls of popular hardware electric keyboards. This is accomplished through in-class application of basic programming techniques such as, patch selection, layering, splitting and transposition. Students will also learn how to use the pitch bend wheel, modulation wheel, change octaves and set up a keyboard rig. One lecture/lab hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
This course is an introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: REASON (1)
Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, and mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

KEYBD-350 COMMERCIAL COMPOSITION 1 (2)
Prerequisites: DAW 2. This course is an introduction to composing musical background scores, in order to enhance the emotional qualities of video images. This course includes both the creative and technical aspects of scoring for commercials, T.V. and film. One lecture hour and one lab hour per week for one quarter.

KEYBD-450 COMMERCIAL COMPOSITION 2 (2)
Prerequisites: KEYBD-350 Commercial Composition 1. This intermediate level course delves deeper into the popular compositional and music production devices used in TV, film and video music creation. Topics include: combining live instruments with software, editing MIDI instruments for a more "realistic" sound, mixing and basic mastering. One lecture hour and one lab hour per week for one quarter.

KEYBD-360 PROJECT RECORDING 1: KEYBOARDS (2)
Prerequisites: KEYBD-220 Keyboard Reading 220, KEYBD-210 Keyboard Technique 210, KEYBD-230 Keyboard Performance 230. Students will begin planning and creating their final keyboard recording project, including two or more original songs. Digital recording, home studios, writing and arranging, programming MIDI and some business discussions are all covered. Initial assignments include producing song demos and creating a production schedule. Two lecture hours per week for one quarter.

KEYBD-460 PROJECT RECORDING 2: KEYBOARDS (2)
Prerequisites: KEYBD-360 Project Recording 1: Keyboards. Students will complete and submit all elements of their final project, including final mixes, to the faculty panel for review and evaluation. Have a basic understanding of analog signal flow and how it translates to the digital domain. Understand what's involved in a live studio session including creating charts and how to stay organized and efficient. Understand and identify different Microphone types and recording techniques. Understand the concept of signal processing and basic mixing and mastering methods.

KEYBD-150 SYNTHESIS AND SAMPLING (1)
This course covers the history of synthesizers, fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2 and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. One lecture hour per week for one quarter.

KEYBD-140 DIGITAL MUSIC 1 (2)
This course is an introduction to digital audio technology as an essential tool for the creation of computer-based recordings. Students learn intuitive set-up procedures and use of controllers and DAWs.

KEYBD-240 DIGITAL MUSIC 2 (2)
Prerequisite: KEYBD-140 Digital Music 1. Building from the foundation set in Digital Music 1, this class continues with the development of using digital audio technology as a tool for creating computer-based recordings.

KEYBD-340 DIGITAL MUSIC 3 (2)
Prerequisite: KEYBD-240 Digital Music 2. This course is the study and application of mixing techniques with emphasis on audio processing using effects plug-ins. Prerequisite: KEYBD-240 Digital Music 2.

KEYBD-330 PRODUCER PROJECT 1 (2)
Prerequisite: KEYBD-2240 Digital Music 2. In this class, students will work collaboratively in teams to produce original material for a "client" played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client.

KEYBD-430 PRODUCER PROJECT 2 (2)
A continuation of Producer Project 1. Students will work collaboratively in teams to produce original material for a "client" played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client.

PROFESSIONAL DEVELOPMENT // KEYBOARD TECHNOLOGY

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // KEYBOARD TECHNOLOGY

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP

SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: SONG-101 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

ELECTIVES // KEYBOARD TECHNOLOGY

Keyboard students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

KEYBOARD-SPECIFIC ELECTIVES AVAILABLE ONLY TO KEYBOARD MAJORS

KEYBD-054E JAZZ KEYBOARDS 1 (1)
Prerequisites: KEYBD-021 Keyboard Technique 021. This course covers the development of professional concepts and techniques for jazz improvisation, including handling rapid chord and key changes, analyzing chord/scale relationships, and developing stylistic rhythm patterns and phrasing. Includes analysis of major jazz artists and their approaches. One lecture hour per week for one quarter.

KEYBD-108E KEYBOARD VOICING (1)
Prerequisite: KEYBD-021 Keyboard Technique 021. Students will study and utilize Keyboard chord voicings and progressions ranging from simple triads to complicated 7th chords. This course will complete the current Keyboard technique curriculum and support the Keyboard performance series. Students will be able to practice all triads in a cycle of 4ths sequence with proper voice leading. Students will apply triadic voicings to Rootless voicings of 7th chords. One lecture hour per week for one quarter.

KEYBD-250E ADVANCED ABLETON LIVE WORKSHOP (1)
Prerequisites: KEYBD-150E Ableton Live Workshop. Students will learn advanced applications for Ableton Live. Students will focus on gaining a deeper understanding of Ableton's software synths, controller mapping, MIDI implementation, mix setup, and audio warping. Students will also learn the techniques used to create custom live performance and touring setups using Ableton. One lecture hour per week for one quarter.

KEYBD-251E KEYBOARD DUET ENSEMBLE (1)
Prerequisite: CC-101 Harmony & Theory 101 and KEYBD-110 Keyboard Technique 110. This course focuses on real-world skills and requirements for a professional performing keyboard player-including musicianship, critical listening, pianistic approach, comping, and improvisation. Students perform with other keyboard player(s) in a duet structure throughout the quarter. Upon successful completion of the course, students will have advanced capacities in groove, comping style, musicianship, stylistic improvisation, and collaborative performance. One ensemble hour per week for one quarter.

KEYBD-151E AFRO-CUBAN KEYBOARDS (1)
Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn techniques and repertoire used in Afro-Cuban music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

KEYBD-152E BRAZILIAN KEYBOARDS (1)
Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn the techniques and repertoire used in Brazilian music with an emphasis on stylistic rhythms and melodic patterns. One lecture hour per week for one quarter.

KEYBD-154E JAZZ KEYBOARDS 2 (1)
Prerequisites: KEYBD-054E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and key changes, chord- scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

KEYBD-156E COMPOSITION FOR KEYBOARDS (1)
Prerequisites: KEYBD-021 Keyboard Technique 021. Students will learn how to compose melodies based on simple chord progressions in a variety of styles through the analysis of Top 40 tunes and widely used diatonic chord progressions. One lecture hour per week for one quarter.

ENTRY-LEVEL ELECTIVES AVAILABLE TO NON- KEYBOARD MAJORS

KEYBD-061E ROLAND GAIA SYNTH PROGRAMMING (1)
This course covers programming techniques for Roland Gaia synthesizers. Topics include: oscillators, waveforms, envelopes, filters, effects, real-time parameter changes, and more. One lecture hour per week for one quarter.

KEYBD-070E ACCOMPANY THYSELF (1)
This course is designed for singer/keyboard players who want to learn performing skills and keyboard arranging techniques in order to improve the quality of their self-accompaniment. One lecture hour per week for one quarter. May be repeated for credit.

KEYBD-071E BLUES KEYBOARDS (1)
This course focuses on technique, groove, scales, and progressions used in authentic blues and R&B playing. This course will trace the evolution of the blues through recordings and transcribed solos. One lecture hour per week for one quarter.

KEYBD-073E FUNK KEYBOARDS (1)
This course covers the analysis of contemporary funk players with an emphasis on understanding the subtle differences in their approach to groove playing. Students will learn two-handed rhythm parts, which is common to most funk music. One lecture hour per week for one quarter.

KEYBD-074E HIP-HOP KEYBOARDS (1)
This course covers the technical, stylistic and historic look at hip-hop from the keyboard perspective. Students analyze influential artists and styles, learn to compose genre-specific grooves and melodic phrases, and use synthesizers and samplers to create classic and contemporary sounds. In-depth, hands-on instruction provides students with a genuine hip-hop experience. One lecture hour per week for one quarter.

KEYBD-077E R&B/SOUL KEYBOARDS (1)
Students will learn how to develop grooves, rhythms, and harmonic structure of R&B/ soul keyboard arrangements from the classic era of the '60s and '70s. This course also covers chord voicings, techniques, independence drills, and sounds associated with the styles of masters such as Richard Tee, Billy Preston, Earl Van Dyke, and others. One lecture hour per week for one quarter.

KEYBD-078E ROCK KEYBOARDS (1)
Students will learn classic and modern rock keyboard techniques as applied to performance repertoire. One lecture hour per week for one quarter.

KEYBD-079E ROLAND FANTOM WORKSTATION WORKSHOP (1)
This course covers advanced instruction on Roland's Fantom workstations, including sequencing, sampling, recording, and live performance functionality. One lecture hour per week for one quarter.

KEYBD-150E ABLETON LIVE WORKSHOP (1)
Students learn how to use Ableton Live software as a tool for creating, producing and performing music. Students will be shown how to create a live set, record and manipulate audio, edit and record MIDI, use softsynths and plug-ins, and how to incorporate it all into spontaneous live performances. One lecture hour per week for one quarter.

VOCAL

MAJOR AREA // VOCAL

VOCAL-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

CC-013V-CC-403V LIVE PERFORMANCE WORKSHOPS 013-403 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

VOCAL-013 VOCAL PERFORMANCE 013 (2)
Students develop fundamental technical approaches to vocal performance via twice-weekly performances in a number of popular genres with a live, three-piece backing band, assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. Two ensemble hours per week for one quarter.

VOCAL-023 VOCAL PERFORMANCE 023 (2)
Prerequisites: VOCAL-013 Vocal Performance 023. Continued live-ensemble performing experience, featuring progressively more complex material and additional musical genres. Two ensemble hours per week for one quarter.

VOCAL-130 VOCAL PERFORMANCE 130 (2)
Prerequisites: VOCAL-023 Vocal Performance 023. Prepares students for live ensemble and background vocals. Students are placed into sections and assigned vocal parts. Emphasis on harmony, blending, individual parts, sight reading and group sound. Two ensemble hours per week for one quarter.

VOCAL-230 VOCAL PERFORMANCE 230 (2)
Prerequisites: VOCAL-130 Vocal Performance 130. Additional live ensemble performing experience featuring progressively more complex material, additional musical genres, and the ability for students to perform their own material at set points within the course. Two ensemble hours per week for one quarter.

VOCAL-011 VOCAL TECHNIQUE 011 (2)
This course is an introduction to the anatomy, the physiology and production of the voice. Topics include: vocal physiological terminologies, breathing techniques, breath management and its' impact, effective practice habits, registers and efficient phonation techniques. Two lecture/lab hours per week for one quarter.

VOCAL-021 VOCAL TECHNIQUE 021 (2)
Prerequisites: VOCAL-011 Vocal Technique 011. This course focuses on understanding the nature of vocal production. Topics include: assessing and increasing vocal range, study of the Passaggio (the break), expansion of listening techniques, formation of speech sounds, vowel placement, exploration of resonance, vibrato, agility, ad-libbing, tonal colors, singing in harmony, endurance and factors that affect vocal health. Two lecture/lab hours per week for one quarter.

VOCAL-110 VOCAL TECHNIQUE 110 (2)
Prerequisites: VOCAL-021 Vocal Technique 021. Topics include: The International Phonetic Alphabet (IPA) will be introduced, the American Standard Pronunciation will be discussed, addresses the formation and placement of vowels and consonants, diphthongs and triphthongs with exercises and resources to improve diction, exploring your speaking range. Two lecture/lab hours per week for one quarter.

VOCAL-210 VOCAL TECHNIQUE 210 (2)
Prerequisites: VOCAL-110 Vocal Technique 110. This

course continues the development and execution of melodic ornamentation (vocabulary embellishment, improvisation, inflection) through the study of jazz, gospel, soul, R&B and pop vocal performance techniques. Therefore, these genres' harmonic subtleties and melodic vocabulary will be presented in great detail. Two lecture/lab hours per week for one quarter.

VOCAL-012 SIGHTSINGING 012 (2)
This course is an introduction to sight-reading and sightsinging for the vocalist. Topics include: an overview of music notation, the basic elements of written music, major scales, intervals, ties, dotted notes, warm-ups, simple diatonic melodies with whole, half, quarter, eighth, and sixteenth-note rhythmic patterns. Two lecture/lab hours per week for one quarter.

VOCAL-022 SIGHTSINGING 022 (2)
Prerequisites: VOCAL-012 Sightsinging 012. Continued development of sightsinging skills with emphasis on combining notes and values, an introduction to the bass clef, triplet rhythms, cadences and 6/8 time signature. Two lecture/lab hours per week for one quarter.

VOCAL-120 SIGHTSINGING 120 (2)
Prerequisites: VOCAL-022 Sightsinging 022. This course expands sightsinging skills to include the introduction of major and minor diatonic melodies, mixed rhythms and complex harmonies. Topics include: intervals, major and minor triad inversions, minor scales, modes, extended chords, and minor key chord progressions. Two lecture/lab hours per week for one quarter.

VOCAL-220 SIGHTSINGING 220 (2)
Prerequisites: VOCAL-120 Sighsinging 120. This course includes: tension/resolution and chord/scale relationships, review of the modes, eighth note grooves, introduction to swing, jazz transcription, advanced blues reading, and advanced two-part reading. Two lecture/lab hours per week for one quarter.

VOCAL-014 STYLES SURVEY 1 (1)
This course provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Styles covered include: rock, rhythm & blues, jazz, and Latin. One lecture hour per week for one quarter.

VOCAL-024 STYLES SURVEY 2 (1)
Prerequisites: VOCAL-014 Styles Survey 1. This course is a continuation of style exploration through chart reading and critical listening as they relate to advanced repertoire. Styles covered include: rock, rhythm & blues, jazz, and Latin. One lecture hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1)
This course is an introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: REASON (1)
Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason's Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

VOCAL-350 CONTEMPORARY VOCAL ENSEMBLE (2)
Students will learn the essentials of backing vocals with an emphasis on blending, singing unison, counterpoint, mic techniques, and sightsinging while in a small or large group and as individuals. Two ensemble hours per week for one quarter. This course may be repeated for credit.

VOCAL-450 ADVANCED CONTEMPORARY VOCAL
ENSEMBLE (2) Prerequisites: VOCAL-350 Contemporary Vocal Ensemble. This course covers backing vocals for advanced students. Topics include: containing intricate vocals, jazz harmonies, cluster chords, plus 4-part and 6-part harmony song structures, along with soloing and backup singing within the same song.

VOCAL-360 PROJECT RECORDING 1: VOCAL (2)
Prerequisites: VOCAL-220 Sightsinging 220, VOCAL-210 Vocal Technique 210, VOCAL-230 Vocal Performance 230. Students will learn the art and practical skills of creating their own professional-quality vocal reel in the recording studio using industry-standard audio equipment. Topics include: pre-production, microphone techniques, equipment choice, essential recording studio terminology, pre- amplification, EQ and effects for lead vocals, as well as other equipment and techniques essential to creating and capturing the best vocal performance. Two lecture/lab ensemble hours per week for one quarter.

VOCAL-460 PROJECT RECORDING 2: VOCAL (2)
Prerequisites: VOCAL-360 Studio Recording 1: Building on the knowledge and techniques learned in Project Recording 1: Students will further experience recording with both a Producer and an Engineer, using industry-standard recording equipment. This course sees students arranging and recording a cover version or original song, including overdubs, backing vocals, final EQ and effects. as a means to understand studio vocal performances. Two lecture/lab ensemble hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // VOCAL

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // VOCAL

CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour

and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022. This course is an application- based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-202 Ear Training 102. This course is an application- based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: SONG-101 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to the creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

ELECTIVES // VOCAL

Voice students may fulfill their elective credit requirements by choosing from program-specific electives, Common Course electives, or entry-level electives offered by other programs; see course offerings for options.

VOCAL-SPECIFIC ELECTIVES AVAILABLE ONLY TO VOCAL MAJORS

VOCAL-010E BRAZILIAN VOCALS (1.5)
This course examines Brazilian music from the 1950s to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore four approaches to the music—bossa nova, samba song, MPB (Brazilian pop music) and contemporary Brazilian jazz. Contemporary international crossover artist approaches will also be explored to highlight the relevance of these vocal styles for present-day jazz and pop vocalists in the U.S. and other countries. Two lecture/lab hours per week for one quarter.

VOCAL-011E BLUES VOCALS (1.5)
A study of the African Diaspora and the development of the blues genre, scale, and form, including a study of vocalists in the blues genre. It provides students with an insight into blues phrasing and emotional delivery in order to create more authentic and convincing blues performances. One lecture- lab hour per week for one quarter.

VOCAL-012E EXTREME VOCALS 1 (1)
Vocalists performing in an extreme style who maintain long careers do so because they apply effective vocal techniques that prevent damage to their voices. Techniques taught include: "The Gravel" (James Hetfield/Metallica), "The Bobcat" (Phil Anselmo/Pantera), "The Drill Sergeant" (Slayer, Godsmack), and "The White Scream" (Roger Daltrey/The Who). *Note: Due to the nature of the techniques taught, students enrolling in this class must sign an Extreme Vocal Release Form. Two lecture/ lab hours per week for one quarter.*

VOCAL-014E JAZZ VOCALS (1.5)
Students learn how to communicate with a band and work in a jazz ensemble. Emphasis is placed on learning the standard repertoire and developing a personal stylistic interpretation. One lecture/ ensemble hour per week for one quarter. This course may be repeated for credit.

VOCAL-015E ROCK VOCAL STYLES (1.5)
Students learn the unique styles of influential classic and modern rock vocalists through listening, analysis, demonstrations of technique, class discussion, and weekly in-class performances. Two lecture/lab hours per week for one quarter.

COURSE DESCRIPTIONS

COURSES

VOCAL-016E CONTEMPORARY VOCAL ENSEMBLE (1)
Ensemble class designed to teach entry-level vocal students the essentials of backing vocals with an emphasis on blending during live performance. Topics include: harmonizing and holding parts in a large or small ensemble. Two ensemble hours per week for one quarter. This course may be repeated for credit.

VOCAL-020E RAP TECHNIQUES (1.5)
This course prepares the student to become a versatile rap singer as well as a background rap singer (a.k.a. "hypeman") and gives an overview of rap history. Emphasis is placed on articulation, syncopation, independence on individual parts, breathing technique, microphone technique, cadence, timing, flow, delivery, vocal timbres, dynamics, animation, and group sound. Two lecture/lab hours per week for one quarter.

VOCAL-022E COUNTRY VOCALS (1.5)
This course examines the development of country music from its inception to the present. The emphasis of this course will be on vocal performance. Weekly lectures, readings, and performances will explore approaches to the music and its subgenres (bluegrass, western swing, rockabilly, honky tonk, country-influenced 1950's rock,, 1960's country-folk , 1970's Southern rock, pop-country, and alternative country). Contemporary crossover artist approaches will also be explored to highlight the relevance of these styles for present-day country and pop vocalists. This course will also explore the business of country music and how it compares to other popular genres. Two lecture/lab hours per week for one quarter.

VOCAL-026E R&B VOCALS (1.5)
A study of the African Diaspora and the development of the R&B genre, including a study of vocalists in the R&B genre, providing students with an insight into R&B phrasing and vocal timbre delivery in order to create more authentic and convincing R&B performances. One lecture, and one lab hour per week for one quarter.

VOCAL-031E DIGITAL NOTATION & ARRANGING 1 (1)
This course explores the art of musical notation as applied to contemporary chart-writing. Focus is on evaluating music information, then determining what details need to be contained on the charts, learning chart-writing by hand, and utilizing the professional digital notation software, Sibelius. Students will acquire the skill to create easy-to-understand and easy-to-edit charts and lead sheets, along with some basic arranging exercises. One lecture hour per week for one quarter.

VOCAL-131E DIGITAL NOTATION & ARRANGING 2 (1)
Prerequisite: VOCAL-031E Digital Notation & Arranging 1.
A continuation of Digital Notation & Arranging 1. This course explores the art of musical notation as applied to contemporary chart-writing. Focus is on evaluating music information, then determining what details need to be contained on the charts, learning chart-writing by hand, and utilizing the professional digital notation software, Sibelius. Students will increase their skills in creating easy-to-understand and easy-to-edit charts and lead sheets, along with arranging exercises. One lecture hour per week for one quarter.

VOCAL-106E THE ART OF SUCCESS 1 (1)
This course offers real-world advice about how to define success, how to realistically create the next step to evolve as a performer, and how to keep moving up the industry ladder. Two workshop hours per week for one quarter.

ENTRY-LEVEL ELECTIVES AVAILABLE TO NON-VOCAL MAJORS

VOCAL-013E GOSPEL CHOIR (1)
An ensemble course in which students perform traditional and contemporary Gospel songs. Students rotate lead vocal performances with the class acting as choir/background. Topics include: constructing lead vocals, learning and arranging harmonies by ear, and group vocal blending and dynamics. Two ensemble hours per week for one quarter. This course may be repeated for credit.

VOCAL-018E ACCENT REDUCTION (1)
This course enables non-native English speaking students to develop an American English accent for effective English- language vocals. Students learn to break words into their phonetic elements and identify and concentrate on specific problem sounds. One lecture/lab hour per week for one quarter.

ADVANCED ELECTIVES // VOCAL

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

VOCAL-040E VOCAL TEACHER TRAINING 1 (1)
Prerequisites: VOCAL-210 Vocal Technique 210. This course is an introduction to building a private vocal studio, keeping track of assignments and students, and vocal training techniques, including: techniques for evaluating the throat; establishing a viable starting-point for the student; correcting interferences; increasing range; applying scale exercises; and effective communication of the science of vocal technique. One lecture hour per week for one quarter.

VOCAL-112E EXTREME VOCALS 2 (1)
Prerequisites: VOCAL-012E Extreme Vocals 1. A review of various extreme vocal styles followed by extreme-style-specific vocal exercises. Each student is required to prepare a number of different performances, including a final performance, for class critique and instructor evaluation. Two lecture/lab hours per week for one quarter.

VOCAL-114E JAZZ VOCALS 2 (1.5)
Prerequisites: VOCAL-014E Jazz Vocals. This course analyzes vocal interpretation of jazz language and form. Through guided listening, the class will compare written melodies to recorded performances by genre-defining vocalists. Every class will include guided listening, as well as practical application through performances.

Chord/scale relationships, as they relate to improvisation, and transcription analysis and performance, will also be presented in detail. Two lecture/lab hours per week for one quarter.

VOCAL-116E ADVANCED CONTEMPORARY VOCAL ENSEMBLE (1.5)

Prerequisites: Enrollment by audition only. This course prepares the student to become a versatile ensemble member and background singer. Students will be placed into sections and will be assigned parts. Emphasis is placed on sight-reading, independence on individual parts, inter-section blending, microphone technique, and group sound. Two lecture/lab hours per week for one quarter.

VOCAL-125E VOCAL AUDITION FUNDAMENTALS (2)

Vocal Technique 021, VOCAL-022 Sightsinging 022, VOCAL-023 Vocal Performance 023, or audition via Program Chair. Enrollment is contingent upon approval of three submitted talent-videos. This course exposes students to the skills necessary to audition in diverse musical situations. The class will cover: the importance of song choice in audition settings; the requirements and expectations of multiple audition-style situations including live auditions; a singing competition; a musical theater audition; fronting a band; becoming a backup vocalist; and auditioning while playing an instrument. Submitted videos will be discussed in class. Two lecture/ ensemble hours per week for one quarter.

VOCAL-205E TC HELICON FOR VOCALISTS 1 (1)

Prerequisite: VOCAL-120 Sightsinging 120 and VOCAL-130 Vocal Performance 130. This course provides students with skills to record, loop and design vocals in live performance situations. The class will create vocal improvisations and harmonies with diverse effects that expand a vocalist's presentation utilizing TC Helicon's VoiceLive Touch 2, a vocal effects processor and looping device. The class will discover how to engage vocal effects and operate presets that result in vocal versatility while onstage.Two lecture/ ensemble hours per week for one quarter.

VOCAL-206E THE ART OF SUCCESS 2 (1)

Prerequisites: VOCAL-106E The Art of Success 1. Students expand their perception of the entertainment industry — and their definitions of success within it — while engaging in activities designed to hone the skills necessary to be professional musicians and artists. Two workshop hours per week for one quarter.

BACH-V 320 VOCAL CREATIVITY 320 (2)

Prerequisite: VOCAL-230 Vocal Performance 230 and permission via Audition. Please contact the Vocal Chair to schedule an audition at dbyrd@mi.edu. This course prepares students to expand their creativity by learning to ad lib, utilize vocal improvisation, recognizing musical phrases and instrumental elements by interacting with a rhythm section in numerous genres, various music styles and grooves. Chart-writing by hand will be taught utilizing the whiteboard in class. Lead sheets will be brought to class, interpreted in a style different than its original, and performed with a full rhythm section. Two songs will be selected and performed weekly. This course is transferable as core credit for the Bachelor of Music in Performance (Vocal). Two lecture/ensemble hours per week for one quarter.

VOCAL-321E A CAPELLA VOCALS (2)

Prerequisites: Sight Singing 220, Harmony & Theory or permission via Audition. Contact the Vocal Chair to schedule an audition at dbyrd@mi.edu. Students explore vocal harmony and contemporary a capella singing as showcased in Universal Studio's "Pitch Perfect" and NBC-TV's "The Sing Off." Emphasis on vocal arranging, rehearsing as a group, preparing for live performances and utilizing mic amplification. Two lecture/ ensemble hours per week for one quarter.

BACHELOR OF MUSIC DEGREES

GENERAL STUDIES REQUIREMENTS

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

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

1. English Composition (English, Journalism): 3 semester-units or 4.5 quarter-units

2a. Communication and Analytical Thinking (Mathematics): 3 semester-units or 4.5 quarter-units

2b. Communication and Analytical Thinking (Computer Science, Computer Technology, English, Philosophy, Psychology, Speech): 3 semester-units or 4.5 quarter-units

3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.

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

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

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

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

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

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

1. American Institutions and Government (African-American Studies, Chicano Studies, History, Political Science): 3 semester-units or 4.5 quarter-units in American Institutions and Government

2a. Social and Behavioral Sciences (Anthropology, Family & Consumer Studies, Geography, History, Linguistics, Psychology, Sociology) or:

2b. Economics and Politics (Business, Economics, Journalism, Law, Political Science): 3 semester-units or 4.5 quarter-units

3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.

COMM-121 COMMUNICATION 121: INTERPERSONAL COMMUNICATION (4.5)

This course allows students to delve into their personal communication knowledge and skills. It will challenge students to critically analyze and consciously examine their own personal style of communication. This course will introduce the principles and practices of interpersonal social communication and interactions in both dyadic and group settings. Students will explore the significance of perception, emotional expression, effective listening, verbal and nonverbal communication, the influence of culture and gender roles in regards to communication, conflict management, and it will also generate students to be self-aware on how to build better relationships in everyday living based on effective communication skills in both personal and professional environments. Four and a half lecture hours per week for one quarter.

ENGL-25 GRAMMAR AND READING REVIEW (4.50)

Students must complete a placement test prior to enrollment. Please contact your Program Chair for additional information. This class reviews fundamental writing elements such as grammar, punctuation, and vocabulary usage. Students develop their skills through writing and reading exercises. Four and a half lecture hours per week for one quarter.

ENGL-28 INTERMEDIATE READING AND COMPOSITION (4.50)

Prerequisite: ENGL-25 Grammar and Reading Review or Students must complete a placement test prior to enrollment. Please contact your Program Chair for additional information. This class focuses on the skills students need to write effective essays, including grammar, lexicon, and essay structure. Students learn essential writing approaches and increase their reading level by analyzing literary texts. Four and a half lecture hours per week for one quarter.

ENGL-101 COLLEGE READING AND COMPOSITION (4.50)

Prerequisite: ENGL-28 Intermediate Reading and Composition or Students must complete a placement test prior to enrollment. Please contact your Program Chair for additional information. This class teaches students how to write college-level essays that provide academic documentation. Fiction and non-fiction texts are analyzed at the appropriate level. Four and a half lecture hours per week for one quarter.

FREN-1 FRENCH 1 (4.50)

This course serves as an introduction to the French language. The primary focus and goal is for students to gain fundamental skills in speaking, reading, and writing in French, which includes spelling and grammar. Special emphasis will be given to the development of basic communication skills. In addition, the course will provide the student with basic information on French culture and the Francophone world. The course will make use of text materials, written assignments, quizzes, music, videos, and web sources. The course also includes a midterm and a final exam. Four and a half lecture hours per week for one quarter.

HIST-001 INTRODUCTION TO WESTERN CIVILIZATION 1 (4.50)

This course introduces Western Civilization from pre-history to the early modern era. Topics include ancient Greece, Rome, and Christian institutions of the Middle Ages up to the Reformation. Four and a half lecture hours per week for one quarter.

HIST-002 WESTERN CIVILIZATION 2 (4.50)

This course will cover developments from the early 1800s through the recent past. Topics include the factors that contributed to the causes of WWI and WWII as well as the results of these World Wars. Four and a half lecture hours per week for one quarter.

MATH-124A INTERMEDIATE ALGEBRA A (4)

Prerequisite: MATH-114 Elementary Algebra B or equivalent. This course is the first half of a two-quarter course in Intermediate Algebra. Topics include linear and quadratic equations, factoring polynomials, radical expressions and basic algebraic geometry. Four lecture hours per week for one quarter.

MATH-124B INTERMEDIATE ALGEBRA B (4)

Prerequisite: MATH-124A Intermediate Algebra A or equivalent. This course is the second half of a two-quarter course in Intermediate Algebra. Topics include basic algebraic geometry, exponential and logarithmic functions and equations, series and sequences. Four lecture hours per week for one quarter.

MATH-113 ELEMENTARY ALGEBRA A (4)

Prerequisite: MATH-112 Pre-Algebra or equivalent. The first half of a two-quarter course in Elementary Algebra. Topics include inequalities, an introduction to polynomials and their arithmetic, equations, factoring, and graphs of two variables. Four hours per week for one quarter.

MATH-114 ELEMENTARY ALGEBRA B (4)

Prerequisite: MATH-113 Elementary Algebra A or equivalent. The second half of Elementary Algebra. Topics include factoring polynomials, rational expressions and equations, properties of roots and radicals, solving and graphing quadratic equations. Four lecture hours per week for one

quarter. Concurrent enrollment in Mathematics 113 and Mathematics 114 is not permitted.

PHIL-001 INTRODUCTION TO PHILOSOPHY (4.50)
In this course, students will develop critical thinking skills necessary for the evaluation of philosophical teachings and writings by well-known thinkers from the early ages to the present time. Also, students will work toward answering philosophical questions regarding topics such as: life's meaning, theodicy, ethics, and the existence of a divine being. Further, the course will examine traditional Western philosophy alongside ancient African, Near East, and Eastern philosophies. Part one of the course will give a historical understanding of philosophical thought's development. The course will focus on the Pre-Socratic, Socratic/Classical, and Hellenistic periods, as it takes a close look at the works of ancient Egyptian and Greek philosophers such as Imhotep, Ptahotep, Plato, and Aristotle. The course's part two will introduce students to the works of ancient Asian and Middle Eastern thinkers, while examining the Medieval and Romantic philosophies of the West. The Protestant Reformation will be the topic of focus during part three of the course, as students will view how the contributions of theologians like Martin Luther influenced the wider world. Students will become familiar with the works of the writings Locke, Rousseau, and other enlightenment period authors during part six of the course. The course's final study will include a critical examination of the religious, social, and political contributions of Martin Luther King Jr., Angela Y. Davis, Cornell West, and Gustavo Gutiérrez to the world of philosophy.

PHYS-101 INTRODUCTION TO PHYSICS (4.50)
This course is an introduction and examination of the groundwork and structure of some of the fundamental areas of physics. Through demonstrations, lectures, and group activities, the course will explore areas such as heat, sound, classical Newtonian mechanics, magnetism, and radiation. Students will also develop their skills with respect to proportional reasoning, estimation, scientific notation, and graphing. While advanced mathematical skills such as calculus are not required for this course, basic math and some simple trigonometry and algebra will be used. By taking this course, students will develop problem solving and reasoning skills, improve their scientific literacy, and further their appreciation for the physical universe. Four and a half lecture hours per week for one quarter.

SPAN-1 ELEMENTARY SPANISH I (4.50)
This class teaches students the basics of the Spanish language. Essential grammar, vocabulary, and pronunciation skills are developed by way of in-class exercises and homework. Key information about Hispanic culture and geography is presented in class. Four and a half lecture hours per week for one quarter.

BACHELOR OF MUSIC IN COMPOSITION (SCORING IN VISUAL MEDIA)
MAJOR AREA // COMPOSITION

BACH-C.PL PRIVATE MEDIA SCORING COMPOSITION LESSON (2)
Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)
Prerequisites: BACH-C301 Harmony & Theory 301 and BACH-P127 Sibelius Notation. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristic usage of each instrument in the rhythm section, and to prepare an arrangement step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soli writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trombone, alto saxophone, flute and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with "doubling" instruments. The objective is to study the brass and woodwind family with emphasis on four-part harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, alto saxophone, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and substitute dominant resolution, modal interchange, basic contrapuntal arranging and voice leading. Extensive score analysis of string arrangements is included. The objective is to gain an understanding of effective chord progressions and reharmonization, and to learn the ranges and characteristic usage of the violin, viola, cello and contrabass. As a final project, each student completes a studio recording of an arrangement for string quintet. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisites: BACH-P403 Contemporary Arranging 4. This course combines all previous course materials. Introduces additional concepts of sweetening and overdubbing for recording. Students learn to combine techniques to build intermediate level arrangements. As a final project, each student completes a studio recording of an arrangement for 5 horns (trumpet, trombone, alto saxophone, tenor saxophone, and baritone saxophone), guitar, piano, bass, drums, and "sampled" strings. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-M603 CONTEMPORARY ARRANGING 6 (2)
Prerequisites: BACH-P503 Contemporary Arranging 5. This course covers arranging techniques for the large jazz ensemble. Students will study the techniques and conventions common to big band writing. Homework assignments applying these techniques and conventions will be assigned. The final project will be a full-length arrangement for large jazz ensemble.

BACH-M334 SCORING 1 (2)
Corequisite requirement: Students must be concurrently enrolled in a Composition Private Lesson in order to enroll into Scoring 1. This course covers basic scoring practices and concepts, including the difference between score and source cues, diegetic versus non-diegetic music, and underscore. Research covers the functions of media music, the role of the media music professional and his or her employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

BACH-M335 SCORING 2 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives students an understanding of how emotion is communicated through instrumentation choices. Students will also study the process of scoring with or against picture. Two lecture hours per week for one quarter.

BACH-M336 SCORING 3 (2)
Prerequisites: BACH-M335 Scoring 2. This course features in-depth melodic and harmonic analysis, along with instruction in applied sequencer skills and rudimentary mixing techniques. This class will address "genre" in film scores, with an emphasis on accepted musical tropes. Students will complete a variety of scoring assignments focused on writing a good motif and motor as well as orchestration and transcription. Two lecture hours per week for one quarter.

BACH-M337 SCORING 4 (2)
Prerequisites: BACH-M336 Scoring 3: Introduction to Scoring for Animation. This course is a survey of historical and contemporary animation styles and scoring approaches. Students will do takedown exercises with the instructor, emphasizing complex rhythm and melody, as well as addressing animation conventions in traditional and modern film. Students will complete a variety of animated film scores as part of this class. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M338 SCORING 5 (2)
Prerequisites: BACH-M337 Scoring 4. This course features an exploration of the use of music in the comedy genre and associated subgenres. There will be in-depth analysis of scoring approaches, both historical and contemporary, used for comedy. Applying the techniques of these scoring approaches, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M339 SCORING 6 (2)
Prerequisites: BACH-M338 Scoring 5. This course features an exploration of the use of music in horror, thriller, and other film genres that involve suspense. There will be in-depth analysis of a wide variety of compositional styles and techniques often used for these genres – including expressionism, set theory, serialism, aleatory, micropolyphony, and minimalism. Applying these styles and techniques, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M340 SCORING 7 (2)
Prerequisites: BACH-M339 Scoring 6. This course covers fundamental game scoring concepts and techniques, along with an introduction of interactive paradigm and a survey of prevailing styles. The emphasis is on common cue types, including loops, stingers, and cinematics. Students complete multiple scoring assignments and learn basic audio implementation. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M341 SCORING 8 (2)
Advanced Applied Thematic Scoring Techniques I in Drama, Epic Drama, Historical/Period Drama, Romance (2). Prerequisites: BACH-M340 Scoring 7. This course features an analysis of different types of drama from relationship/family drama and political drama to larger epic works considering geographical, social and time period settings. Students learn about the subtle considerations needed when building a sound palette for storytelling. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M342 SCORING 9 (2)
Prerequisites: BACH-M341 Scoring 8. This course features an exploration of approaches to scoring feature-length films. With a focus on the Western genre, the class will examine a variety of methods for spotting a film and plotting the path of a film score. The course-long project will require students to compose the music for a substantial section of a given feature-length film. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M343 SCORING 10 (2)
Prerequisite: BACH-M342 Scoring 9. Corequisite requirements: BACH-M435 Orchestration 2 and BACH-M409 Mechanics of Score Production 2. Subgenres: World Music and applied scoring techniques using ethnic elements in relation to all dramatic genres. Covering music for documentaries, this course features an analysis of documentaries about various subjects. Students will be

required to compose for music libraries, trailers, reality TV challenges, jingles and commercials. At the end of the quarter, students will have a recording session with full orchestra. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M434 ORCHESTRATION 1 (2)
Prerequisite: BACH-P403 Contemporary Arranging 4. Chronological analysis of the orchestra as used in chamber and symphonic styles, including instrumentation and common rules. Orchestration techniques will be studied through score study and through the application of writing skills. Two lecture hours per week for one quarter.

BACH-M435 ORCHESTRATION 2 (2)
Prerequisite: BACH-M435 Orchestration 1. Corequisite requirements: BACH-M343 Scoring 10 and BACH-M409 Mechanics of Score Production 2. In-depth study of the orchestration techniques used in contemporary media scoring, including style, instrumentation in relation to picture, combining with other ensemble types, and synth tracks. Projects will demonstrate orchestration skills. Two lecture hours per week for one quarter.

BACH-M230 SOPHOMORE PROJECT (2)
Prerequisite: BACH-M337 Scoring 4 and BACH-C501 Harmony & Theory 501. Student will give lecture about a Media Composer and one detailed score analysis along with refined scoring clips from previous quarters.

BACH-M430 SENIOR PROJECT (2)
Prerequisites: BACH-M342 Scoring 9, BACH-M230 Sophomore Project. Each student will compose a complete musical score for a short film. The final project bundle will include spotting notes, a cue sheet, stems, and a full mix of the score.

SUPPORTIVE MUSIC // COMPOSITION

BACH-P121 MUSIC HISTORY I – ROOTS OF ROCK AND ROLL (2)
A survey of rock's roots including rhythm & blues, rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop, plus an examination of the founding figures and major influences. Two lecture hours per week for one quarter.

BACH-P122 MUSIC HISTORY II – WORLD MUSIC (2)
Prerequisites: BACH-P121 Music History I – Roots of Rock and Roll. A study of music in the context of selected cultures around the world, aka World Music. Ways in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.

BACH-P123 MUSIC HISTORY III – WESTERN ART MUSIC I 600-1820 (2)
Prerequisites: BACH-P122 Music History II – World Music. A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.

BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)
Prerequisites: BACH-P123 Music History III – Western Art Music I 600-1820. The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

BACH-M254 HISTORY OF SCORING (1)
Survey and analysis of scoring from its roots in photography through silent films, "talkies," television, animation and current digital formats, including the roles and influences of musical styles on this global art form. One lecture hour per week for one quarter.

BACH-M255 CONTEMPORARY VANGUARD (1)
This course will survey the leading edge of current innovators in mainstream film, independent film, games and television composition. A focused study of current innovators will energize students' creative thinking. Graduates from this program will be entering a crowded and competitive marketplace. Among the most valuable skills a composer can cultivate in order to rise through all the noise is innovation. One lecture hour per week for one quarter.

BACH-M297 COUNTERPOINT (1)
The study of two, three, and four-part writing as it applies to species counterpoint. Areas of concentration include: creating lines in diatonic, modal, and serial writing. One lecture hour per week for one quarter.

BACH-P125 DIRECTING AND CONDUCTING 1 (2)
Fundamentals of conducting including: beat patterns, posture, arm and hand position, articulations, dynamics, left hand functions, incomplete beats, fermatas, basic score reading and application of skills to contemporary music. Students will be videotaped for study. Two lecture hours per week for one quarter.

BACH-P126 DIRECTING AND CONDUCTING 2 (2)
Prerequisites: BACH-P125 Directing and Conducting 1. This course is a continuation of Directing and Conducting 1, focusing on longer scores and various musical styles. Emphasis is placed on conducting for film/video soundtrack recording. Topics include conducting to click track, variable click, meter changes, odd meters, and use of visual aids on the soundstage: punches, streamers and flutters. Two lecture hours per week for one quarter.

BACH-P127 SIBELIUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior Juries. One lecture hour per week for one quarter.

AUDIO-056 DAW: REASON 1 (1)
Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-156 DAW: REASON 2 (1)
Prerequisites: AUDIO-056 Reason 1. This course is a continuation of Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor) and advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

AUDIO-052 LOGIC 1 (1)
This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Topics covered include: preproduction using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

AUDIO-152 LOGIC 2 (1)
Prerequisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments and arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

AUDIO-057 PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-157 PRO TOOLS 110 (2)
Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation of the basic concepts and theory involved in using a digital audio workstation. Students will be able to set- up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

BACH-M309 MECHANICS OF SCORE PRODUCTION 1 (2)
Prerequisites: AUDIO-157 Pro Tools 110. Students will gain knowledge of and practical experience in performing each duty required of a film music editor. Through course lectures, exercises, critiques and collaborative projects encompassing film score recording sessions, students will gain an understanding of the music editor's position, artistic scope, responsibilities, and techniques in the post-production process of a film. Includes Pro Tools session setup for film scoring, spotting sessions and documentation for film music production. Two lecture hours per week for one quarter.

BACH-M409 MECHANICS OF SCORE PRODUCTION 2 (2)
Prerequisite: BACH-M309 Mechanics of Score Production 1. Corequisite requirements: BACH-M343 Scoring 10 and BACH-M435 Orchestration 2. This course covers fundamentals of subtractive synthesis, sampling techniques and their application using Apple Logic software. Includes practical application of theory using the ES-1, ES-2 and Sculpture synthesizers as well as the EXS-24 sampler and Apple Loops utility. The class also covers midi mockup process using the vast catalog of virtual instruments included with Logic Audio and Native Instruments Komplete. Students will learn about editing and programming of various instrument and effects combinations in a variety of practical applications. One lecture hour and one lab hour per week for one quarter.

BACH-M350 COMPOSERS ENSEMBLE 1 (1)
Prerequisites: BACH-M351 Composers Ensemble 1. This is a continuation of Composers Ensemble 1. In this course, three students will work together as a team. Students will perform various roles within a composing team that includes a lead composer, a MIDI programmer, and an orchestrator. As they work on projects, students will learn how to make effective changes to a track or cue at various stages of the process. One lecture hour per week for one quarter.

BACH-M351 COMPOSERS ENSEMBLE 2 (1)
Prerequisites: BACH-M351 Composers Ensemble 2. This is a continuation of Composers Ensemble II. In this course, three students will work together as a team. Students will perform various roles within a composing team that includes a lead composer, a MIDI programmer, and an orchestrator. As they work on projects, students will learn how to make effective changes to a track or cue at various stages of the process. One lecture hour per week for one quarter.

BACH-M499 COMPOSERS COLLABORATIVE (1)
Prerequisite: BACH-M351 Composers Ensemble 2 and BACH-M434 Orchestration 1. This is a continuation of Composers Ensemble II and preparatory course for Senior Project. Each group of students will work together towards

completing a comprehensive portfolio, discovering individual styles and refining scoring clips from previous courses. Students will be given roles as part of a Music Team, to complete their portfolio during the quarter. Roles may include: Engineer/Mixer, Recordist, Music Editor, Music Supervisor, Studio Manager, Music Contractor, Conductor, Orchestrator, Copyist, and Assistant. One lecture hour per week for one quarter.

BACH-M486 THE BUSINESS OF COMPOSING 1 (1)
Prerequisites: None. This course explores the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: Copyright law and terminology, the online eCO process, publishing rights and how to set up a music publishing company, US PROs and public performance royalties, how to affiliate with a PRO, cue sheet preparation, songwriter contracts and co-publishing agreements, administration agreements, sub-publishing, joint works, royalty splits, mechanical and synchronization licenses, works made-for-hire, sampling, industry organizations and resources for further study. One lecture hour per week for one quarter.

BACH-M487 THE BUSINESS OF COMPOSING 2 (1)
Prerequisite: BACH-M486 Business of Composing 1.
A practical application of all topics covered in BACH-M486, this course examines music licensing and the process of placing music and songs into Film, TV, video games, commercials and other productions. Music licensing terminology, composer co-administration agreements, sources of musical content for producers, music production libraries, the role of the music supervisor, source cues, spotting sessions, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings. One lecture hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021 or Bachelor Program Entrance Exam. This course presents variations on diatonic structures from Harmony and Theory 2. Highlights include: pentatonic and blues scales; inverted, extended and non-standard chord types, chord symbols and modes; voice leading; and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

BACH-C301 HARMONY & THEORY 301 (2)
Prerequisites: CC-201 Harmony & Theory 201. This course focuses on topics including: musical textures, irregular resolutions, use of melodic and harmonic sequences, and diminished seventh chords. Two lecture hours per week for one quarter.

BACH-C401 HARMONY & THEORY 401 (2)
Prerequisite: BACH-C301 Harmony & Theory 301. This course provides students with detailed instruction in the principles of modulation, tonicization, and reharmonization. Students learn how different types of diminished 7th chords resolve within chord progressions in music of the common practice period. The course also teaches students about second inversion triads, melodic elements, smaller formal structures, sequences, and irregular resolution.

BACH-C501 HARMONY & THEORY 501 (2)
Prerequisite: BACH-C401 Harmony & Theory 401. This course provides students with detailed instruction in the construction, analysis, resolution, and use of the Neapolitan and augmented sixth chords. Students learn how composers have employed the enharmonic properties of diminished 7th chords and augmented sixth chords in order to create modulations between distant keys. The course also teaches students about the analysis of smaller-scale forms, including binary and ternary form.

BACH-C601 HARMONY & THEORY 601 (2)
Prerequisite: BACH-C501 Harmony & Theory 501. This course provides students with detailed instruction on the construction, analysis, and use of chord extensions, chord alterations, added note chords, suspended chords, and slash chords. Students learn how composers have employed the modes and various types of modulations. The course also teaches students about the typical formal structures found in jazz and popular music.

BACH-C701 HARMONY & THEORY 701 (2)
Prerequisite: BACH-C601 Harmony & Theory 601. This course provides students with detailed instruction on the elements within and use of larger formal structures in classical music. Students study and apply various techniques of motivic and rhythmic transformation. The course also teaches students about the use of motive and rhythmic transformation techniques by classical and popular composers.

BACH-C801 HARMONY & THEORY 801 (2)
Prerequisites: BACH-C701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century scores. Discussions include: pandiatonicism, serial writing, polytonality, parallel harmony, and use of symmetrical scales. Two lecture hours per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022 or Bachelor Program Entrance Exam or Bachelor Program Entrance Exam. This course is an application-based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-102 Ear Training 102. This course is an application-based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

BACH-C302 TRAINING 302 (2)
Prerequisites: CC-202 Ear Training 202. Development of advanced musical reflexes through the use of "movable do solfege." Topics include diatonic major scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C402 EAR TRAINING 402 (2)
Prerequisites: BACH-C302 Ear Training 302. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include parallel minor scale harmony in its three basic forms: natural minor, harmonic minor, and melodic minor in all twelve keys. Techniques include: note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C502 EAR TRAINING 502 (2)
Prerequisites: BACH-C402 Ear Training 402. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include modal harmony that is nondiatonic to the major or parallel minor scales in all twelve keys. Techniques include: note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C602 EAR TRAINING 602 (2)
Prerequisites: BACH-C502 Ear Training 502. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include advanced modes, altered and symmetrical scale harmony in all twelve keys. Techniques include: note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
This course serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor-skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-308 KEYBOARD PROFICIENCY 3 (1)
Prerequisites: CC-208 Keyboard Proficiency 2. Degree-specific requirement for non-keyboard majors. Emphasizes using the keyboard as an arranging tool, lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-P413 KEYBOARD PROFICIENCY 4 (1)
Prerequisites: CC-308 Keyboard Proficiency 3. A survey of score reading techniques and practices as applied to the keyboard, including: "C" clefs, transposing and non-transposing instruments, as well as scores of different sizes and instrumentations. One lecture hour per week for one quarter.

BACH-P513 KEYBOARD PROFICIENCY 5 (1)
Prerequisites: BACH-P413 Keyboard Proficiency 4. A "keyboard orchestra" performance class. Students play written scores and improvised parts based on repertoire in a variety of styles. One lecture hour per week for one quarter.

BACH-M613 PRO READING ENSEMBLE 1 (1)
Prerequisites: BACH-P513 Keyboard Proficiency 5. A keyboard-based performance class developing sight-reading skills with various instrumentations and ensemble configurations. Reading selections will include multiple styles and degrees of difficulty. One lecture hour per week for one quarter.

BACH-M713 PRO READING ENSEMBLE 2 (1)
Prerequisites: BACH-M613 Pro Reading Ensemble 1. This course is a continuation of advanced sight-reading performance. One ensemble hour per week for one quarter.

BACHELOR OF MUSIC

SPECIFIC ELECTIVE COURSES

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

BACH-P015 SPECIAL TOPICS IN JAZZ (2)
Topics vary and may focus on a theme, genre, a historical period, composers, or an influential group. Consult with course instructor or Program Dean for information. Two lecture hours per week for one quarter.

BACH-P010 INDEPENDENT STUDY (2)
Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. A maximum of six credits may be applied toward BM requirements. Weekly hours vary.

BACH-P016 SPECIAL TOPICS IN MUSIC (2)
Analysis and comparison within focused topic areas such as an historical period, a particular artist's work, or a world music topic. Two ensemble hours per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

COURSE DESCRIPTIONS

MAJOR AREA // ALL INSTRUMENTS

BACH-PL PRIVATE LESSON 1-12 (2)
Weekly private lessons on student's primary instrument. Topics vary based on the needs of the individual – from fundamentals to advanced techniques; as well as personal topics of interest and preparation for juries and final projects. One private lesson hour per week per quarter.

BACH-P151–P453 BACHELOR ENSEMBLES 1-12 (1)
Weekly live performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week per quarter.

BACH-P104-P164 PERFORMANCE 1-14 (1)
An in-depth study of a variety of contemporary and commercial performance-related subjects, including: prototypical characteristics of influential styles, repertoire, improvisation, and interpretation. Dedicated sections for instrumentalists and vocalists. Weekly critiqued performances of selected repertoire. One ensemble hour per week for one quarter. This course may be repeated for credit.

BACH-P118 SOPHOMORE JURY PREP (1)
Individual preparation for the Sophomore Jury including song selection (see Sophomore Jury course below), lead sheet preparation and requirements for master scores under the guidance of jury advisors and student's private instructor. Songs must be approved by a formal committee and students should perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

BACH-P108 SOPHOMORE JURY (1)
Prerequisite: BACH-P118 Sophomore Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently- regardless of whether the student has fulfilled other BACH-PL requirements. A judged performance (including rhythm section) takes place at the end of the quarter. Student performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate significant skills in the following areas: solo performance, solo transcription, stylistic competency in ensemble repertoire (R&B, funk, rock, Latin, swing), rhythm section scoring /arranging, band leadership / musical direction, and sight-reading. Preparation includes biweekly meetings with a jury advisor to review arrangements, rehearsal progress and related issues. Five bi- weekly mentoring sessions with a jury advisor for one quarter, and a jury performance at the end of the quarter.

BACH-P218 SENIOR JURY PREP (1)
Prerequisites: BACH-P108 Sophomore Jury. Individual preparation for the Senior Jury including song selection (see Senior Jury course below), lead sheet preparation and requirements for master scores under the guidance of a jury advisor and student's private instructor. Songs must be approved by a formal committee and students should perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

BACH-P208 SENIOR JURY (1)
Prerequisite: BACH-P218 Senior Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently- regardless of whether the student has fulfilled other BACH-PL requirements. A judged performance (with rhythm section and horns) takes place at the end of the quarter. Student performance must demonstrate ability to meet final graduation requirements. Performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate advanced technical skill, stylistic awareness, arranging abilities using a small horn section, overall musicianship in contrasting styles, and stylistic identity as a performer. Preparation includes bi-weekly meetings with a jury advisor to review arrangements and/or original compositions, rehearsal progress and related issues. Five bi-weekly mentoring sessions with a jury advisor for one quarter, and a jury performance at the end of the quarter.

SUPPORTIVE MUSIC // ALL INSTRUMENTS

AUDIO-056 DAW: Reason 1 (1)
Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-156 DAW: Reason 2 (1)
Prerequisites: AUDIO-056 Reason 1. This course is a continuation of Reason and focuses on taking advantage of the software's capabilities. Upon completion, students will be able to "morph" their style by using the various modules (ReDrum, Dr. Octo Rex, Thor) and advanced audio editing techniques, as well as taking advantage of the main mixer's capabilities. They will also be involved in advanced routing of signal (analog/MIDI) as well as the implementation of other Digital Audio Workstations (DAW's) using ReWire. Two lab hours per week for one quarter.

BACH-P127 SIBELIUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior Juries. One lecture hour per week for one quarter.

BACH-P107 STYLES SURVEY (1)
Provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Styles covered include rock, rhythm & blues, jazz and Latin. One lecture hour per week for one quarter.

COURSE DESCRIPTIONS

BACH-P151–P453 BACHELOR ENSEMBLES 1-12 (1)
Weekly live performance workshops providing development of ensemble techniques, improvisational skills and building repertoire in various styles. One ensemble hour per week per quarter.

BACH-P121 MUSIC HISTORY I – ROOTS OF ROCK & ROLL (2) A survey of rock's roots including rhythm & blues, rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop, plus an examination of the founding figures and major influences. Two lecture hours per week for one quarter.

BACH-P122 MUSIC HISTORY II –WORLD MUSIC (2)
A study of music in the context of selected cultures around the world, aka World Music. Ways in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.

BACH-P123 MUSIC HISTORY III – WESTERN ART MUSIC I 600-1820 (2) A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.

BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)
The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)
Prerequisites: BACH-C301 Harmony & Theory 301 and BACH-P127 Sibelius Notation. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristic usage of each instrument in the rhythm section, and to prepare an arrangement step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soli writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trombone, alto saxophone, flute and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with "doubling" instruments. The objective is to study the brass and woodwind family with emphasis on four-part harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, alto saxophone, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmonic rhythm, chord substitution, dominant and substitute dominant resolution, modal interchange, basic contrapuntal arranging and voice leading. Extensive score analysis of string arrangements is included. The objective is to gain an understanding of effective chord progressions and reharmonization, and to learn the ranges and characteristic usage of the violin, viola, cello and contrabass. As a final project, each student completes a studio recording of an arrangement for string quintet. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisites: BACH-P403 Contemporary Arranging 4. This course combines all previous course materials. Introduces additional concepts of sweetening and overdubbing for recording. Students learn to combine techniques to build intermediate level arrangements. As a final project, each student completes a studio recording of an arrangement for 5 horns (trumpet, trombone, alto saxophone, tenor saxophone, and baritone saxophone), guitar, piano, bass, drums, and "sampled" strings. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P125 DIRECTING AND CONDUCTING (2)
Fundamentals of conducting including: beat patterns, posture, arm and hand position, articulations, dynamics, left hand functions, incomplete beats, fermatas as well as basic score reading and application of skills to contemporary music. Students will be videotaped for study. Two lecture hours per week for one quarter.

BACH-P120 CONTEMPORARY MUSIC INSTRUCTION (1)
The skill and art of teaching contemporary music to students of all ages in various settings, including group classes, private lessons, rehearsals, lectures, and master classes. Covers modern educational philosophies and techniques.

Two lecture hours per week for one quarter.

AUDIO-052 LOGIC 1 (1)
This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Topics covered include: preproduction using Apple Loops, recording/ editing audio, arranging of tracks and producing drum beats with a virtual drummer. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

AUDIO-152 LOGIC 2 (1)
Prerequisites: AUDIO-052 LOGIC 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

AUDIO-057 PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-157 PRO TOOLS 110 (2)
Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // ALL INSTRUMENTS

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artist's team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2)
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

MUSICIANSHIP // ALL INSTRUMENTS

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021 or Bachelor Program Entrance Exam. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales; inverted, extended and non-standard chord types, chord symbols and modes; voice leading; and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: BACH-C201 Harmony & Theory 201. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

BACH-C301 HARMONY & THEORY 301 (2)
Prerequisites: BACH-C201 Harmony & Theory 201. This course focuses on topics including: musical textures, irregular resolutions, use of melodic and harmonic sequences and diminished seventh chords. Two lecture hours per week for one quarter.

BACH-C401 HARMONY & THEORY 401 (2)
Prerequisites: BACH-C301 Harmony & Theory 301. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor chord harmony, ninth, eleventh, thirteen and appoggiatura chords. Two lecture hours per week for one quarter.

BACH-C501 HARMONY & THEORY 501 (2)
Prerequisites: BACH-C401 Harmony & Theory 401. This course covers the analysis and application of chromatic altered chords including the +II7 and +VI7, Neapolitan, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-C601 HARMONY & THEORY 601 (2)
Prerequisites: BACH-C501 Harmony & Theory 501. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non- dominant harmonic function, neighbor-chord harmony, ninth, eleventh, thirteenth, and appoggiatura chords. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C701 HARMONY & THEORY 701 (2)
Prerequisites: BACH-C601 Harmony & Theory 601. This course covers the analysis and application of chromatic altered chords, including the +II7 and +VI7, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C801 HARMONY & THEORY 801 (2)
Prerequisites: BACH-C701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century scores. Discussions include: pandiatonicism, serial writing, polytonality, parallel harmony and, use of symmetrical scales. Two lecture hours per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022 or Bachelor Program Entrance Exam. This course is an application-based continuation of Ear Training 022 that focuses on the recognition and transcription of pentatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-102 Ear Training 102. This course is an application-based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrases, standard variations in minor-key melody and harmony, and seventh chord major and minor diatonic harmony. One lecture hour and one lab hour per week for one quarter.

BACH-C302 EAR TRAINING 302 (2)
Prerequisites: BACH-C202 Ear Training 202. Development of advanced musical reflexes through the use of "movable do solfege." Topics include: diatonic major scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C402 EAR TRAINING 402 (2)
Prerequisites: BACH-C302 Ear Training 302. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include: parallel minor scale harmony in its three basic forms: natural minor, harmonic minor, and melodic minor in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C502 EAR TRAINING 502 (2)
Prerequisites: BACH-C402 Ear Training 402. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include: modal harmony that is nondiatonic to the major or parallel minor scales in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C602 EAR TRAINING 602 (2)
Prerequisites: BACH-C502 Ear Training 502. Continued development of advanced musical reflexes through the use of "movable do solfege." Topics include advanced modes, altered and symmetrical scale harmony in all twelve keys. Techniques include: note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-308 KEYBOARD PROFICIENCY 3 (1)
Prerequisites: Keyboard Proficiency 2. Degree-specific requirement for non-keyboard majors. Emphasizes using the keyboard as an arranging tool, lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACHELOR OF MUSIC SPECIFIC ELECTIVE COURSES
Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as

General Electives and Instrument-Specific electives listed under Associate Degree Programs.

BACH-P015E SPECIAL TOPICS IN JAZZ (2)
Topics vary and may focus on a theme, genre, historical period, composers, or an influential group. Consult with course instructor or Program Dean for information. Two ensemble hours per week for one quarter.

BACH-P010E INDEPENDENT STUDY (2)
Prerequisites: minimum GPA of 3.25 or above in core courses and permission of Dean. Provides students with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. One lecture hour per week for one quarter.

BACH-M334 / CC-334E SCORING 1 (2)
Course requirement: Placement test required, please contact rachel@mi.edu to schedule a placement test for access to enroll into the course. This course covers basic scoring practices and concepts, including the difference between score and source cues, diegetic versus non-diegetic music, and underscore. Research covers the functions of media music, the role of the media music professional and his or her employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

BACH-M335 / CC-M335E SCORING 2 (2)
Prerequisites: BACH-M334 / CC-M334E Scoring 1. Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter. The credit will be transferred to core credits of Bachelor Program's Scoring for Visual Media if students decide to change their major. Two lecture hours per week for one quarter.

BACH-M336 / CC-M336E SCORING 3 (2)
Prerequisites: BACH-M335 / CC-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non- traditional form, score reading and orchestration techniques. At the end of the quarter, students will have a recording session with string quartet. Two lecture hours per week for one quarter.

BACH-M337 / CC-M337E SCORING 4 (2)
Prerequisites: BACH-M336 / CC-M336E: Scoring 3. Applied Scoring Techniques: Introduction to Scoring for Animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-C.PL / CC-C.PL PRIVATE MEDIA SCORING COMPOSITION LESSON (2)
Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter. The credit will be transferred to core credits of Bachelor Program's Scoring for Visual Media major if students decide to change their major. One lecture hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // BASS

BASS-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style.

BASS-110 BASS TECHNIQUE 110 (2)
Prerequisites: Bachelor placement test. Continued study of techniques, with a concentration of versatile approaches to standard rhythms, grooves and feels, including eighth-note and sixteenth-note grooves, straight and swung. Fretboard harmony will cover chords and scales, including pentatonics, blues harmony, minor scale variations, and extended chords. Two lecture hours per week for one quarter.

BASS-210 BASS TECHNIQUE 210 (2)
Prerequisites: BASS-110 Bass Technique 110. A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to soloing. Fretboard harmony will examine continue with minor scale variations, modes and improvisation.

BACH-B310 BASS TECHNIQUE 310 (2)
Prerequisites: BASS-210 Bass Technique 210. This course applies both finger and slap-style electric bass techniques to a variety of contemporary grooves, including: Latin, jazz, odd-meter, funk, swing, shuffles, hip-hop, and others. One lecture hour and two lab hours per week for one quarter.

BACH-B410 BASS TECHNIQUE 410 (2)
Prerequisites: BACH-B310 BASS TECHNIQUE 310. Continued application of finger and slap-style electric bass techniques to a variety of contemporary grooves, including Afro-Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and two lab hours per week for one quarter.

BASS-120 BASS READING 120 (2)
Prerequisites: Bachelor placement test. In addition to continued position and specified key reading, this course preps the student to read longer forms through bass clef notation transcriptions, chord charts. Interpreting melodies and rhythms in different styles are also presented in detail. Position playing has the student revisiting the lower register but with concentrated focus of the middle register of the neck. Sight reading concepts will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab hour per week for one quarter.

BASS-220 BASS READING 220 (2)
Prerequisites: BASS-120 Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key(s) reading in the upper register of the neck. Continuing with sight-reading concepts and exercises, this course will introduce and exercise odd- meter concepts, reading treble clef notation, compound meter as well as metric modulation, jazz chart reading, lead sheets and transcribing. This class coordinates with Bass Technique 210 and Bass Performance 230 topics. One lecture hour and one lab hour per week for one quarter

BACH-B320 BASS READING 320 (2)
Prerequisites: BASS-220 Bass Reading 220. Students learn contemporary chart-reading skills through the extensive use of transcriptions and professionally written arrangements. Focus is placed on sight-reading, pitch, rhythm pattern recognition, position playing, and creating a cohesive sound. Course materials correlate with the Common Course Real World Live Performance Workshop. One lecture hour and one lab hour per week for one quarter.

BACH-B420 BASS READING 420 (2)
Prerequisites: BACH-B20 BASS READING 320(2)
Students will learn various styles of reading with and without rhythm sections. One lecture hour and one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // DRUMS

DRUM-PL PRIVATE LESSON 1-6 (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

DRUM-130 DRUM PERFORMANCE 130 (2)
Prerequisites: Bachelor placement test. Covers ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, advanced chart-reading skills, and taking a leadership role within the group. This class coordinates with Drum Technique 110 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-230 DRUM PERFORMANCE 230 (2)
Prerequisites: DRUM-130 Drum Performance 130. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, improving odd-meter chart-reading skills, metric modulations and developing time feel. This class coordinates with Drum Technique 210 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-110 DRUM TECHNIQUE 110 (2)
Prerequisites: Bachelor placement test. This course presents intermediate to advanced hand technique concepts as applied to the drum set. Including rudimental advancement and limb independence. Intermediate drummers need to further develop their ability and understanding of stick control and the subtleties included. This class coordinates with Drum Performance 130 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-210 DRUM TECHNIQUE 210 (2)
Prerequisites: DRUM-110 Drum Technique 110. This course presents advanced hand technique concepts as applied to the drum set, including rudimental drum set application and creative development. This class coordinates with Drum Performance 230 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

BACH-D310 DRUM TECHNIQUE 310 (2)
Prerequisites: DRUM-210 Drum Technique 210. The lecture section of this course focuses on the stylistic adaptation of techniques introduced in previous levels of performance classes. Subsequent curricular topics include balance of sound, four-way independence, comping, Soul-Jazz, Bossa Nova, Afro-Cuban, Funk, Shuffles, 3/4 Jazz time-keeping and group interplay. Lecture classes will include instrument-specific analyses of weekly performance pieces. In order to further develop musicality, authenticity of style and improvisational ability, the lab section of this course will consist of weekly group performances across a variety of musical genres. Groups will be comprised of students at the same level of performance technique.

BACH-D410 DRUM TECHNIQUE 410 (2)
Prerequisites: BACH-D310 DRUM TECHNIQUE 310.
The lecture section of this course focuses on the stylistic adaptation of techniques introduced in previous levels of performance classes. Subsequent curricular topics include balance of sound, four-way independence, double-time vs. "double-time feel", one, two & three-voice Jazz comping, "broken ride-cymbal phrasing", left-foot hi-hat technique, brushes, Funk, Samba, Afro-Cuban music, odd-meter study, left-foot clave and group interplay. Lecture classes will include instrument-specific analyses of weekly performance pieces. In order to further develop musicality, authenticity of style and improvisational ability, the lab section of this course will consist of weekly group performances across a variety of musical genres. Groups will be comprised of students at the same level of performance technique.

BACH-D320 DRUM READING 120 (2)
Prerequisites: Bachelor placement test. This course presents the essential reading fundamentals needed by professional-level drummers: lead sheet interpretation, drum set orchestration, sight-reading and ensemble figure set-up fill development. One and two-bar ensemble figures are presented in varying styles accompanied by orchestration and fill suggestions. This class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

DRUM-220 DRUM READING 220 (2)
Prerequisites: DRUM-120 Drum Reading 120. This course presents the advanced reading concepts needed by professional-level drummers: lead sheet interpretation, drum set orchestration, sight-reading and ensemble figure set-up fill development. Advanced concepts such as metric modulations and cut time will also be presented. This class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

BACH-D320 DRUM READING 320 (2)

Prerequisites: DRUM-220 Drum Reading 220. Interpretation of sixteenth-note figures, snare drum reading, and etudes in changing meters in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

BACH-D420 DRUM READING 420 (2)
Prerequisites: BACH-D320 DRUM READING 320. Advanced reading skills include orchestral snare drum etudes, reading drum set charts with style and meter changes, and multi-tom reading in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // GUITAR

GUIT-PL GUITAR-PL PRIVATE LESSON (2)
Twelve credit units required (two per quarter). A weekly individual instrument lesson that supports core curriculum goals, and time permitting, also focuses on student's personal musical development goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter.

GUIT-130 GUITAR PERFORMANCE 130 (2)
Prerequisites: Bachelor placement test. Fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis is placed on handling variations in typical song form, improving chart-reading skills, taking a leadership role within the group, playing funk guitar technique and playing in odd meters, plus introduction to a variety of styles such as classic R&B and Motown, contemporary R&B and neo-soul, classic funk, the Bo Diddley Rhythm, surf/rockabilly, prog-rock, progressive metal, classic and modern country, country-rock and Southern rock. This class coordinates with Guitar Technique 110 and Guitar Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-230 GUITAR PERFORMANCE 230 (2)
Prerequisites: GUIT-130 Guitar Performance 130. Fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on advanced chart reading, stage craft, playing in various meters such as 3/4, 6/8 and odd meters, plus introduction to styles such as jam-band, Delta blues, urban Chicago blues, Gypsy jazz, minor blues, jazz-blues, American Songbook, Latin/bossa nova, Big Band comping and modern jazz. This class coordinates with Guitar Technique 210 and Guitar Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-110 GUITAR TECHNIQUE 110 (2)
Prerequisites: Bachelor placement test. Emphasis in this class will be on scales such as Major and Minor Pentatonic, Blues, Dorian, Mixolydian and Lydian, plus introduction to drop voicings, chord progressions, Roman numeral harmony, extended and altered chords, motive development, shuffle feel and blues tonalities. Two lecture hours per week for one quarter.

GUIT-210 GUITAR TECHNIQUE 210 (2)
Prerequisites: GUIT-110 Guitar Technique 110
This course has emphasis on advanced concepts such as 16th note strum technique, odd-meters, scales such as Phrygian, Locrian, Harmonic and Melodic minor, modal interchange and common approaches for playing over dominant chords. One lecture hour plus two lab hours per week for one quarter.

GUIT-310 GUITAR TECHNIQUE 310 (2)
Prerequisites: GUIT-210 Guitar Technique 210. The lecture section will introduce new scale patterns, accompaniment patterns, and performance techniques. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture hour and two lab hours per week for one quarter.

GUIT-410 GUITAR TECHNIQUE 410 (2)
Prerequisites: GUIT-310 Guitar Technique 310 The lecture section will introduce advanced performance techniques and stylistic variations. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture hour and two lab hours per week for one quarter.

GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 2 (2)
Prerequisites: GUIT-350 Advanced Musicianship Concepts (For The Guitarist) 1. Topics to be covered include: advanced improvisational concepts, deeper harmonic understanding, and more sophisticated aspects of musicianship. Two lecture hours per week for one quarter.

GUIT-120 GUITAR READING 120(2)
Prerequisites: Bachelor placement test. Emphasis will be on reading in 2nd and 7th position, reading harmonies, duo and trio performances and advanced real-world charts. This class coordinates with Guitar Technique 110 and Guitar Performance 130 topics. Two lecture hours per week for one quarter.

GUIT-220 GUITAR READING 220 (2)
Prerequisites: GUIT-120 Guitar Reading 120. Emphasis will be on reading in multiple positions, reading polyphonic music, trio and quartet performances and advanced real-world charts. This class coordinates with Guitar Technique 210 and Guitar Performance 230 topics. Two lecture hours per week for one quarter.

GUIT-320 GUITAR READING 320 (2)
Prerequisites: GUIT-220 Guitar Reading 220. Students learn to count and read in odd and changing meters, across string sets, and with expanded emphasis on multi-position melodies. One lecture hour and one lab hour per week for one quarter.

GUIT-420 GUITAR READING 420 (2)
Prerequisites: GUIT-220 GUITAR READING 220. Advanced score interpretation and sight-reading techniques are developed using iconic musical excerpts. Emphasis on applying reading techniques to real-world sight-reading challenges. One lecture hour plus one lab hour per week for one quarter.

THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // KEYBOARD

KEYBD-PL KEYBOARD-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

KEYBD-130 KEYBOARD PERFORMANCE 130 (2)
Prerequisites: Bachelor placement test. A performance class that utilizes both technical and popular music approaches, with an emphasis on atypical song forms, stylistic embellishments, volume swells, use of the modulation wheel, keyboard splits and sonic layering. Each topic is applied to a particular groove, comping pattern and musical form. Leadership within a group is also discussed. This class coordinates with Keyboard Technique 110 and Keyboard Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-230 KEYBOARD PERFORMANCE 230 (2)
Prerequisites: KEYBD-130 Keyboard Performance 130. A performance- based class that utilizes practical techniques and advanced concepts, such as dual keyboard playing, multiple keyboard splits, key transposition and detailed improvisation. Each topic is applied to a particular groove, style and song form. Further leadership within a group is also discussed. This class coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

KEYBD-110 KEYBOARD TECHNIQUE 110 (2)
Prerequisites: Bachelor placement test. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include pentatonic & blues scales, the Mixolydian & Dorian modes, chromatic interval- based extensions, first, second & third inversion seventh chords, ii7-V7-Ima7, iimi7(b5)-V7-Ima7/i7 progressions, major & dominant cycles, add9 & sus4 chords and seventh chord- based arpeggios. Two lecture hours per week for one quarter.

KEYBD-210 KEYBOARD TECHNIQUE 210 (2)
Prerequisites: KEYBD-110 Keyboard Technique 110. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include Locrian & Lydian modes, altered scales, ii7-V7-Ima7 & iimi7(b5)-V7- Ima7/i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet interpretation, complete with three & four-note voicings. Two lecture hours per week for one quarter.

BACH-K310 KEYBOARD TECHNIQUE 310 (2)
Prerequisites: KEYBD-210 Keyboard Technique 210. Application of concepts of chord-scale harmony to voicings and chord progressions. Students explore the techniques of "tension substitution" and use it to create voicings while composing and performing their own progressions. One lecture hour and two lab hours per week for one quarter.

BACH-K410 KEYBOARD TECHNIQUE 410 (2)
Prerequisites: BACH-K310 KEYBOARD TECHNIQUE 310. A continuation of chord construction based on chord-scale harmony. Students learn how to create their own voicings and make effective musical choices. One lecture hour and two lab hours per week for one quarter.

KEYBD-120 KEYBOARD READING 120 (2)
Prerequisites: Placement test. Topics include: interpreting rhythmic, harmonic and melodic patterns within a particular groove and song form. This class coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. Two lecture hours per week for one quarter.

KEYBD-220 KEYBOARD READING 220 (2)
Prerequisites: KEYBD-120 Keyboard Reading 120. Topics include: reading compound time signatures, meter changes, harmonic and melodic patterns within a particular groove, keyboard patch and song form. This class coordinates with Keyboard Technique 210 and Keyboard Performance 230 topics. Two lecture hours per week for one quarter.

BACH-K320 KEYBOARD READING 320 (2)
Prerequisite: KEYBD-220 Keyboard Reading 220. Focuses on reading difficult charts with lead lines and chord symbols. Rhythmic syncopation and fully extended chords are explored. Students play complex charts drawn from contemporary arrangements in a lab/ensemble setting. One lecture hour plus one lab hour per week for one quarter.

BACH-K420 KEYBOARD READING 320 (2)
Prerequisites: KEYBD-220 Keyboard Reading 220.This course focuses on reading difficult charts with lead lines and chord symbols. Rhythmic syncopation and fully extended chords are explored. Students play complex charts drawn from contemporary arrangements in a lab/ensemble setting. One lecture hour and one lab hour per week for one quarter.

BACH-K463 BACH KEYBOARD READING 6 (2)
Prerequisites: BACH-K353 BACH Keyboard Reading 5. Continuation of advanced reading techniques. One lecture hour and one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // VOCAL

VOCAL-PL PRIVATE LESSON (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

VOCAL-130 VOCAL PERFORMANCE 130 (2)
Prerequisites: Bachelor placement test. Additional live ensemble performing experience featuring progressively more complex material, additional musical genres and the ability for students to perform their own material at set points within the course. Two ensemble hours per week for one quarter.

VOCAL-230 VOCAL PERFORMANCE 230 (2)
Prerequisites: VOCAL-130 Vocal Performance 130. Additional live ensemble performing experience featuring progressively more complex material, additional musical genres, and the ability for students to perform their own material at set points within the course. One ensemble hours per week for one quarter.

BACH-V330 VOCAL PERFORMANCE 330 (2)
Prerequisites: VOCAL-230 Vocal Performance 230. Emphasis is placed on taking a leadership role within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of props, stage presence, image, communication with the band, and creation and explanation of quality charts. One ensemble hour with full band per week for one quarter.

BACH-V430 VOCAL PERFORMANCE 430 (2)
Prerequisites: BACH-V330 VOCAL PERFORMANCE 330. In addition to master class vocal technique coaching from the instructor, students prepare themselves for their final showcase (a professional performance with the assistance of a full rhythm section). Objectives include: rehearsal techniques, development of press package, a gig booked with professional quality charts, as well as polishing performance skills (including pre-production, rhythm section communication, crowd interaction, stage presence, and stylistic interpretation). The final performance will be open to the public. One ensemble hour with full band per week for one quarter.

VOCAL-011 VOCAL TECHNIQUE 011(2)
An introduction to the anatomy and physiology of the voice. Topics include: vocal physiological terminologies, breathing and breath management (and how it affects the act of singing), effective practice habits, registers and efficient phonation techniques. Two lecture/lab hours per week for one quarter.

VOCAL-021 VOCAL TECHNIQUE 021 (2)
Prerequisites: Vocal-011 Vocal Technique 011. This course focuses on understanding the nature of human voice production. Topics include: formation of speech sounds, improving range, factors that affect vocal health and an exploration of the physical mechanics of producing sound for various styles. Learning to recognize different vocal functions through analysis and review. Two lecture/lab hours per week for one quarter.

VOCAL-110 VOCAL TECHNIQUE 110 (2)
Prerequisites: Vocal-021 Vocal Technique 021. This course is focused on “bridging” the voice into a continuous register without breaks. Vocal exercises to strengthen the voice and allow singing at full power are discussed and practiced. Two lecture/lab hours per week for one quarter.

VOCAL-210 VOCAL TECHNIQUE 210 (2)
Prerequisites: Vocal-110 Vocal Technique 110. The final Vocal Technique course addresses the formation of vowels and consonants, techniques for connecting with the lyrics and associated emotions of songs, the application of vocal technique to assist in learning songs, and the analysis and imitation of contemporary artists; voices as a means to develop a deeper awareness and understanding of the vocal instrument. Two lecture/lab hours per week for one quarter.

VOCAL-120 SIGHTSINGING 120 (2)
Prerequisites: Bachelor Placement test. This course expands sightsinging skills to include the introduction of major and minor diatonic melodies, mixed rhythms and complex harmonies. Topics include: intervals, inversions, major and minor thirds, major melodies, triads, arpeggios and quarter-note triplets. Two lecture/lab hours per week for one quarter.

VOCAL-220 SIGHTSINGING 220 (2)
Prerequisites: VOCAL-120 Sightsinging 120. Continued exploration of major and minor melodies and mixed rhythms. This course includes an introduction to minor scales, seventh chords and changing meters. Two lecture/lab hours per week for one quarter.

BACH-V320 SIGHTSINGING 320 (2)
Prerequisite: Vocal-220 Sightsinging 220. In this course, more complicated sight singing materials will be studied. Topics will include tension/resolution with stylistic approaches, modulations, mixed rhythms, mixed grooves, etc. Two lecture/lab hours per week for one quarter.

BACH-V420 VOCAL CREATIVITY 420 (2)
Prerequisite: BACH-V320 Vocal Creativity 320. This course will be focused on the application of sight singing in real world performance situations. Various stylistic examples will be suggested as hypothetical set programs and students will sing the song selections. The various practical methods will be suggested. At the same time, various practice strategies to equip singers will be introduced. Two lecture/lab hours per week for one quarter.

BACHELOR OF MUSIC IN SONGWRITING & PRODUCTION
MAJOR AREA

BACH-S.PL SONGWRITING PRIVATE LESSON 1-12 (2)
Fostering the development of students “compositional voices” serves as the main objective within the Songwriting & Production lesson program. One private lesson hour per week per quarter.

BACH-S101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. One lecture hour and one lab hour per week for one quarter.

BACH-S201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (1.5)
Prerequisites: BACH-S101: Songwriting 1: Introduction to Pop Songwriting and BACH-S125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter. Additional production fee required.

BACH-S301 SONGWRITING 3: FOLK, BLUES, REGGAE, AND EARLY ROCK SONGWRITING (2)
Prerequisites: BACH-S201: Songwriting 2: Pop and Country Songwriting and BACH-S225: Lyric Writing 2. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S401 SONGWRITING 4: ROCK AND FUSION SONGWRITING (2)
Prerequisite: BACH-S301: Songwriting 3: Folk, Blues, Reggae, and Early Rock Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S501 SONGWRITING 5: R&B, HIP HOP, GOSPEL AND LATIN SONGWRITING (2)
Prerequisite: BACH-S401: Songwriting 4: Rock and Fusion Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S601 SONGWRITING 6: BROADWAY AND JAZZ SONGWRITING (2)
Prerequisite: BACH-S501: Songwriting 5: R&B, Hip Hop, Gospel and Latin Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S125 LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)
This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter. Additional production fee required.

BACH-S225 LYRIC WRITING 2 (2)
Prerequisites: BACH-S101: Songwriting 1: Introduction to Pop Songwriting and BACH-S125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

BACH-S306 VOCAL TECHNIQUE FOR SONGWRITERS (1)
This course will instruct students on proper vocal technique so that even non-vocal songwriters will be able to sing competent demo versions of their songs. The course will feature breathing, placement, tone, and pitch control. Students will learn vocal characteristics across a myriad of different styles. Two lab hours per week for one quarter.

BACH-S406 GUITAR HARMONY FOR SONGWRITERS(1)
This course will instruct students on basic guitar technique in order for them to be able to write appropriate guitar parts for their music. The course will focus on open chord shapes (and transpositions through use of Capos), strum and fingerstyle accompaniment patterns, and barre chord shapes. Students will lean stylistic guitar accompaniment across a variety of genres. Two lab hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)
Prerequisite: Theory 3 (BACH-C301) and Sibelius Notation (BACH-P127). Introduction to instrumentation, arranging techniques, and notation practices for live rhythm section. Emphasis is on score and parts preparation and notation in selected contemporary styles. As a final project,each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee:$200.00.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisite: BACH-P203 Contemporary Arranging 2. Arranging techniques for ensembles including woodwind instruments (saxophone, flute and clarinet). Discussion includes transposition, range and idiomatic usage of these instruments in popular styles. The objective is to study the woodwind family with emphasis on four-part harmonization.

Builds on core rhythm section by adding instrumental riffs, accents, counter melody and additional harmony. Stylistic analysis and arrangement projects in Pop, Hip Hop, Country, and Electronica. As a final project, each student completes a studio recording of an arrangement for trumpet, alto or clarinet, tenor or flute, trombone, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee:$200.00.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisite: BACH-M303 Contemporary Arranging 3. Course focuses on string section writing as it applies to contemporary production, with an emphasis on re-harmonization. Basic contrapuntal arranging with voice leading and understanding of ranges and color/timbre blending. As a final project, each student completes a studio recording of an arrangement for string quintet and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisite: BACH-P403 Contemporary Arranging 4. Course focuses on combined rhythm section, woodwind, brass and string writing as it applies to contemporary productions. As a secondary objective, students learn to analyze scores of contemporary arrangements that include all instruments. As a final project, each student completes a studio recording of an arrangement for rhythm section, woodwinds, brass and strings including overdubs. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-S710 SOPHOMORE RECITAL (2)
BACH-C601: Harmony & Theory 601, BACH-P203: Contemporary Arranging 2. Corequisite: BACH-S.PL Songwriting Private Lesson. The sophomore recital is designed to assess the performance and compositional abilities of all candidates pursuing a Bachelor of Music degree in Songwriting & Production at Musicians Institute. Original music and arrangements will be displayed through solo & ensemble performance across a wide range of contemporary styles to serve as the primary method for judging proficiency. Students are responsible for selecting their own personnel, scheduling rehearsals and writing arrangements (complete with score and ensemble parts) for all performance selections. Five bi-weekly mentoring sessions with an advisor for one quarter, and a final performance at the end of the quarter. Additional production fee required.

BACH-S801 COMPOSITIONAL STYLE & ANALYSIS 1 (2)
Corequisite: BACH-S.PL Songwriting Private Lesson. This course examines the musical contributions of various artists in shaping the genres of Blues, Folk, Brazilian, World, Afro-Cuban, Jazz, Broadway, Rock, Pop and R&B music. Analyzing, learning and performing compositions written by representative artists serves as the primary focus of these classes. Two lecture hours per week for one quarter.

BACH-S901 COMPOSITIONAL STYLE & ANALYSIS 2 (2)
Prerequisite: BACH-S801: Compositional Style & Analysis 1. This course examines the musical contributions of various artists in shaping the genres of Blues, Folk, Brazilian, World, Afro-Cuban, Jazz, Broadway, Rock, Pop and R&B music. Analyzing, learning and performing compositions written by representative artists serves as the primary focus of these classes. Two lecture hours per week for one quarter.

BACH-S904 COMPOSERS ENSEMBLE 2 (2)
Composers Ensemble 2 places primary emphasis on the presentation, performance and refinement of advanced student compositions for subsequent inclusion in senior portfolio projects. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble 1-2. BACH-S804: Composers Ensemble 1 Two lecture hours per week for one quarter.

BACH-S111 VOCAL ARRANGING 1 (2)
Prerequisites: BACH-C801: Harmony & Theory 801, BACH-P503: Contemporary Arranging 5, and BACH-S710: Sophomore Recital. Corequisite:
BACH-S110: Production 1. This course explores practical techniques and strategies for successful vocal arranging and composition development. Independent and group analysis of traditional part singing (lead, duet, small-group and background), “vocalese” and vocal effects along with additional techniques employed by many of popular music’s most prolific songwriters and arrangers will serve as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S211 VOCAL ARRANGING 2 (2)
Prerequisite: BACH-S111: Vocal Arranging 1. Corequisite: BACH-S210: Production 2. Vocal Arranging II, while similar in overall design to level I, places primary emphasis on vocal ensemble arranging for use with original compositions. Two lecture hours per week for one quarter. Additional production fee required. Additional production fee required.

BACH-S910 SENIOR PORTFOLIO PROJECT (2)
Prerequisite: CC-801: Harmony & Theory 801, BACH-P503: Contemporary Arranging 5, BACH-S211: Vocal Arranging 2, and BACH-S710: Sophomore Recital. Corequisite: BACH-S.PL Songwriting Private Lesson. The senior portfolio serves as the final project for all candidates pursuing a Bachelor of Music degree in Songwriting & Production at Musicians Institute. All portfolios must include: 1. One ensemble transcription of a representative contemporary work, complete with score, ensemble charts and new studio recording, 2. One ensemble arrangement of a representative contemporary work, complete with score, ensemble charts and studio recording, 3. Two student compositions complete with score, ensemble charts and studio recordings (one recording using live instrumentation, the other utilizing “virtual instrumentation”). Candidates are responsible for selecting their own personnel and scheduling rehearsals and studio time. Five bi-weekly mentoring sessions with an advisor for one quarter, and a final studio recording project requirement due at the end of the quarter. Additional production fee required. Additional production fee required.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisite: CC-021 Harmony and Theory 021. This course presents variations on diatonic structures from Harmony and Theory 2. Highlights include pentatonic and blues scales, inverted, extended and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisite: CC-101 Harmony and Theory 101. Non-diatonic melody and harmony. Topics include variations in minor-key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation. One lecture hour and one lab hour per week for one quarter.

BACH-C301 HARMONY & THEORY 301 (2)
Prerequisites: CC-201 Harmony & Theory 201. This course focuses on topics including: musical textures, irregular resolutions, use of melodic and harmonic sequences and diminished seventh chords. Two lecture hours per week for one quarter.

BACH-C401 HARMONY & THEORY 401 (2)
Prerequisites: BACH-C301 Harmony & Theory 301. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor chord harmony, ninth, eleventh, thirteen and appoggiatura chords. Two lecture hours per week for one quarter.

BACH-C501 HARMONY & THEORY 501 (2)
Prerequisite: BACH-C401 Harmony and Theory 401. This course covers the analysis and application of chromatic altered chords including the +II7 and +VI7, Neapolitan, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-C601 HARMONY THEORY 601 (2)
Prerequisites: BACH-C501 Harmony & Theory 501. This course covers the analysis and application of the incomplete major ninth chord, seventh chords in non-dominant harmonic function, neighbor-chord harmony, ninth, eleventh, thirteenth, and appoggiatura chords. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C701 HARMONY THEORY 701 (2) Prerequisites: BACH-C601 Harmony & Theory 601. This course covers the analysis and application of chromatic altered chords, including the +II7 and +VI7, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Continued focus on four-part writing, figured bass and harmonization. Two lecture hours per week for one quarter.

BACH-C801 HARMONY & THEORY 801 (2) Prerequisites: BACH-C-701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century scores. Discussions include: pandiatonicism, serial writing, polytonality, parallel harmony and, use of symmetrical scales. Two lecture hours per week for one quarter

CC-102 EAR TRAINING 102 (1.5)
Prerequisite: CC-022 Ear Training 022. Concentrates on the recognition and transcription of diatonic minor-key melodies and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisite: CC-102 Ear Training 102. Concentrates on the recognition and transcription of diatonic major and minor melody and harmony, and rhythmic figures including sixteen notes. Includes specific examples drawn from contemporary popular music. One lecture hour and one lab per week for one quarter.

BACH-C302 EAR TRAINING 302 (2)
Prerequisites: CC-202 Ear Training 202. Development of advanced musical reflexes through the use of “movable do solfege”. Topics include: diatonic major scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C402 EAR TRAINING 402 (2)
Prerequisite: BACH-C302 Ear Training 302. Continued development of advanced musical reflexes through the use of “movable do solfege”. Topics include: parallel minor scale harmony in its three basic forms: natural minor, harmonic minor, and melodic minor in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C502 EAR TRAINING 502 (2)
Prerequisites: BACH-C402 Ear Training 402. Continued development of advanced musical reflexes through the use of “movable do solfege.”Topics include: modal harmony that is nondiatonic to the major or parallel minor scales in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

BACH-C602 EAR TRAINING 602 (2)
Prerequisites: BACH-C502 Ear Training 502. Continued development of advanced musical reflexes through the use of “movable do solfege.” Topics include: altered and symmetrical scale harmony in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and arpeggiation of harmonic forms in all inversions, dictation, transcription, and sightsinging while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to

contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor-skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter. This course is not available to Keyboard Program students.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisite: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

BACH-P313 KEYBOARD PROFICIENCY 3 (1)
Prerequisite: BACH-P313 Keyboard Proficiency 2. Degree-specific course for non-keyboard majors. This course will address very practical skills that should be a part of every professional musician's toolbox including lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-S804 COMPOSERS ENSEMBLE 1 (2)
Prerequisite: BACH-S710: Sophomore Recital. This course serves as a platform for students to present and perform their own compositions and arrangements. Weekly live performance workshops provide for development of ensemble writing techniques, improvisational skills and repertoire building in various styles. All songwriting majors serve as ensemble members for one another. Two lecture hours per week for one quarter.

BACH-S904 COMPOSERS ENSEMBLE 2 (2)
Prerequisite: BACH-S804: Composers Ensemble 1. Composers Ensemble 2 places primary emphasis on the presentation, performance and refinement of advanced student compositions for subsequent inclusion in senior portfolio projects. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble 1-2. Two lecture hours per week for one quarter.

SUPPORTIVE MUSIC // SONGWRITING & PRODUCTION

BACH-P127 SIBELIUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior juries. One lecture hour per week for one quarter.

AUDIO-052 LOGIC 1 (1)
Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from the Audio Engineering Chair prior to enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using apple loops, recording/ editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

AUDIO-152 LOGIC 2 (1)
Prerequisite: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro X comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble- shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

BACH-S407 KEYBOARD AND HARMONY FOR SONGWRITING 1 (2)
Prerequisite: BACH-P313: Keyboard Proficiency 3. This course explores practical techniques and strategies for successfully using the keyboard as a tool for songwriting. Independent and group analysis of form, phrasing, chordal voicings and voice leading approaches employed by many of popular music's most prolific songwriters and arrangers will serve as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S507 KEYBOARD AND HARMONY FOR SONGWRITING 2 (2)
Prerequisite: BACH-S407: Keyboard and Harmony for Songwriting 1. Keyboard Harmony for Songwriting II, while similar in overall design to level I, places primary emphasis on utilizing the keyboard as a tool for the composition and arrangement of student works. Two lecture hours per week for one quarter.

BACH-PSL (BACH-B.PSL, BACH-D.PSL, BACH-G.PSL, BACH-K.PSL, BACH-V.PSL) SECONDARY APPLIED LESSON (2)
This is course allows students to study privately with an instructor on an additional instrument of their choosing. Students may choose from the following: vocals, guitar, keyboard, bass or drums. One private lesson hour per week per quarter.

AUDIO-057 PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-157 (ProTools 110), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.

AUDIO-157 PRO TOOLS 110 (2)
Prerequisite: AUDIO-057 Pro Tools 101. This course is a continuation on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-057 (ProTools 101), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid ProTools Certified User Exam. Two lecture hours per week for one quarter.

BACH-P121 MH I: ROOTS OF ROCK & ROLL (2)
A survey of Rock's roots, including Rhythm & Blues, Rockabilly, New Orleans, vocal groups, doo-wop, and early 60s pop, including an examination of the major artists and regional influences. Weekly discussion, analysis and listening examples related to each topic. Two lecture hours per week for one quarter.

BACH-P122 MH II: WORLD MUSIC (2)
A study of music in the context of selected cultures and regions around the world. The many ways in which music and lyrics function in reflecting these cultures are explored through listening, analysis and transcriptions. Two lecture hours per week for one quarter.

BACH-P123 MH III-1: WESTERN MUSIC: 600-1820 (2)
A survey of Western art music from the Middle Ages through the Classical period. The course will include discussion of major styles and forms in historical context, supplemented by representative listening and score analysis. In addition to workbook assignments, midterm, and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-P222 MH IV WESTERN ART: 1820-21ST CENT (2)
The history of musical styles from Romantic period to the present, including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, chord, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships are emphasized. In addition, to workbook assignments, midterm and final examinations, students must attend and write a report on a relevant concert performance as well as make a separate presentation to the class on a related topic of student's choice. Two lecture hours per week for one quarter.

BACH-M486 THE BUSINESS OF COMPOSING 1 (1)
This course explores of the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (eCO) process, publishing rights, how to set up a music publishing company, US PROs, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration agreements, sub publishing, joint works, royalty splits, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources for further study. One lecture hour per week for one quarter. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble I-II. Two lecture hours per week for one quarter.

BACH-M487 THE BUSINESS OF COMPOSING 2 (1)
Prerequisite: BACH-M486 The Business of Composing 1. This course examines music licensing and the process of placing music and songs into film, television, video games, commercials and other productions. Topics include: music licensing terminology, songwriter co-administration agreements, the importance of music and songs in the film and television production process, sources of musical content for producers, the "Two Sides" music production libraries and one-stop shopping, the role of the music supervisor, source cues, music clearance, spotting sessions and a composer's timing notes, temp music, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings, union contracts, and how to fill out a cue sheet. One lecture hour per week for one quarter.

BACH-S110 STUDIO PRODUCTION AND MIXING 1 (2)
Prerequisite: AUDIO-152: Logic 2, BACH-S710: Sophomore Recital. Corequisite: BACH-S111: Vocal Arranging 1. This course prepares students for successfully navigating the recording studio environment as vocalist, instrumentalist, arranger, producer and mixer. Production I focuses on recording theory and pre-production techniques including mic types and proper placements, timbral ear training, rehearsal & recording techniques, microphone, preamp and headphone mixes, EQ considerations and general session preparation. Two lecture hours per week for one quarter.

BACH-S210 STUDIO PRODUCTION AND MIXING 2 (2)
Prerequisite: AUDIO-157: ProTools 110 and BACH-S110: Studio Production and Mixing 1. Corequisite: BACH-S211: Vocal Arranging 2. Production II, while similar in overall design to level I, places primary emphasis on recording, mixing and general post-production techniques. Two lecture hours per week for one quarter.

BACH-S112 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (2)
Prerequisite: BACH-M487: Business of Composing 2. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone,

timbre, instrumentation, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review a short film from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics, etc. to significant markers in the film and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

BACH-S212 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (2)

Prerequisite: BACH-S212 Production Music for Visual Media 1. The course is a continued study of the relationship between music and visual media from the perspectives of both the composer and the music supervisor. Professionals in the field explain and demonstrate the role and requirements of production music libraries by screening film, TV and ad cues and interpreting the accompanying sound effects, compositions and soundtrack elements. Topics of discussion include the process of custom composing for short films, feature films, various TV show formats, ads/commercials, corporate events, and religious institutions. Students are required to source and select ("place") existing song material for use in a commercial, a film trailer and as a TV theme song, including researching the availability of material and analyzing and explaining the musical attributes of selections. Two lecture hours per week for one quarter.

ELECTIVES // SONGWRITING & PRODUCTION

BACH-P010E INDEPENDENT STUDY (2)

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

BACH-S120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (1)

This course explores the role of music technology as a tool for enhancing live performance. Curricular topics include click track programming, backing track production, sound replacement techniques, triggers, samples and equalization along with additional approaches to timbre modification. One lecture hour per week for one quarter.

BACH-S121E WEBSITE DESIGN (1)

This course serves as an introduction to web design and self-promotion, the primary focus being to teach students how to build and maintain a fully functional and self-owned professional website, complete with E-commerce capability. One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS (1)

This undergraduate level course presents a survey of Western songwriting traditions from the Medieval era through present day, with emphasis on the social, political and economic conditions affecting them. Genres to be discussed include sacred & secular European traditions, Art songs, American spirituals & Folk music, County & Western, Blues, Bluegrass, Tin Pan Alley, Broadway, Jazz, Rock & Roll, R&B/Soul and Pop. One lecture hour per week for one quarter.

COMMON COURSE ELECTIVES

Except where students are required to choose electives from a program-specific list, students may also fulfill their elective requirements with the "Common Course Electives" listed here. See program descriptions for specific elective credit requirements and program-specific elective offerings.

Note: Most electives are not offered every quarter and electives may be added or canceled without prior notice. Refer to the current course offering for specific courses available at time of registration.

CC-034E STARTING YOUR MUSIC CAREER (1)

Prerequisites: Performance 2 (BASS-023, DRUM- 023,GUIT-130, KEYBD-023, VOCAL-023). Learn what it takes to build and sustain a career as a working musician, including practical advice and proven steps for getting and passing auditions, preparation and promotion, and obtaining work from clubs and casuals to sessions and tours. Students experience a mock audition under the direction of a professional talent coordinator. Two workshop hours per week for one quarter.

CC-032E LIVE PERFORMANCE WORKSHOPS (1)

LPWs are required for all AA and Certificate in Performance programs. This is an elective version of the core performance course. Students gain performing experience in a wide range of contemporary styles. See catalog section on Live Performance Workshops for general descriptions; refer to current course offering for specific LPW is available at time of registration. Minimum of ten performances per quarter. May be repeated for credit.

CC-068E INDIVIDUAL DJ WORKSHOP (1)

Computer-based weekly one-on-one workshop with an instructor who guides the student in developing technique, musicianship, and style in a support of DJ skills. Students learn how to enhance their basic DJ knowledge into dynamic and professional quality performance. Topics include beat matching, set-building, remixing, turntablism, and more. One private lesson hour per week for one quarter. May be repeated for credit.

CREATIVE DEVELOPMENT // COMMON COURSE

CC-014E MUSIC PRODUCTION ANALYSIS (1)

Group-based course in which students and instructor listen to and discuss music of different styles and genres. Discussions center on what production techniques are being employed musically and sonically.

CC-160E ARTIST DEVELOPMENT: THE SONGS (1)

Prerequisites: SONG-101 Songwriting 1, or permission from the Common Course Program Chair. Permission does not guarantee placement out of SONG-101 Songwriting 1. Also available to Bachelor students with permission from Common Course Program Chair and Dean of Performance Studies. Independent Artist students are exempt from prerequisite requirements. During intensive one-on-one sessions, instructor and student work on developing original songs from ideas to finished arrangements. One private lesson-rehearsal hour per week for one quarter plus final presentation. This course may be repeated for credit.

CC-161E ARTIST DEVELOPMENT: THE SHOW (1)

Prerequisites: CC-160E Artist Development: The Songs, or permission from the Common Course Program Chair. SONG-101 Songwriting 1. Also available to Bachelor students with permission from Common Course Program Chair and Dean of Performance Studies. Instructor and student develop live performances of original material written during "The Songs" with concentration on stage presence, movement, audience rapport, image, song sequence and entertainment value. At the conclusion, students present their best live material for evaluation and screening by a jury of guest experts. Selected students qualify for an additional video- recorded industry showcase. This course is not equivalent to SONG-101 (Songwriting 1). One private lesson-rehearsal hour per week for ten weeks plus jury. This course may be repeated for credit.

CC-163E CREATIVITY WORKSHOP (1)

Based on the book The Artist's Way, this workshop is intended to help students tap into a deeper sense of creativity in both music and life. The goal is to create more dialogue among students, developing a community of artists who learn to open up and relate to each other while exchanging ideas about the creative process. Two workshop hours per week for one quarter. This course may be repeated for credit.

CC-011E SONGWRITERS LAB (1)

This course is designed to foster open discussion, idea sharing, performance, and relationship-building for songwriters. Student songwriters perform their songs and share the writing process followed by open discussion of alternative writing techniques and the creative process. This course is not equivalent to SONG-101 (Songwriting 1). Two workshop hours per week for one quarter. This course may be repeated for credit.

CC-016E ORIGINAL LYRIC WRITING (2)

Prerequisites: CC-018E Fundamentals of Lyric Writing. Application of lyric writing fundamentals to students' original work, including extensive writing assignments and evaluation of material with a focus on lyrical content. This course is not equivalent to SONG-101 (Songwriting 1). Two lecture/workshop hours per week for one quarter.

CC-018E FUNDAMENTALS OF LYRIC WRITING (2)

Lyrics are the language of music, and often have as much or more to do with the success of a song than the music. This course focuses on developing a basic knowledge of lyric writing, including discussion and analysis of the form, structure, and content of popular hit songs. This course is not equivalent to SONG-101 (Songwriting 1). Two lecture hours a week for one quarter.

CC-M334E SCORING 1 (2)

Corequisite requirement: Students must be concurrently enrolled in a Composition Private Lesson in order to enroll into Scoring 1. This course covers basic scoring practices and concepts, including the difference between score and source cues, diegetic versus non-diegetic music, and underscore. Research covers the functions of media music, the role of the media music professional and his or her employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

CC-M335E SCORING 2 (2)

Prerequisites: CC-M334E Scoring 1. Analysis and transcription of well-known media music scores. Understanding musical concepts: instrumentation choices, stylistic considerations, and "behind-the-scenes" material from well-known scores. Students will also study about scoring with or against picture. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

CC-M336E SCORING 3 (2)

Prerequisites: CC-M335E: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading, and orchestration techniques. At the end of the quarter, students will have a recording session with string quartet. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

CC-M337E SCORING 4 (2)

Prerequisites: CC-M336E: Scoring 3. Applied Scoring Techniques: Introduction to Scoring for Animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter. Additional lab fee required.

CC-C.PL PRIVATE MEDIA SCORING COMPOSITION (2)

Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for scoring assignments plus Sophomore and Senior projects. One private lesson hour per week per quarter. Private lesson should be enrolled with Scoring courses. This course is transferable as core credit to the Bachelor of Music Degree in Composition. One lecture hour per week for one quarter.

MUSIC BUSINESS-ORIENTED COMMON COURSE ELECTIVES

CC-033E INTRO TO MUSIC PUBLISHING (1)

An overview of music publishing from the artist's perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer

gets credit, protecting your compositions (PA and SR forms), what publishing companies can do for your career (song-plugging, advances, administration, marketing funds), and more. One lecture hour per week for one quarter.

CC-047E PLANNING YOUR FIRST TOUR (1)
This course concentrates on planning, promoting, and executing a band's first regional tour. We explore when to perform regionally, how to negotiate, and when to pitch your music to larger local promoters/agents. Other subjects include: identifying fan demographics to choose touring cities, calculating break-even costs, securing paid/pre-assembled anchor dates, and writing realistic contracts and tech riders. Final classes cover how to get press and use social media plus writing detail itineraries that produce successful tours. One lecture hour per week for one quarter.

CC-050E MUSIC BUSINESS BASICS (1)
This course will introduce aspiring artists to the business side of music. It covers the key areas and issues artists should be aware of when creating and marketing music, developing their careers, selecting artist-team members, seeking industry attention, and entering into contractual relationships. It will present, in a realistic way, what it takes to stand out, protect vital interests and, ultimately, be successful in the music business today. One lecture hour per week for one quarter.

CC-051E DOING BUSINESS AS A BAND (1)
An overview of how bands and band members should conduct business. Topics include band membership agreements, business entities, band names and trademarks, the business of songs, rehearsal tips, promotional tools, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

CC-053E MUSIC VIDEO BOOT CAMP (1.5)
Essential self-marketing and promotional techniques used by modern artists to spread audio-visual materials across the marketplace. Topics include creating a presence on online music portals, DIY marketing strategies and techniques, identifying the target demographic, live show booking, and an overview of current marketing tools. One lecture hour and one lab hour per week for one quarter.

CC-054E BUSINESS OF WORKING MUSICIANS (1)
Students learn to manage a career as a working musician. Topics include: managing life on the road, negotiating an employment contract, calculating per diems, key-man clauses, equipment endorsements, working with unions (AFM and AFTRA), band membership agreements, and more. One lecture hour per week for one quarter.

CC-055E NEW MUSIC MARKETS (1)
Students explore ways to make money with music. Learn the ins & outs of finding larger audiences, finding seed money for music projects, applying for showcases/contests/grants, securing endorsements, and reaching an audience that appreciates their music. One lecture hour per week for one quarter.

CC-015E THE WORKING SONGWRITER (1)
This course will dive deep into the realm of current industry hit songwriting and help students learn what it takes to become a working songwriter plus practice current forms of industry songwriting techniques. One lecture hour per week for one quarter.

CC-060E MUSIC INTERNSHIP (1)
Prerequisites: completion of one quarter of study in residence. Students gain practical experience working with a music industry-related company in the Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Music students can take this elective during any quarter. They MUST complete at least 30 internship hours per enrolled quarter. This course may be repeated for credit.

CC-064E MUSIC LAW BASICS (1)
This course is designed to expose aspiring musicians, vocalists, engineers, producers, and other music industry professionals to those areas of law which permeate and control the music business, including fundamentals of Copyright Law, Trademark Law, Contract Law, Publishing, Songwriter and Collaboration Agreements, Licensing Agreements, Record Deals, Constitutional Law, and International Law and treaties. One lecture hour per week for one quarter.

CC-104E THE BUSINESS OF AUDIO (1)
In this course, students gain a comprehensive overview of operating a business as an audio engineer or producer. Topics include: music budgets, invoicing, finances, and basic accounting methods to legally setting up their own business. Students also discuss the challenges of the new business model as well as industry definitions and roles. This course is equivalent to AUDIO-104 (The Business of Audio). One lecture hour per week for one quarter.

CC-408E EVENT PRODUCTION CONTRACTS (1)
This course examines the individual elements that make-up an "Event," and how venue production requirements and client needs can be communicated in both written form (the contract) and verbally (the verbal advance). Industry success and survival tools such as forging vendor relationships, and communication and organizational skills are also examined. This course is equivalent to AUDIO-408 (Event Production Contracts). One lecture hour per week for one quarter.

ADVANCED MUSICIANSHIP // COMMON COURSE

CC-170E ADVANCED ENSEMBLE SKILLS (1)
Prerequisites: Technique 210 (BASS-210, DRUM-210, GUIT-210, or KEYBD- 210). An introduction to the skills necessary to function as an advanced, professional-level rhythm section. Instructor will act a musical director for a funk, fusion and jazz-rock-oriented rehearsal band. Emphasis will be placed on groove, timing, and feel. Each instrument chair (bass, drums, percussion, keyboard) will be open to a maximum of three students. The guitar chair will support four guitar students. Improvisation, lead sheet, and notation skills will be required. Two ensemble hours per week for one quarter.

COURSE DESCRIPTIONS

COURSES

NON-INSTRUMENT SKILLS // COMMON COURSE

CC-013E FINAL CUT PRO X (1.5)
A course designed to familiarize beginning to seasoned film editors on the variety of features available in Final Cut Pro X. Topics will include: transforming clips, manipulating audio, color correcting, and multi-camera editing. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

CC-043E INTRO TO iMOVIE & CREATING SHOWREELS (1.5)
An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple's iLife apps. One lecture hour and one lab hour per week for one quarter. This course may be repeated for credit.

CC-053E MUSIC VIDEO BOOT CAMP (1.5)
An introductory course in creating simple, single-camera-style music videos. Students, sourcing their own bands or artists, will create a music video under the guidance of the instructor in a series of seminar-style workshops. Topics covered will be: the basics of directing performance, camera operation and video editing. One lecture hour and one lab hour per week for one quarter.

CC-080E COMPUTER NOTATION (2)
An important, practical, and contemporary survey of computer notational techniques using Sibelius notation software. Recommended for all students, this course has wide application for theory, arranging, songwriting, and other assignments requiring notation. Two hours per week for one quarter.

CC-083E SCORING FOR FILM & TELEVISION 1 (2)
An overview of the techniques and aesthetics of scoring original music for film & television. This course is lab-intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering topics from the function of score to melodic motifs, as well as in class feedback on their weekly composition assignments. Two lecture hours per week for one quarter.

CC-183E SCORING FOR FILM & TELEVISION 2 (2)
Prerequisites: CC-083E Scoring for Film & Television 1. This course is lab-intensive with an emphasis on composition. Students will gain practical knowledge about scoring for film and television with lectures covering topics from thematic continuity to orchestration, as well as in-class feedback on their weekly composition assignments. Two lecture/lab hours per week for one quarter.

AUDIO-057E PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC- 157E/AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-157E PRO TOOLS 110 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC- 057E/AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-052E LOGIC 1 (1)
Prerequisites: Students enrolled in Entertainment Industry Studies Programs must obtain permission from the Audio Engineering Program Chair for enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Loops, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

AUDIO-152E LOGIC 2 (1)
Prerequisites: CC/AUDIO-052E Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 2 of 2). This course is equivalent to AUDIO-152E (Logic 2). Two lab hours per week for one quarter.

NON-MAJOR INSTRUMENT STUDY // COMMON COURSE

See instrument program course offerings for additional entry- level instrument electives.

CC-021E INTRODUCTION TO GUITAR (1)
Non-guitar majors learn simple note reading, fingerings, and accompaniment patterns. Great tool for singer-songwriters. Not available to Guitar Program students. One hour per week for one quarter.

CC-023E INTRODUCTION TO VOICE (1)
Non-vocal majors learn to develop techniques for proper breathing, pitch accuracy, and improving range while protecting their vocal instrument with application to popular

styles in both lead and backup vocal roles. Not available to Vocal Program students. One lecture hour per week for one quarter.

CC-025E INTRODUCTION TO BASS (1)
Non-bass majors learn how to play appropriate basslines using correct playing techniques and understanding the role of the bassist in a band. Covers all essentials of the bass for the non-bassist. Not available to Bass Program students. One hour per week for one quarter.

CC-026E HAND PERCUSSION (1)
An introduction to percussion techniques, including hand coordination and rhythm as they relate to various types of Latin hand percussion instruments with application to Latin and pop music. Not available to Drum Program students. One hour per week for one quarter.

CC-027E INTRODUCTION TO DRUMSET (1)
An introduction to the fundamentals of the drum set for non-Drum Program performance students. This course covers drum set components, counting techniques, basic grips, and simple reading and notation. Additionally, students will perform common grooves such as 8th note-based rock, 16th note-based funk, 8th note-based jazz and shuffles, and bossa nova. Finally, the basics of brushes and rods will be covered with students performing grooves typical to the use of brushes and rods. Not available to Drum Program students. One lecture hour per week for one quarter.

MASTER OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

MAJOR AREA // PERFORMANCE

MM-PL (MM-B.PL, MM-D.PL, MM-G.PL, MM-K.PL, MM-V.PL) APPLIED PRIVATE LESSON (2)
Fostering the development of all students"individual voices" serves as the main objective within the graduate applied instrumental lesson program. One private lesson hour per week per quarter.

MM-P101 ADVANCED STUDIO ENSEMBLE 1 (2)
Comprised of both graduate students and senior faculty, these courses will enable students to develop the performance skills necessary for successfully navigating through contemporary music's ever changing stylistic landscape. Group study of the physical & mental components that contribute to proper ensemble technique, sight-reading reading ability, improvisation and stylistic authenticity pertaining to key genres and repertoire serves as the curricular foundation for these performance-based classes. Two ensemble hours per week for one quarter.

MM-P201 ADVANCED STUDIO ENSEMBLE 2 (2)
Prerequisite: MM-P101: Advanced Studio Ensemble 1. Continuation of Advanced Studio Ensemble I. Group study of the physical & mental components that contribute to proper ensemble technique, sight- reading reading ability, improvisation and stylistic authenticity pertaining to key genres and repertoire serves as the curricular foundation for these performance based classes. Two ensemble hours per week for one quarter.

MM-P102 GRADUATE PERFORMANCE SEMINAR 1 (1)
This class allows students to present both research and solo/group performances relating to compositions and artists represented in contemporary music. Whenever possible, visiting artists are invited to participate in the group discourse and professional critique that serves as the intellectual foundation of Seminar I. In addition, this course functions as a primer for graduate thesis and recital presentation. One lecture hour per week for one quarter.

MM-P202 GRADUATE PERFORMANCE SEMINAR 2 (1)
Prerequisite: MM-P102: Graduate Performance Seminar 1. This class is a continuation of the topics covered in Graduate Performance Seminar I, but with an emphasis on original student composition. Students will present both research and solo/group performances relating to their compositions. Whenever possible, visiting artists are invited to participate in the group discourse and professional critique that serves as the intellectual foundation of Seminar II. In addition, this course functions as a primer for graduate thesis and recital presentation. One lecture hour per week for one quarter.

MM-P210 GRADUATE THESIS MUSICIAN 2 (3)
Concurrent Enrollment of MM-P202: Graduate Performance Seminar 2 and MM-P205: Research Methods for the Contemporary Musician 2. The graduate thesis presents students with the opportunity to synthesize everything they have studied leading up to and during graduate study and in turn "give back" to the academic community through individual research. Ten-weekly mentoring sessions with a project advisor for one quarter, and a final presentation at the end of the quarter.

MM-P307 21ST CENTURY MUSIC EDUCATION (2)
Prerequisites: MM-P202: Graduate Performance Seminar 2 and MM-P205: Research Methods for the Contemporary Musician 2. This course serves as an introduction to contemporary music performance education, the primary focus and goal being to equip advanced students with the tools necessary to become successful private teachers, small ensemble directors, and clinicians. Students and senior faculty will frequently work together helping to educate one another through mock-lesson environments established in class. Two lecture hours per week for one quarter.

MM-P410 GRADUATE RECITAL (6)
Prerequisite: MM-P205: Research Methods for the Contemporary Musician 2. The graduate recital serves as the culminating performance event for all candidates pursuing a Master of Music degree in Performance from Musicians Institute. Students are responsible for selecting their own personnel and scheduling rehearsals. A complete repertoire list must be presented to both private instructor and Program Chair for approval by Week 4 of the quarter in which they expect to graduate. In addition, Program Notes giving background information about each composition to be performed must be written by the candidate and submitted to the Program Chair for approval no later than Week 8 of the quarter in which they expect to graduate. Ten-weekly mentoring sessions with a project advisor for one quarter, and a final performance at the end of the quarter.

SUPPORTIVE MUSIC // PERFORMANCE

MM-P103 ADVANCED HISTORY: POPULAR MUSIC OF THE UNITED STATES (2)
This graduate level course presents a survey of popular music genres and trends occurring in the United
States from the post-civil war era through present day, with emphasis on the social, political and economic conditions affecting them. Genres to be discussed include Art songs, Spirituals & Folk music, County & Western, Blues, Bluegrass, Tin Pan Alley, Broadway, Jazz, Rock & Roll, R&B, Pop and Electronica/EDM. Additional study will center around American music's influence on the music of other countries throughout the world. Two lecture hours per week for one quarter.

MM-P104 CONTEMPORARY PERFORMANCE STYLES & ANALYSIS 1 (2)
These performance courses examine the musical contributions of various artists in shaping the genres of
Blues, Jazz, Rock and Funk/R&B. Classes will focus primarily on researching, analyzing and interpreting the compositions of representative artists. Specific attention will be paid to forging successful group dynamics and musical interplay between class-members. Weekly performance serves as a primary component of this course. Two lecture hours per week for one quarter. May be repeated for credit.

MM-P105 RESEARCH METHODS FOR THE CONTEMPORARY MUSICIAN 1 (2)
Corequisite: MM-P102: Graduate Performance Seminar 1. Research Methods I introduces students to the analytical methodologies and bibliographic tools necessary for advanced study, writing and academic research in music. Along with analyzing and critiquing written works and sources, students will gain greater insight into the important role scholarly research plays in contributing to both the preservation and subsequent evolution of music as an art form. Level I places primary emphasis on the development of student research-skills. Two lecture hours per week for one quarter. May be repeated for credit.

MM-P205 RESEARCH METHODS FOR THE CONTEMPORARY MUSICIAN 2 (2)
Prerequisite: MM-P105: Research Methods for the Contemporary Musician 1. Research Methods II places primary emphasis on the development of reading & writing-skills necessary for successfully completing the graduate thesis requirement, among other future academic endeavors. Two lecture hours per week for one quarter.

MM-P206 RECORDING PROJECT 1 (2)
Prerequisite: MM-P101: Advanced Studio Ensemble 1 and MM-P102: Graduate Performance Seminar 1. These courses prepare students for successfully navigating various recording studio environments as both artist and auxiliary participant. Recording Project I focuses on recording history, general acoustic theory, studio terminology, recording equipment setup, signal chain basics, the fundamentals of session preparation, timbral ear training & live tracking techniques using digital recording software. One lecture hour per week for one quarter.

MM-P306 RECORDING PROJECT 2 (2)
Prerequisite: MM-P206: Recording Project 1. This course builds upon the preproduction techniques learned in the previous course and focuses on practical application. While similar in design, it places primary emphasis on the recording, mixing, mastering and commercial presentation of student performances. One lecture hour per week for one quarter.

MM-P308 GLOBAL ECONOMICS & THE PERFORMING MUSICIAN (2)
Prerequisites: MM-P102: Graduate Performance Seminar 1 and MM-P105: Research Methods for the Contemporary Musician 1. This course provides an overview of the music industry and its future prospects within the realm of global entertainment. Students will study and critique the varying dynamics at work pertaining to the production of "musical culture" between trans-national media conglomerates, independent companies, artists and the public. Additional focus will center on the role of music in the age of computers and the Internet and how the aforementioned technologies have altered the course and overall identity of the industry as a whole. Two lecture hours per week for one quarter.

MM-P404 CONTEMPORARY PERFORMANCE STYLES & ANALYSIS 2 (2)
Prerequisite: MM-P104: Contemporary Performance Styles & Analysis 1. This is the continuation of Contemporary Performance Styles & Analysis I. Students will analyze Brazilian, Folk, Afro-Cuban & Pop performance genres. Weekly performances and group analysis serve as the primary focus of these courses. Two lecture hours per week for one quarter. May be repeated for credit.

ELECTIVES // PERFORMANCE

MM-P120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (2)
This course explores the role of music technology as a tool for enhancing live performance. Curricular topics include click track programming, backing track production, sound replacement techniques, triggers, samples and equalization along with additional approaches to timbre modification. Two lecture hours per week for one quarter.

MM-P121E WEBSITE DESIGN FOR MUSICIANS (2)
This course serves as an introduction to web design and self-promotion, the primary focus being to teach students how to build and maintain a fully functional and self-owned professional website, complete with E-commerce capability.

Two lecture hours per week for one quarter.

MM-P122E SOCIAL MEDIA & ONLINE BRAND MANAGEMENT(2)

This course serves as an introduction to the study of both physical and online media management systems and marketing techniques employed by successful solo artists, groups, companies and labels. Partial curricular topics include image/brand theory & psychology, online marketing techniques & research, press release construction, email, mailing list & general etiquette considerations, funding & revenue stream generation and business plan development. Whenever possible, visiting artists and industry professionals will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter.

MM-P125E LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)

This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

MM-P225E LYRIC WRITING 2 (2)

Prerequisite: MM-P125E: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

MM-P126E THE PERFORMING MUSIC DIRECTOR (2)

Prerequisite: MM-P101: Advanced Studio Ensemble 1 & Approval of Program chair. This course explores the practical techniques and strategies used by producers, composer/performers, arrangers and music directors in successfully assembling performance personnel for recording and live situations. Critical listening and research along with compositional analysis of requisite artists and performances spanning a wide array of musical genres serves as the primary focus of this course. In addition, students will develop arrangements and write compositions inspired by the various skill-sets possessed by fellow classmates. Whenever possible, visiting artists and industry professionals will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter.

MM-P131E SPECIAL TOPICS IN MUSIC THEORY: ADVANCED COUNTERPOINT (2)

This comprehensive music theory course explores the compositional practice of multiple independent melodic line construction through the various eras of western music history (Medieval through 21st Century). Analysis of the contrapuntal techniques employed by many of popular music's most prolific songwriters serves as the primary focus of this course. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

MM-P132E SPECIAL TOPICS IN MUSIC BUSINESS: INTELLECTUAL PROPERTY LAW (2)

This course explores the area of law that deals with protecting the rights of those who create original works. Analysis of copyright, patents and trademarks, the three main instruments used for protecting intellectual property, will serve as the primary focus of this course. Additional curricular topics include recording, publishing, artist management & merchandising agreements, legal precedent, licensing, negotiation, "points" royalties and brand management considerations. Whenever possible, visiting artists and industry professionals will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

MM-P133E SPECIAL TOPICS IN MUSIC HISTORY: MUSIC, CULTURE, IDEAS (2)

Prerequisites: MM-P102: Graduate Performance Seminar 1 and MM-P105: Research Methods for the Contemporary Musician 1. This advanced survey course examines the complex relationships between music and religion, politics, economics, race relations, history & gender and their subsequent influences in shaping various forms of cultural identity throughout the world. An examination of musical performance practices by traditionally underrepresented populations will serve as the primary focus of this course. Whenever possible, visiting artists will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

MM-P134E SPECIAL TOPICS IN MUSIC IMPROVISATION: 1959 (2)

Prerequisite: MM-P101: Advanced Studio Ensemble 1 & Approval of Program chair. This course examines the recorded musical contributions of Jazz artists Miles Davis ("Kind of Blue"), Charles Mingus ("Mingus
Ah Um"), John Coltrane ("Giant Steps", Dave Brubeck ("Time Out') Ornette Coleman ("The Shape of Jazz to Come"), whose seminal albums were each released in 1959. Analysis of various compositions and improvisational techniques employed by the aforementioned artists along with their subsequent cultural contributions will serve as the primary focus of this course. Specific attention will be paid to forging successful group dynamics and interplay between class members. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

MM-PSL (MM-B.PSL, MM-D.PSL, MM-G.PSL, MM-K.PSL, MM-V.PSL) SECONDARY APPLIED PRIVATE LESSON (2)

This is a course for students who wish to study privately with an instructor on an additional instrument of their choosing. Students may choose from the following instruments: vocals, guitar, keyboard, bass or drums. Two lecture hours per week for one quarter. May be repeated for credit.

COURSE DESCRIPTIONS

COURSES

ELIGIBILITY FOR ADMISSION TO MUSICIANS INSTITUTE

In addition to the eligibility requirements listed for each program offered by the college, Musicians Institute admits only those individuals who, in the opinion of the college, have the capacity and ability to function and comport themselves appropriately in a college learning environment, and to benefit from, successfully meet, and/or perform to all of the requisites and standards required to complete a program as outlined in this catalog.

TECHNICAL AND PERFORMANCE REQUIREMENTS

As noted above, Musicians Institute may only admit individuals who, in the estimation of the College, have a reasonable prospect of benefiting from and completing the programs as they are structured. In relation to this condition of admission, and to ensure that all students who are admitted are capable of meeting the requirements of the programs, the College considers technical and performance capacities as relevant to ethical and appropriate admissions standards. This standard is not intended to be exclusive; rather it is designed to ensure that all students admitted to the programs are able to advance through and receive benefits from the programs as they are designed.

Technical and Performance Requirements vary by program based on the requirements of the discipline/field of study/profession. Adaptive equipment and reasonable accommodations are acceptable insofar as these do not substantively alter the program. Technical and Performance Requirements may include (but are not limited to):

- A working command of the English language;
- Reading comprehension skills sufficient to read and comprehend curriculum, literature, communications, etc.;
- Sufficient verbal and language skills to support communication and collaboration with student, faculty, staff and others at the College;
- Communication skills sufficient to perform and engage in required tasks and assignments;
- Ability to understand and follow both written and oral instructions;
- Ability to complete requirements for college level classes;
- Ability to sustain cognitive integrity in areas of short and long-term memory, areas of written documentation, and follow through of responsibilities (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Visual acuity sufficient to ensure the safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Aural/auditory acuity sufficient to distinguish various sounds and noises to ensure safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Vocal capacity sufficient to ensure safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner);
- Sufficient dexterity to perform manual skills related to music performance, instrument and gear manipulation, and related activities;
- Sufficient physical capacity to lift, hold, carry items of differing weights and sizes;
- Ability to demonstrate and maintain organizational skills, time management and professional respect and conduct as a human service student, either at practicum site, or in the community;
- Computer and device literacy sufficient to allow for interaction with MI curricula, communications, and learning management systems;
- Other capacities and skills as related to specific requirements of the discipline, field, profession
- Questions about Technical and Performance Requirements may be submitted to the Office of Admissions.

WRITTEN SCHOLASTIC LEVEL EXAM (SLE)

Certain Industry programs require SLE testing which is an online scholastic test through third party provider Wonderlic. The exam will be administered by the Chair of the program.
Industry Program SLE Policy
Programs Requiring SLE:

- Audio Engineering (includes Certificate and Associate of Science programs)
- Guitar Craft
- Music Business (includes Certificate and Associate of Science programs)

CONDITIONS FOR WHICH A STUDENT MUST TAKE THE SLE

1. All new students enrolling in one of the listed programs must successfully pass the SLE.
2. Students matriculating from a Performance Studies program into any of the listed Industry Studies programs will need to pass the SLE to enroll.

CONDITIONS FOR WHICH A STUDENT DOES NOT HAVE TO TAKE THE SLE

1. Students changing to one of the listed programs will not need to pass the SLE if the student was previously in a program that required an SLE for admission. For example, a student changing from Music Business to Guitar Craft will not need to take a second SLE.
2. DJ, EMP, IAP, and A/P/E certificates require an audition for admittance, they do not require the SLE.

INDUSTRY PROGRAM SLE PROCEDURE

The SLE can be taken 3 times prior to the start of the term for which the student would like to enroll, for a total of 6 attempts before non-acceptance into any industry program which requires the SLE. Once the “Send SLE” status has been added to the Audition review box and sent to the respective Chair, the Chair will then send the student an SLE invitation via email to the SLE site, typically within 24 business hours or less.

THE ATTEMPTS PROCESS IS DEFINED BELOW:

- 1st attempt- if fail:
- 2nd attempt: can be taken 1 calendar day after the original attempt.
- 3rd attempt: can be taken 7 days after the second attempt. If fail, applicant may not be accepted for the immediate quarter start.
- 4th attempt: can be taken 1 quarter after the third attempt. If fail, applicant may not be accepted for the immediate quarter start.
- 5th attempt: can be taken 2 quarters after the fourth attempt. If fail, applicant may not be accepted for the immediate quarter start.
- After 5 failed attempts, wait a minimum of 2 years before final attempt.

CERTIFICATES

ENTERTAINMENT INDUSTRY STUDIES

- Audio Engineering
- Audio Engineering // Post-Production Audio
- Audio Engineering // Live Audio Production
- DJ Performance & Production
- Guitar Craft
- Guitar Craft // Acoustic Guitar Design
- Independent Artist Development
- Music Business
- Music Business // Entrepreneur

PERFORMANCE STUDIES

- Bass
- Drum
- Guitar
- Keyboard Technology
- Vocal

SONGWRITING

A. Submit two performed pieces that best represent your style and abilities on your instrument or voice. At least 1 piece should be original. Please submit a chart for all original music (Handwritten charts are accepted, charts created using a notation software program are preferred). You may sing or play to backing tracks.
B. Speaking Voice: Record your own speaking voice with a short narrative explaining why you wish to attend Musicians Institute.

ELIGIBILITY REQUIREMENTS

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

AWARD OF CREDIT FOR PRIOR EXPERIENTIAL LEARNING.

Musicians Institute does not award program credit for prior experiential learning.

APPLICATION PROCESS: CERTIFICATE

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

- Completed application form.
- $100.00 USD application fee.
- High school diploma or proof of G.E.D. equivalent from an accredited institution (please provide an official English translation if the original is not in English).

TRANSFERRING FROM AN AA DEGREE PROGRAM TO A PERFORMANCE CERTIFICATE PROGRAM

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

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

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

CERTIFICATE PROGRAMS - SPECIFIC REQUIREMENTS

AUDIO ENGINEERING

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

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

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

GUITAR CRAFT

In addition to the items listed above under All Programs, you must pass a written Scholastic Level Exam and also submit a recording that includes a recording of both a musical audition

and your speaking voice with a short narrative in English telling us why you want to attend Musicians Institute (see application form for details).

MUSIC BUSINESS

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

INDEPENDENT ARTIST DEVELOPMENT & DJ PERFORMANCE & PRODUCTION

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

ASSOCIATE DEGREES

ASSOCIATE OF ARTS IN PERFORMANCE

- Bass
- Drum
- Guitar
- Keyboard Technology
- Vocal

ASSOCIATE OF ARTS PERFORMANCE // COMBINED EMPHASIS

Combined Emphasis in Primary Instrument Plus One Non-Performance Emphasis:

- Audio Engineering
- DJ Performance & Production
- Guitar Craft
- Independent Artist Development
- Music Business

The Associate of Arts Degree in Performance is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs. Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit except between its own degree programs (See Transfer credits from MI Associate of Arts to Bachelor of Music Program).

ASSOCIATE OF SCIENCE MUSIC BUSINESS

The 90-credit ASMB degree provides students with in-depth training in a diverse range of subjects encountered in today's music industry. In addition to courses in entertainment law, music publishing and licensing, record labels, distribution, and personal management, our Associate of Science degree also includes music industry history, international music publishing, accounting and finance, marketing, and visual media.

During the course of six quarters, students partake in two internships as well as music courses covering song structure, recording & production, and critical listening skills. MI Music Business instructors share real-world experience earned from working with major artists & record label executives; music supervisors for film & TV; publishing consultants; and media outlets. Our Associate of Science in Music Business degree prepares students to work as music industry professionals in various areas, including (but not limited to) record labels, music publishing, artist management, touring, and entrepreneurship.

The Associate of Science in Music Business Degree is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs. Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit to other institutions.

ELIGIBILITY REQUIREMENTS

The admissions procedure is selective and based on factors including:

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

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

Students applying for admission to an Associate of Arts Degree Program (Combined Emphasis) must meet the eligibility requirements of both the instrument study portion (see AA Degree requirements) and the additional emphasis portion (see Entertainment Industry Certificates). All other application, registration, placement, and orientation requirements are identical to those described for the Associate of Arts Degree in Performance.

ASSOCIATE OF SCIENCE IN MUSIC BUSINESS - SPECIFIC REQUIREMENTS

You must pass a written Scholastic Level Exam (see application form for details).

APPLICATION PROCESS: ASSOCIATE DEGREES

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

- Completed application form.
- $100.00 USD application fee.
- High school diploma or proof of GED equivalent from institution with recognized accreditation (please provide an official English translation if the original is not in English).
- An audio recording of yourself playing or singing (see application for details, does not apply to Associate of Science in Music Business).

APPLICATION REVIEW AND NOTIFICATION

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

TUITION DEPOSIT (DOMESTIC STUDENTS ONLY)

Upon acceptance to all degree and certificate programs, admitted students are required to submit a refundable deposit in the amount of $500.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment (students are encouraged to submit the deposit along with the application fee).

REGISTRATION

- Students are expected to arrive for registration and orientation during the two-week period prior to the start of classes. Students who fail to register at their assigned registration appointment will be assessed a late registration fee of $100.00 USD. Applicants may register after the first week of classes only with permission from the program director.
- Students who need housing/roommate assistance should arrive at least four weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

PLACEMENT EVALUATION

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

NEW STUDENT ORIENTATION

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

BACHELOR OF MUSIC DEGREES

BACHELOR OF MUSIC IN COMPOSITION

(Scoring For Visual Media Program)

BACHELOR OF MUSIC IN PERFORMANCE

(Contemporary Styles)
Bass, Drum, Guitar, Keyboard, Vocal

BACHELOR OF MUSIC IN SONGWRITING & PRODUCTION

ELIGIBILITY REQUIREMENTS

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

APPLICATION PROCESS: BACHELOR OF MUSIC

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

1. Completed application with all required documents
2. Written entrance test
3. Complete the following for the program to which you are applying:
   a. Bachelor of Music in Performance Applicants: Video Performance Test.
   b. Bachelor of Music in Composition Applicants: Audio recording (digital format) of two examples of music in any style written by the applicant (solo or ensemble, instrumental or vocal) accompanied by notation (lead sheet, score or piano reduction).
   c. Bachelor of Music in Songwriting & Production Applicants: Audio Recording (digital format) of two examples of music in any style with lyrics written by the applicant accompanied by notation (leadsheet, score or piano reduction.)

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

Please send all of the following items together by mail or email:

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

recommendation in academic areas.
- Transfer credit information from prior college or university (if applicable).

INTERNATIONAL APPLICATION PROCESS: BACHELOR OF MUSIC

- The $100.00 USD application fee, which must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.
- If a student's principal language is not English, he or she must present verification of English language proficiency through a Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS), or the Pearson Test of English, Academic (PTEA). The minimum TOEFL acceptance score is 61 (Internet-based), 500 (paperbased) or 173 (computer-based). The minimum test score on the IELTS is a score of 6. The minimum acceptance score on the PTEA is 51.
  - TOEFL/IELTS/PTEA test scores are not required of international applicants if either of the following conditions are met:
    - Student has graduated from an MI AA Program
    - Student is a Foreign National.
- Resident Foreign National applicants must take either ESL or SAT/ACT tests for admittance to the college.
- A non-immigrant student F-1 Visa is required for all degree programs (see International Student Information for details).

For more information, see the International Student Information section.

NEW STUDENTS

FALL: July 31
WINTER: Jan 7
SPRING: Apr 8
SUMMER: July 8

APPLICATION PROCESS: MASTER OF MUSIC IN PERFORMANCE

1. Document Review
   - Resume: Please include a copy of your most recent resume.
   Previous academic study (college institutions, dates, degree(s) awarded), Private study (subjects, instructor(s), dates), Relevant performance experience, awards, and participation in festivals and/or Summer programs, if applicable.
   - Personal Statement: The personal statement (two to three type-written pages, in English…docx or pdf format) provides applicants with the opportunity to introduce themselves to both the admissions committee and graduate faculty. In addition to music, what are you passionate about? Hobbies? Other interests? How has your background influenced your musical endeavors? What are your professional plans for the future? How does obtaining a graduate degree play in to your plans?
   - Transcripts: Please include a scanned copy of all official college transcripts ("unofficial" or "student copies" permitted). Grades and the names of both student and institution must all be legible. If your transcript is not in English,
   please provide a translated copy.
   - Letters of Recommendation: Please provide two letters of recommendation, one being from your most recent private instructor. Please include recommender's phone number(s) and email address at the end your resume.
   - English Proficiency Requirement: Please provide official scores to either TOEFL (Test of English to Speakers of Other Languages), IELTS (International English Language Testing System) or PTE-Academic (Pearson Test of English) if:
   - English is NOT your native language.
   - You received an undergraduate degree from a college or university OUTSIDE the United States where English is NOT the primary language.
   - Musicians Institute does not offer conditional admission for applicants who have not earned a passing TOEFL/ IELTS score.
   - The score report is required before application processing can be completed.

   TOEFL: The minimum overall TOEFL score required for admission to graduate study at Musicians Institute is a 75 on the TOEFL internet-based test (iBT). TOEFL scores expire after two years. Scores that are older than two years will not be accepted by Musicians Institute.
   IELTS Scores: As an alternative to the TOEFL, you may submit scores from the Academic Modules of the International English Language Testing System (IELTS) designed by the University of Cambridge Local Examinations Syndicate and administered by the British Council worldwide. Their website address is http://www.ielts.org. The minimum overall band score required for admission to graduate study at Musicians Institute is 6.5. IELTS scores expire after two years. Scores that are older than two years will not be accepted by Musicians Institute.
   PTE (Pearson Test of English) Academic: Musicians Institute accepts PTE Academic scores. The university is still in the process of determining minimum scores for ISE Exam exemption, so these test scores will be reviewed on a case-by-case basis.
   *English-Language Test Waiver: International applicants are exempt from submitting English-proficiency scores under the following circumstances:
   You hold a bachelor's degree completed in its entirety in the United States or another Anglophone (English speaking) country.
   The bachelor's degree should be earned at a regionally accredited university located in the United States, or at an officially recognized university in another country where English is both the language of instruction and the only officially recognized language of the country. Please note that the entire program needs to have been completed in the qualifying country. Note: Dual-degree holders who completed part of their degree in the U.S. do not qualify for this waiver.
   Your native language is English. This applies to native English speakers from countries such as the United Kingdom, Australia, New Zealand, and Canada (except Quebec), where English is both the only official language of the country and the language of instruction.

2: Performance Review
Please Submit Four Pre-screening Videos (MP4 format)
   - Please prepare four contrasting, un-edited selections that highlight your performance & improvisational abilities across a range of styles (i.e.: Rock, Jazz, Fusion, R&B, Funk, Country, Latin, World, etc.). Live performance utilizing instrumentation of your choosing is required for all pre-screening materials. Play-along tracks are not permitted. Be sure to label selections: Your name & instrument, song title, composer/arranger, style. Recordings need not be professional quality.
   - Please include one arrangement OR original composition, complete with pdf score & mp3 audio-file (Sibelius score preferred, if possible).

**Vocal Candidates submitting sonically enhanced videos (compression, auto-tune, rhythm alignment, EQ, punch-ins, edits, etc.) will not be considered for admission. **

3: Result Notification
Prospective students will be notified by email of Performance review results within two weeks of their completed document (Step 1) & performance review submissions (Step 2). Candidates who successfully pass the audition process (Steps 1 & 2) will be invited to Musicians Institute to meet the faculty and tour the school, along with completing required performance and written placement tests. Upon email notification of your acceptance, please contact your advisor to reserve a Placement Testing Day & time-slot. Students must respond to offers of acceptance within one week (7 business days) to guarantee placement for the upcoming quarter.

4: Placement Testing Days
During Placement Testing Days, admitted students will perform together in various ensemble formats, take meetings with faculty, tour the campus and complete performance and written placement tests (music theory, history, ear-training and keyboard proficiency). As outlined in Interview Day email notifications, prospective students will be expected to spend the full day on campus.

Fully completed applications will be reviewed with placement priority given to students in the order of accepted application. Accepted applicants will be notified by mail and telephone. Applicants who are not accepted will receive notification by mail only, along with the specific reasons for non-acceptance.

NEW STUDENTS (Master of Music)

FALL: July 31
SPRING: Apr 8

GENERAL EDUCATION TRANSFER CREDITS

The two main components of the Bachelor of Music Degree are the music coursework and the general education requirements. To fulfill the general education degree requirements, students must complete 45-quarter units or 30 semester-units in liberal arts subjects. Musicians Institute offers general elective courses selectively throughout the year. At the same time, Musicians Institute has a partnership with Los Angeles City College (LACC). Students can take all required general education courses, including a wide selection of subjects in English, mathematics, natural science, social science and humanities from nearby LACC campus or other colleges. See Bachelor of Music Degree requirements in this catalog for a summary of required general education credit distribution.

Students may also transfer up to the maximum number of required general education units from other colleges and the credits will be reviwed by MI Registrar department and the Dean. Acceptance of coursework will be based on standards set by the National Association of Schools of Music and Musicians Institute

MUSIC TRANSFER CREDITS

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

APPLYING FOR TRANSFER CREDIT

Provide official transcripts and course catalogs of all college studies that are relevant to the desired transfer credits to:

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

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

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

ABILITY TO BENEFIT NOTICE

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

REQUIREMENTS FOR MI ASSOCIATE DEGREE STUDENTS APPLYING TO THE BM PROGRAM

Applicants who complete an Associate of Arts in Performance in Bass, Guitar, Drums, Keyboard Technology, or Vocals at Musicians Institute with a minimum cumulative GPA of 3.30, while meeting all other Bachelor of Music admission requirements, will be admitted to the Bachelor of Music Program. Each admitted student will be given a placement test in Harmony, Theory and Ear Training and placed at the appropriate level in those subjects (in some cases, remedial coursework may be required).

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

TRANSFER CREDITS FROM MI ASSOCIATE TO BM PROGRAM

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

- Instrument Study: 12 credits

Additional credits from upper-level Associwate's classes may be transferred based on results of Bachelor of Music entrance evaluation. These credits may include:

- Private Lesson: up to 8 credits
- Ensembles: up to 4 credits
- Electives: up to 9 credits

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

NON-CERTIFICATE PROGRAMS

SUMMER SHOT MUSIC CAMP

One-Week Courses in Performance Studies (Bass, Drums, Guitar, Keyboard Technology or Vocal) and Entertainment Industry Studies (Independent Artist, Recording, Guitar Building and more).

ELIGIBILITY:

There are no specific academic entrance requirements for Summer Shot. Please visit summershot.mi.edu for more information.

HOW TO APPLY TO SUMMER SHOT

Please send the following items together by mail or email:

- Completed application form
- $50.00 USD application fee

SUMMER SHOT SCHEDULING/REGISTRATION/ ORIENTATION:

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit summershot.mi.edu.

MI SELECT & MI SELECT EXPRESS PROGRAMS

(Avocational Non-certificate training in music)
Bass, Drum, Guitar, Keyboard Technology, Vocal

ELIGIBILITY

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

APPLICATION PROCESS: MI SELECT & MI SELECT EXPRESS

Please send the following items together by mail or email:

- Completed application form.
- $100.00 USD application fee.

APPLICATION REVIEW AND NOTIFICATION

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

SCHEDULING/REGISTRATION/ORIENTATION

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

PRO TOOLS CERTIFICATION

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute in Hollywood, CA.

ELIGIBILITY:

The following prerequisites apply to those applying for the Pro Tools Certification courses:

- Minimum Age: 16 (High School diploma/GED is not required)
- Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
- Stereo Headphones (Student will need to bring to the first day of class)

HOW TO APPLY

Please visit: Pro Tools.mi.edu

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

PRO TOOLS SCHEDULING/REGISTRATION/ ORIENTATION:

Pro Tools students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit Pro Tools.mi.edu.

INTERNATIONAL STUDENT INFORMATION

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

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

APPLICATION FEES

Any application fees must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds. Make and setup your payment on mi.flywire.com.

SUFFICIENT FUNDS

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

ENGLISH LANGUAGE FLUENCY

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

ENGLISH DOCUMENTS

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

ENGLISH LANGUAGE PROFICIENCY

English Language Proficiency tests (TOEFL, IELTS, PTEA) are only required for admission to our Bachelor Program and Masters Program; however, all classes are taught in English and students must have a working competence in the English language in both spoken and written communication at the level of a Graduate of an American high school as demonstrated by the possession of a high school diploma or its equivalent, GED, or passage of a high school proficiency exam.

STUDENT VISAS

A non-immigrant F-1 student visa is required for all programs except MI Select Programs. Musicians Institute will assist students in obtaining such visas and will confirm student status with inquiring agencies. An I-20 immigration form will be issued to the student upon meeting all entrance and financial requirements. The student must take the I-20 form to the U.S. Embassy or Consulate in his or her country of residence to obtain a student visa in order to enter the United States.

FULL-TIME STATUS

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

ADDITIONAL INFORMATION

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT MUSICIANS INSTITUTE .

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

DISCLAIMER

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on the Artist & Industry Services department in the Artist & Industry Support Center, visit www.mi.edu.

APPROVED PROGRAMS NOT OFFERED FOR THIS CATALOG YEAR

- Associate of Science in Guitar Electronics, Amplification and Effects
- Certificate in Music Video, Film and Television Production

DIVERSITY STATEMENT

Musicians Institute is committed to fostering an inclusive and diverse environment for the community it serves. Members of the MI community include students, faculty, administration, families, and visiting artists. As an institution that is dedicated to preparing students for careers in the diversified music and entertainment industry, MI strives to cultivate talented individuals from across all backgrounds with conscious efforts to enrich the global public.

TUITION & FEES 2018-2019

TUITION

CERTIFICATE

	QUARTER	PER QUARTER	TOTAL CREDITS	PER CREDIT	TOTAL
PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	4	$7,995.00	60	$533.00	$31,980.00
SONGWRITING	2	$7,995.00	30	$533.00	$15,990.00
AUDIO ENGINEERING	2	$7,995.00	30	$533.00	$15,990.00
AUDIO ENGINEERING // POST PRODUCTION	3	$7,995.00	45	$533.00	$23,985.00
AUDIO ENGINEERING // LIVE SOUND	3	$7,995.00	45	$533.00	$23,985.00
DJ PERFORMANCE & PRODUCTION	2	$7,995.00	30	$533.00	$15,990.00
INDEPENDENT ARTIST	2	$7,995.00	30	$533.00	$15,990.00
ARTIST / PRODUCER / ENTREPRENEUR	4	$7,995.00	60	$533.00	$31,980.00
MUSIC BUSINESS	2	$7,995.00	30	$533.00	$15,990.00
MUSIC BUSINESS // ENTREPRENEUR	3	$7,995.00	45	$533.00	$23,985.00
GUITAR CRAFT	2	$7,995.00	30	$533.00	$15,990.00
GUITAR CRAFT // ACOUSTIC DESIGN	3	$7,995.00	45	$533.00	$23,985.00

CERTIFICATE - PART-TIME

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	8	$3,731 - $4,264	60	$533.00	$31,980.00
AUDIO ENGINEERING	4	$3,731 - $4,264	30	$533.00	$15,990.00
AUDIO ENGINEERING // POST PRODUCTION	6	$3,731 - $4,264	45	$533.00	$23,985.00
AUDIO ENGINEERING // LIVE SOUND	6	$3,731 - $4,264	45	$533.00	$23,985.00
DJ PERFORMANCE & PRODUCTION	4	$3,731 - $4,264	30	$533.00	$15,990.00
INDEPENDENT ARTIST	4	$3,731 - $4,264	30	$533.00	$15,990.00

ASSOCIATE DEGREES

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	6	$7,995.00	90	$533.00	$47,970.00
// COMBINED EMPHASIS	6	$7,995.00	90	$533.00	$47,970.00
ASSOCIATE OF SCIENCE IN MUSIC BUSINESS	6	$7,995.00	90	$533.00	$47,970.00

ASSOCIATE DEGREES - PART-TIME

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	12	$3,198 - $4,264	90	$533.00	$47,970.00

BACHELOR OF MUSIC

ALL STUDENTS	12	$6,936.00*	135	$578.00*	$78,030.00*
WITH MINOR	14	$6,480.00**	160	$567.00**	$90,720.00**
GENERAL EDUCATION CREDITS***	(varies)	(varies)	45	$133.00	$6,000

MASTER OF MUSIC

PERFORMANCE	4	(varies)	45	$600.00	$27,000

NON-CERTIFICATE

MI SELECT PROGRAM****	1	$7,995.00	N/A	N/A	$7,995.00
MI SELECT EXPRESS PROGRAM****	1	$4,005.00	N/A	N/A	$4,005.00

TUITION DEPOSIT: $300.00; All programs are refundable.

NOTE: Published program lengths are based on optimal course load at 12 credits per quarter for Baccalaureate Programs and 15 credits per quarter for all other programs. Please see Enrollment Status for further information; GE units average 3.75 per quarter. Tuition costs vary by quarter based on number of credits.
** Average per program/discipline. Actual quarter amounts may vary.*
*** Based on per-unit cost of Major and minor courses. Actual quarter amounts may vary.*
**** GE tuition is based on MI-offered courses. (Los Angeles City College; tuition rates vary. Contact LACC for current tuition information).*
***** Courses taken during an MI Select or MI Select Express session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a Certificate or Degree program. MI Select quarter course load equivalent to 15-credit Certificate/AA course load for one quarter.*

TUITION & FEES 2018-2019

FEES

CERTIFICATE

	APPLICATION (Non-Refundable)	EQUIPMENT COST	MATERIALS	OTHER FEES	TECHNOLOGY FEE ††	PROGRAM FEES
PERFORMANCE BASS, DRUM, GUITAR, KEYBOARD, VOCAL	$100.00			$54.00-108.00*	$180.00	$334.00-$388.00
SONGWRITING	$100.00		$420.00	$702.00*	$90.00	$1,312.00
AUDIO ENGINEERING	$100.00	$30.00	$199.00	$856.00*	$90.00	$1,275.00
AUDIO ENGINEERING // POST PRODUCTION	$100.00		$635.00	$1,107.00*	$135.00	$1,977.00
AUDIO ENGINEERING // LIVE SOUND	$100.00		$495.00	$1,026.00*	$135.00	$1,756.00
DJ PERFORMANCE & PRODUCTION	$100.00			$150.00	$90.00	$340.00
INDEPENDENT ARTIST DEVELOPMENT	$100.00			$54.00-108.00*	$90.00	$244.00-$298.00
ARTIST / PRODUCER / ENTREPRENEUR	$100.00			$89.00	$180.00	$369.00
MUSIC BUSINESS	$100.00				$90.00	$190.00
MUSIC BUSINESS // ENTREPRENEUR	$100.00				$135.00	$235.00
GUITAR CRAFT	$100.00	$435.00			$90.00	$530.00
GUITAR CRAFT // ACOUSTIC DESIGN	$100.00	$435.00			$135.00	$545.00

CERTIFICATE - PART-TIME

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	$100.00			$54.00-108.00*	$360.00	$514.00-$568.00
AUDIO ENGINEERING	$100.00	$30.00	$199.00	$856.00*	$180.00	$1,365.00
AUDIO ENGINEERING // POST PRODUCTION	$100.00		$635.00	$1,107.00*	$270.00	$2,112.00
AUDIO ENGINEERING // LIVE SOUND	$100.00		$495.00	$1,026.00*	$270.00	$1,891.00
DJ PERFORMANCE & PRODUCTION	$100.00			$54.00	$180.00	$334.00
INDEPENDENT ARTIST DEVELOPMENT	$100.00			$89.00	$180.00	$369.00
MUSIC BUSINESS	$100.00			$54.00-$108.00	$180.00	$334.00-$388.00

ASSOCIATE DEGREES

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	$100.00			$54.00-108.00*	$270.00	$424.00-$478.00
ASSOCIATE OF SCIENCE IN MUSIC BUSINESS	$100.00			$195.00^	$270.00	$605.00
ASSOCIATE OF SCIENCE IN STUDIO RECORDING, AE	$100.00	$30.00	$464.00	$2,088.00	$270.00	$2,952.00
ASSOCIATE OF SCIENCE IN LIVE EVENT PRODUCTION, AE	$100.00	$30.00	$244.00	$2,265.00	$270.00	$2,909.00

ASSOCIATE DEGREES - PART-TIME

PERFORMANCE (BASS, DRUM, GUITAR, KEYBOARD, VOCAL)	$100.00			$54.00-108.00*	$540.00	$424.00-$478.00

BACHELOR OF MUSIC

PERFORMANCE MAJOR	$100.00		$75.00	$1,216.00**	$540.00	$1,931.00
W/MINOR IN AUDIO PRODUCTION*	$100.00	$30.00	$75.00	$1,856.00**	$630.00	$2,661.00
W/MINOR IN MUSIC INDUSTRY STUDIES	$100.00			$1,216.00**	$630.00	$1,946.00
COMPOSITION	$100.00		$75.00	$2,700.00**	$540.00	$3,415.00
SONGWRITING & PRODUCTION	$100.00		$75.00	$2,700.00**	$540.00	$3,415.00

MASTER OF MUSIC

PERFORMANCE MAJOR	$100.00		$75.00		$180.00	$145.00

NON-CERTIFICATE

MI SELECT / MI SELECT EXPRESS	$100.00				$45.00	$145.00

NOTES:
Tuition and fees for all programs are charged on a quarterly basis and are due at the time of registration for each quarter of instruction. All programs require students to source their own materials, software and equipment. Visit www.mi.edu/student-materials for a complete list of these required items. Students are not allowed to enter MI facilities or attend classes until required tuition and fees are paid in full. See Student Billing department for current information. Costs vary according to manufacturer prices and features. Please contact our Admissions Department for details on the fees pertaining to your specific start date.
** Audio Engineering/DJ Course Facility Fee. Fees reflect Spring 2019 start date*
*** Arranging + Audio Engineering Course Facility Fees.*
† Arranging/Orchestration Fee (depending on venue availability).
†† Multiply technology fee by number of quarters referenced on the previous page.
^Includes software license fee and research assignment fee.

GENERAL

STATE OF CALIFORNIA STUDENT TUITION RECOVERY FUND

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.
You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program."

(b) In addition to the statement required under subdivision (a) of this section, a qualifying institution shall include the following statement in its school catalog:
"It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

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

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

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.
A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.
However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Students who have exhausted all other possible ways to recover lost tuition expense may file STRF claim application. You may download a STRF claim application by visiting out website www.bppe.ca.gov/forms_pubs/strf/pdf

ADMINISTRATIVE FEES

Re-Application Fee	$50
Late Registration Fee	$100
Credit by Examination/Test Out Fee	$40 per course
Lost or Renewed Student ID Card Fee	$10
Transcript Request Fee	$15
Rushed Transcript Fee	$20

COURSE-RELATED FEES:

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

BOOKS AND MATERIALS

BOOKS, DEVICES AND SUPPLIES

BYOD POLICY

Each student at Musicians Institute must have a device that allows for access to our Learning Management System (LMS) and corresponding materials. This is a requirement of enrollment at Musicians Institute. Musicians Institute has made every effort to ensure that this material is available on a multitude of different devices/operating systems.

As such, you will need a device that meets the following specifications below:

GENERAL REQUIREMENTS:

- A smart phone, tablet or laptop computer
- Internet connection for device/computer (wi-fi or ethernet recommended).
- Built-in or external speakers, headphones, or similar for audio playback.

Apple Devices:
iPad (iPad2 or newer recommended*)
iPad Mini (Retina display suggested*)
iPhone (4s or newer recommended*)
iOS 7 or above is recommended.

*All device versions are technically compatible with the delivery application. However, older devices may be limited by memory and CPU requirements of a given book/file size. It is likely that students with iOS devices pre-iPad 2/iPhone 4 will experience diminished functionality of the delivery application.

Android Devices:
Phone & tablet devices utilizing the Android OS are compatible with the delivery application. Due to the wide variety of manufacturers and models, a standardized list of actual devices cannot be issued. Android OS 4.4 or above is recommended.

Desktop Readers (Mac and Windows):
These desktop reader applications require Adobe AIR to be installed and current on the machine. All tech specifications are related to same minimum requirements for Adobe AIR installation: http://www.adobe.com/products/air/tech-specs.html.

Windows
2.33GHz or faster x86-compatible processor, or Intel Atom™ 1.6GHz or faster processor for netbook class devices
Microsoft® Windows Vista® Home Premium, Business, Ultimate, or Enterprise (including 64 bit editions) with Service Pack 2, Windows 7, or Windows 8 Classic
512MB of RAM (1GB recommended).

Mac OS
Intel® Core™ Duo 1.83GHz or faster processor
Mac OS X v10.7, v10.8, or v10.9
512MB of RAM (1GB recommended)
Questions about your device's specifications and requirements may be directed to Instructional & Information Technology Services at helpdesk@mi.edu.
For all other inquires, please contact your Program Chair or the Student Affairs Department at studentaffairs@mi.edu.

We have made every effort to ensure that this material is available on a multitude of different devices and operating systems. Please see www.mi.edu/byod for details on your device's requirements.

Much of MI's course and curricular content is delivered solely in an electronic format, so each student must possess a device that allows for access to our Learning Management System (LMS) and corresponding course materials. This is a requirement of enrollment at Musicians Institute.

For a complete list of all books/materials, as well as prices and purchasing information, please visit http://mi.edu/admissions-financial-aid/tution-fees/ and click on the Textbook and Equipment header.

BACHELOR DEGREE PROGRAM:

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

COST OF LIVING

The cost of living while attending MI varies with each student's personal needs. Below are the maximum living expense budgets per month for the 2018-2019 academic year,as prescribed by the California Student Aid Commission, based on average costs statewide.
To arrive at a total cost for your program, multiply the monthly costs by the number of months in that program (for example, AA Degree = 18 months).

Student living at home with parents (per month):
Tuition varies by program

Books & Supplies	$213
Food & Housing	$602
Transportation	$123
Personal/Miscellaneous	$362
Total (not including tuition):	$1,300

Student living off campus (per month):
Tuition varies by program

Books & Supplies	$213
Food & Housing	$1,531
Transportation	$139
Personal/Miscellaneous	$333
Total (not Including tuition)	$2,216

TUITION & FEES
GENERAL

FEDERAL AND STATE FINANCIAL ASSISTANCE PROGRAMS

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

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

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

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

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

STUDENT LOAN RESPONSIBILITIES

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

FINANCIAL ASSISTANCE PROGRAMS OFFERED AT MUSICIANS INSTITUTE

FEDERAL PELL GRANT

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

FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (FSEOG)

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

FEDERAL DIRECT LOAN

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

Borrowers are required to repay these loans even if they do not complete their education. For students who demonstrate a need for a subsidized Direct Loan, the government will pay the interest on the loan during the time in school and the specified grace period. Students who have a calculated need (for less than the maximum on the Direct Loan) may borrow the difference in an Unsubsidized Direct Loan, and will be responsible for the entire interest on that portion of the loan.

FINANCIAL AID

GENERAL

FEDERAL PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

PLUS loans are designed for qualified parents of dependent students who chose to borrow money to help pay for their son/daughter's education. Eligible PLUS borrowers may borrow up to the yearly cost of education, minus other financial aid awarded to the student. PLUS loans are credit-based and require approval by the Department of Education. These loans must be repaid. Repayment on the PLUS loan begins within 30 to 60 days from the final disbursement. The amount of the monthly payment will vary with the amount borrowed, but will never be less than $50.00 USD per month.

Federal Direct Graduate PLUS Loan The Federal Direct Graduate PLUS loan is a low-interest loan that graduate students may borrow on their own behalf. FAFSA completion is required to determine eligibility. Repayment begins within sixty days after the loan is disbursed or may be deferred until six months after the student graduates or drops below half-time status. A student may apply for a loan amount up to the Cost of Attendance (COA) less any other financial aid. We encourage students to borrow only the amount needed to cover educationally related expenses.

BORROWERS RIGHTS AND RESPONSIBILITIES

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

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

THE FOLLOWING LIST IS REQUIRED FOR ALL STUDENT LOAN BORROWERS

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

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

Loan payments must be paid even if the student did not receive a bill. Billing statements and coupon books are sent as a convenience, but are not an obligation.

- Borrowers that have applied for a deferment must continue to make payments until the deferment is processed. Failure to make payments may result in default. Always maintain copies of all deferment request forms and document all contacts with the organization that holds the loan(s).
- The organization that holds the loan(s) must be notified if any of the following occur: graduation, withdrawal from school, dropping below half-time status, name or address change, or Social Security number change, or transfer to another school.
- Before receiving a first disbursement, students must attend an entrance interview. Before leaving school, students must attend an exit interview (see previous).

FEDERAL STUDENT LOAN REPAYMENT INFORMATION

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

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

CALIFORNIA CHAFEE GRANT PROGRAM

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

Qualified students must:

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

For more information on Chafee Grants, or to download an application, please log on to www.chafee.csac.ca.gov. You may also contact the Financial Aid Office for more information. Please be advised, the California State Grants awards are tentative and subject to annual State budget approval.

SCHOLARSHIPS

DEVELOPMENT SCHOLARSHIP

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

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

MUSICIANSHIP SCHOLARSHIP

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

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

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

THE MUSICIANS FOUNDATION SCHOLARSHIPS

Several additional scholarships are available to students enrolled in Associate of Arts and Bachelor's Degree in Performance, as well as Certificate programs. Please refer to scholarships.mi.edu for the most up-to-date information on these scholarship opportunities, applications and application deadlines. All scholarship applications and application deadlines are available in PDF format on the mi.edu website. Please refer to this site for additional scholarships that may become available.

SATISFACTORY ACADEMIC PROGRESS (SAP)

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

SAP DEFINED

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

SAP WARNING STATUS

Students that fail to meet SAP for one quarter are required to attend mandatory academic advising. An academic plan will be created and must be followed by the student. Failure to do so will result in probation status. Students in a SAP warning status are encouraged to meet with a Student Affairs counselor to request free tutoring services offered on campus.

Note: *Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.*

SAP PROBATION STATUS

Students that fail to meet SAP for two consecutive quarters are required to attend mandatory academic advising. The previous quarter's academic plan will be reviewed and an updated plan will be established, which must be followed by the student. Students in SAP probation status will be ineligible for financial aid until the SAP probationary status is appealed; appeals may be approved or denied.

Students appealing the SAP probation decision with Financial Aid, must complete a SAP appeal form and meet with an Academic Advisor to complete an academic plan. The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Approved appeals will result in a reinstatement of the student's financial aid eligibility. Students that are not receiving financial aid will be contacted by the Registrar Services office to complete both an appeal form and academic plan.

Note: Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.

SAP TERMINATION

Students that fail to meet SAP for three consecutive quarters are reviewed to see whether or not the academic plan was met. Students that fail to meet the requirements specified in their academic plan will no longer be eligible for student financial assistance and will be terminated from their program of study at MI. Students who wish to re-enroll after SAP termination must petition for reinstatement and, if approved, may be subject to a waiting period and may also be required to create and adhere to an academic plan through the office of Student Affairs prior to returning to MI.

NON-U.S. CITIZENS

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

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

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

VETERANS

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

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

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

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

Musicians Institute will guide veterans through the application process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

REFUND & RETURN OF TITLE IV FUNDS POLICIES

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

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

Withdrawals include withdrawing from all classes, academic dismissal, and academic disqualification. The date on which a student officially notifies the Student Affairs Office of their intent to withdraw will be used as the basis for calculating refunds and returns. In the absence of official notification of withdrawal, the withdrawal date will be determined in accordance with Federal Title IV requirements. Upon notification of withdrawal, MI will determine the amount of unearned financial aid in their final quarter of attendance, then the amount of unearned tuition, as stated in the Enrollment Agreement and in the catalog.

RETURN OF TITLE IV PROVISIONS

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

RETURN OF TITLE IV PROCEDURES

This applies to:

- Students who were awarded Title IV loans and/or grants in the quarter in which they have withdrawn. This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a Post-Withdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.
- Students who withdraw before the 60% point of the quarter. The percentage is calculated by dividing (a) the number of days from the first day of school to and including the withdrawal date by (b) the total number of days in the quarter from the first day to and including the last day of quarter*.

Number of days completed = Percentage completed
Number of days in period (rounding the third decimal place up if the fourth decimal place is 5 or more)

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

RETURN OF UNEARNED SFA PROGRAM FUNDS

The school must return the lesser of the amount of SFA program funds that the student does not earn or the amount

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

RETURN OF TITLE IV FUNDS CALCULATION (R2T4) MANDATED REFUND PRIORITY

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

1. Federal Unsubsidized Direct Loan Program
3. Federal Subsidized Direct Loan Program
5. Federal PLUS Loan Program
7. Federal Pell Grant Program
9. Federal SEOG Grant Program

INSTITUTIONAL REFUNDS AFTER R2T4 REFUNDS DETERMINED

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

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

Refunds are made within 45 days of termination or withdrawal.

FINANCIAL AID

MUSICIANS INSTITUTE FINANCIAL AID STAFF CODE OF CONDUCT

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

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

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

MUSICIANS INSTITUTE STATEMENT OF ETHICAL PRINCIPLES

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

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

ARTIST & INDUSTRY SUPPORT CENTER

The goal of the Artist & Industry Support Center (AISC) is to empower students by enhancing their understanding of course materials, facilitating professional development learning strategies, and fostering confidence and skills needed to excel in the entertainment industry.

Our student' well-being and general happiness are of utmost importance. Thus, the Artist & Industry Support Center specializes in all social sciences, alongside various professional items including (but not limited to): EPK's (Electronic Press Kits), Resumes, Cover Letters, Bios, Entrepreneurship, Self-Branding Techniques, Humanities, Student Advising, Professional Internships, Auditions and Audition Preparation, and all other musical and career-based matters.

WHATS THE PURPOSE OF THE ARTIST & INDUSTRY SUPPORT CENTER?

MI's AISC provides students with a supportive and caring environment to facilitate the achievement of personal and professional goals. This "hub" will guide students in academic advising, career strategies, and personal counseling while promoting healthy social atmosphere for enhance student well-being.

HOW WE CAN HELP YOU SUCCEED

Our advisors can provide each student with the necessary tools to enhance their campus experience that will aid in promoting success both in and out of the classroom. Through scheduled appointments, group-tutoring workshops, facilitated group workshops, and supplemental instructional sessions, AISC advisors help you succeed in the following areas by providing:Artist Services

- One-on-One Advisement Meetings
- Career & Industry Mentoring
- Internship Placement & Assistance
- On Campus Industry Fairs
- Audition Workshops / Hiring Hall
- Alumni Engagement

ARTIST & INDUSTRY SERVICES

Our Artist & Industry Services advisors provide students and alumni with the guidance, support, and resources needed to develop their academic and professional careers. This is accomplished through detailed instruction and counseling on various professional items including (but not limited to): EPK's (Electronic Press Kits), Resumes, Entrepreneurship, Self-Branding, Professional Internships, Auditions (and Audition Preparation), and all other musical and career based matters. Many of the aforementioned items also correspond with man of our AA and BACH professional development classes. Thus, Professional and Artist Development are present both in and out of MI. Services include:

- Artist & Industry Development
- MI Connects
- Career & Industry Mentoring
- Career Workshops & Seminars
- General Affiliations and Discounts to Career Related Events

Detailed explanation of these services are located on the next page.

INTERNSHIP PLACEMENT & ASSISTANCE

The Internship Program provides first-hand experience in the music industry through internship positions in music-related companies for Audio Engineering and Common Course students. Music Business students are request to complete and internship for their major's requirement in their second quarter. Internship companies include:

- Record labels, Recording Studios, & Post Production Houses
- Entertainment Marketing Firms
- PR Firms, Booking Agencies, & Music Publishers

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

ALUMNI ENGAGEMENT

The services of the AISC continue to be available after students graduate from their MI program. Alumni can stay connected to MI and the music industry through clinics, educational events and networking opportunities. Graduates also have the opportunity to make appointments with AISC advisors. Services include:

- Social Media Management
- Networking Events
- Audition Training
- Access to MI Campus

ARTIST & INDUSTRY SUPPORT CENTER

ARTIST & INDUSTRY SUPPORT CENTER DEVELOPMENT OFFERINGS

ONE-ON-ONE ADVISEMENT MEETINGS

All members of the AISC team are available for individual coaching on any and all matters pertaining to your career, including: strategic planning, networking, career counseling inquires, Internship inquires, job searching, general course advising and more.

RESUME, COVER LETTER, EPK, PERSONAL WEBPAGE, AND MOCK INTERVIEW SERVICES

AISC advisors are available to help students and alumni develop and polish their resumes, EPKs, interview skills, cover letters, and promotional materials.

MI CONNECTS (CONNECTS.MI.EDU)

MI Connects, MI's proprietary online talent and opportunity resource, is an exclusive service for current and former students. The Artist & Industry Support Center receives frequent calls from talent scouts, managers, producers, booking agents, A&R representatives, potential music students, and studio managers who require the services of trained musicians and engineers. All members can post profiles including social media links, photos, videos, and resumes to the MI Connects online database. Members also gain access to online job boards, a search engine exclusive to MI Connects, and a community forum.

AUDITION WORKSHOPS & MOCK AUDITIONS

Each quarter, audition workshops train students and alumni in the fundamental techniques necessary to gain a competitive edge. The Audition Workshops consists of (2) steps. Step 1 – what to expect at a professional audition. Step 2 is the mock audition – the student / alumni prepares material for a mock audition and their performance is critiqued by the instructor.

CAREER & INDUSTRY MENTORING

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

CAREER WORKSHOPS & SEMINARS

Career-related workshops and seminars are held every quarter to bolster a student's understanding of the entertainment industry.

GENERAL AFFILIATIONS AND DISCOUNTS TO CAREER RELATED EVENTS

Students are encouraged to attend career related events with MI's discounted and seasonal rates. Past events and affiliations include: NAMM Show, ASCAP I Create Music Expo, TAXI Road Rally, GrammyU, California Copyright Conference, and more.

STUDENT SUPPORT CENTER

Our Approach provides you with a built-in support system that will help you throughout your academic studies, professional development, and into your career. Furthermore, MI's SSC advisors provide each student with the tools needed to enhance their campus experience and promote success both in and out of the classroom.

STUDENT AFFAIRS

The Student Affairs Office is here to provide support and guidance during your transition to MI and throughout the length of your program. Our mission is to ensure that you have access to the resources you need to be a successful student. Our dedicated staff is committed to assisting you with any issues which may arise as you familiarize yourself with your new environment. The Student Affairs Office offers a wide range of services, including:

- Personal counseling
- Health and wellness offerings
- Tutoring requests
- Academic Appeals and Changes

INTERNATIONAL STUDENT ADVISING

Our International Student Affairs office can counsel students in regards to Student Visas, I-20's, F-1 extensions, transfers, OPT work permits, and other student visa related topics. Culture shock and adjustment counseling is also available for those students having difficulties adjusting to a new environment.

HOUSING

OFF-CAMPUS HOUSING

MI is dedicated to assisting students who are seeking housing that is safe, comfortable, convenient and affordable. MI's housing coordinator maintains regularly updated listings of apartments within walking distance to the main campus as well as additional listings of apartments within the two-mile radius of the MI shuttle service. Outside of the two-mile radius, the number of apartment listings expand into the hundreds. The Housing office offers a wide range of services, including:

- Apartment Vacancy Listing Services
- Roommate Referral Service and Housing Meetings
- Student Housing Guide
- Shuttle Service / Transportation

Monthly rents range from $400 to $2,100 depending on size, location, amenities, and whether or not you are sharing the cost of expenses. For more questions on housing options, please contact our housing coordinator at housing@mi.edu or 323.860.1108.

MI RESIDENCE HALL

MI is proud to announce the addition of two off-campus residence halls, which will provide a safe environment and encourage learning and personal growth in an inclusive community. The Housing office continually strives to improve services to meet the needs of our students and to reflect the high standards of Musicians Institute. Each Residence Hall is listed below:

MCCADDEN RESIDENCE HALL

1527 North McCadden Place, Los Angeles, CA 90028
Featuring:

- High-Speed WiFi
- Kitchen includes a full size refrigerator, microwave, and induction cooking surface
- Full Bathroom
- Closet Space
- Coin-operated Laundry Facilities
- On-site Resident Advisor

MARK TWAIN RESIDENCE HALL

1622 North Wilcox Ave., Los Angeles, CA 90028
Featuring:

- High-Speed WiFi
- Shared Kitchen & Commons Area
- Microwave & Mini Fridge supplied in each room.
- Full Bathroom
- Closet Space
- Coin-operated Laundry Facilities
- On-site Resident Advisor

ADDITIONAL INFORMATION

- Applications are available from the Housing Coordinator, Rossana Brassea.
- You can choose your own roommate or one can be chosen for you.
- Roommate information questionnaires are available from the Housing Coordinator
- Students can live in the dorm for the length of their program or 1 year, whichever is shorter.

ARTIST & INDUSTRY SUPPORT CENTER

- Residence Hall rooms are available on a first come, first serve basis. See the Housing Coordinator for more details

Double occupancy: $2,700 per quarter
Single occupancy: $5,400 per quarter
Refundable security deposit: $500.00

Note: MI Residence Halls are considered extensions of the MI Campus and, as such, residents are responsible for abiding by these Policies and Procedures, by the Residence Hall Rules and Regulations as well as all MI Facilities Regulations and the Student Conduct Code described in the Musicians Institute Student Handbook.

ADDITIONAL SERVICES

LOCKERS

Lockers are available on Campus, and students can sign up in the AISC. All lockers must be shared between two students, come with the person you'll be sharing a lock with and the lock that you will be using.

TRANSPORTATION ASSISTANCE

We can help you arrange transportation from LAX Airport to Hollywood. Metro passes (discount TAP card applications) are available too.

STUDENT WORKERS

Interested in working on campus? Fill out an application to get the started in Weeks 1-4 of each quarter.

Note: Employment is not guaranteed.

DISCOUNTED ENTERTAINMENT TICKETS

Discounted tickets to Universal Studios Hollywood, Six Flags, Magic Moutain & Six Flags Hurricane Harbor, AMC Movie Theatres, The Taxi Rally, ASCAP "I Create Music Expo", NAMM, GrammyU, and more!

ACADEMIC POLICIES AND DEFINITIONS

ACADEMIC CALENDAR

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

ACADEMIC HONESTY/INTEGRITY

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

ACADEMIC PROBATION

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

APPEALS/REQUEST FOR ACADEMIC REVIEW

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

ATTENDANCE REQUIREMENTS

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

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

ATTENDANCE POLICY

Attendance in most courses is required and is reflected as a portion of your overall grade. With specific exceptions, attendance is recorded in this manner:

Present (P):	In class 0 – 4:59 minutes late
Tardy (T):	arriving 5 – 14:59 minutes late
Absent (A):	arriving more than 15 minutes late, or not in attendance

- Three(3) Tardy(T) records = One (1) Absent(A) grade
- Missing more than 50% of a class is considered Absent(A) regardless of above attendance status.

NOTE: Some classes have different attendance processes. Please refer to course syllabi and/or your instructor for specific rules for each class.

EXCUSED ABSENCES

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

- Jury or military duty
- Emergency circumstances (medical, family or other)

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

AUDITING

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

CANCELLATION OF ENROLLMENT

DEGREE AND CERTIFICATE PROGRAMS

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

Written notice of cancellation should be sent to:
Musicians Institute, Registrar's Office
6752 Hollywood Boulevard
Hollywood, CA 90028

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

NON-CERTIFICATE PROGRAMS / MI SELECT & MI SELECT EXPRESS

An applicant may cancel his or her enrollment in writing any time before the end of business on first day of instruction, or the seventh day after enrollment (whichever is later). Written notice of cancellation should be sent to the Registrar's Office (see address above).

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

CLASS STANDING

Class standing is determined by the number of credits completed toward graduation. Class standing is calculated as follows:

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

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

MAJOR AREA/REQUIRED COURSES

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

COURSE REPETITION

A student receiving an overall course grade below C- (70) in a required course will be required to re-enroll in and pass the course in order to complete their degree requirement. Such re-enrollment may require student to attain approval, adhere to guidelines set forth in an academic plan, and/or enroll in a remedial course in advance of re-enrolling in the course. Full tuition will be charged and normal grading standards will apply. Students may not enroll in the same required course more than three times. Financial Aid may not apply toward courses repeated more than twice. A student who has passed a course and earned credit may not re-take the same course for additional credit unless the catalog course description states "may be repeated for credit."

CREDIT-HOUR/CREDIT-UNIT

A credit-hour/credit-unit measures the quarterly academic weight given to a particular course (e.g. Inside Studio Drumming = 1 credit-unit). A quarter credit-hour represents either of the following:

- One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10 weeks, or the equivalent amount of work over a different time;
- At least an equivalent amount of work as required above for other academic activities as established by Musicians Institute.

ELECTIVES

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

ENROLLMENT STATUS

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

- Full-time 12 or more units
- Three-quarter-time 9 - 11.5
- Half-time 6 - 8.5
- Less-than-half-time 5.5 or less

CHANGES IN ENROLLMENT STATUS

Musicians Institute programs are designed to provide students the best possible educational experience in as expedited a time frame as is appropriate. As such, it is generally not advisable for students to enroll in courses in excess of the optimal course load of 15 units per quarter. Regardless of the foregoing, in certain cases, it may be necessary for students to enroll in course loads in excess of this optimal course load. In these rare cases, students may be required to meet with and request approval from academic advisors prior to adding extra courses in order to best ensure student success.

Note: Such requests may be denied in cases in which student success, based on course load or courses requested, is deemed unlikely.

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

- Bachelor Degree students are expected to maintain full-time status, insofar as is possible, until they have completed 90 credit-units, including transfer credits and General Education credits. Bachelor students in good academic standing after completing 90 credit-units may be considered for three-quarter or half-time status.
- Less-than-half-time status is only available to students requiring less-than six units to complete a program.

STUDENT ACCESS TO FACILITIES

- Students with full- and three-quarter-time status have full access to MI facilities.
- Students with half-time and less-than-half-time status have access to facilities only during those hours when their scheduled classes are in session.
- Students must be at least three-quarter-time to get access to MI Vocal and Drum Labs.
- Vocal and Drum Labs are not available to students from other programs.
- Audio Engineering and IAP studios are not available to students from other programs.
- Guitar Craft Facilities are not available to students from other programs. Guitar Craft Students may only access the facilities during regularly scheduled classes, and 8:00 am - 2:00 pm on Saturdays.
- DJ Program Practice rooms are not available to students from other programs.

RESIDENCY/TRANSFER OF CREDIT REQUIREMENT

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

GRADUATION REQUIREMENTS

BACHELOR OF MUSIC DEGREE GENERAL EDUCATION REQUIREMENTS

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

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

Bass, Guitar, Keyboard Technology, Drums, Vocals

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

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

Bass, Drum, Guitar, Keyboard, Vocal
(Minor in Entertainment Industry Studies or Minor in Audio Production)

- Complete 205 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, 25 Minor Area disciplines, and 45 General Education credits.
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

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

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

BACHELOR OF MUSIC IN SONGWRITING AND PRODUCTION

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

MASTER OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES

Bass, Guitar, Keyboard Technology, Drum, Vocal

- General Education credits.
- Maintain minimum 3.0 GPA.
- Pay all tuition and fees.

ASSOCIATE DEGREES

Associate of Arts Degrees in Bass, Drum, Guitar, Keyboard Technology, and Vocal; or Associate of Science Degree in Music Business

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

ASSOCIATE OF ARTS DEGREE IN PERFORMANCE // COMBINED EMPHASIS

- Complete 90 required credit-units, including:
  - 60 Performance emphasis credit-units (Bass, Guitar, Keyboard Technology, Drum or Vocal).
  - 30 Entertainment Industry emphasis credit-units (Audio Engineering; Guitar Craft; Independent Artist Development; or Music Business).
- Maintain minimum 2.0 GPA.
- Pay all tuition and fees.

CERTIFICATE IN ENTERTAINMENT INDUSTRY PROGRAMS

Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Program, Music Business

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

CERTIFICATE IN PERFORMANCE

Bass, Drum, Guitar, Keyboard Technology, Vocal

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

COMMENCEMENT

College commencement ceremonies take place at the end of each quarter. Students must petition to graduate through the Office of the Registrar in order to ascertain whether they are eligible for graduation/commencement.

Participation in commencement ceremonies is encouraged but not required. Students wishing to take part in commencement ceremonies must have completed all of the requirements of their degree or certificate in advance of the date of graduation. Students taking part in commencement ceremonies must pay a fee covering cap and gown rental, ticket prices and administrative costs. Graduating participants are required to wear a cap and gown of a style/color designated by Musicians Institute. Musicians Institute's Office of Student Affairs will facilitate the rental of a cap and gown for graduating students. Graduating students will be awarded a limited amount of tickets at no charge. Students may request and purchase extra tickets (if available) through the Office of Student Affairs.

CHANGING PROGRAMS

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

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

Note: No student may enter a third program without having graduated from or satisfactorily completed one of the first two. If either of the two incomplete programs is the non-credit MI Select Program, then the student must have passed two-thirds of the credits taken while in MI Select Programs with a Cumulative GPA of 2.0 or better in order to begin a third program. Transfer of credits from one program to another will be determined on a case-by-case basis during registration.

DROPPING OR ADDING COURSES

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

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

- Tuition and Refunds
  - Credits added to the schedule will be charged at the applicable tuition rate.
  - Payment is due immediately upon adding credits.
  - Full tuition will be refunded for credits dropped during the drop-add period. 50% of tuition will be refunded for classes dropped during Week 3.
  - No tuition will be refunded for classes dropped from the fourth week on.

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

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

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

HOLIDAYS, CALENDAR AND SCHOOL CLOSURES

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

LEAVES OF ABSENCE (LOA)

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

The maximum length of an end-of-quarter LOA is 180 calendar days. LOA are only granted to students who complete the entire quarter including final exams and are maintaining satisfactory academic progress before beginning the LOA. Students may take only one LOA during the length of a program. Students on LOA are not qualified to receive Financial Aid during the Leave. Any student who has received a Federal Stafford Loan and takes a six-month LOA will enter the grace period and/or begin repayment on their loan because the six-month leave exceeds the Federal government's 180-day maximum for an approved LOA per 12-month period. Since MI Select is not an academic program, MI Select students are not eligible for an LOA.

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

MAXIMUM ALLOWABLE UNITS

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

- Bachelor of Music: 270 units
- Associate of Arts: 135 units
- Certificate in Performance: 90 units
- 30-unit 2qtr Certificate Programs: 45 units
- 45-unit 3qtr Certificate Programs: 67.5 units

MINIMUM UNIT COMPLETION REQUIREMENTS

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

BACHELOR OF MUSIC AND ASSOCIATE DEGREES

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

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

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

CERTIFICATE IN PERFORMANCE

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

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

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

*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

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

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

30-UNIT (TWO-QUARTER) CERTIFICATE PROGRAMS

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

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

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

*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

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

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

45-UNIT (THREE-QUARTER) CERTIFICATE PROGRAMS

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

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

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

*Students wishing to enroll in fewer than 12 units per quarter must request approval through the Office of Student Affairs.

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

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

REGISTRATION

All students are required to register for classes prior to every quarter of enrollment. All registration procedures are coordinated through the Registrar's Office. The following rules apply to all students, whether new or returning:

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

NEW STUDENTS

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

CONTINUING STUDENTS

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

STUDENT RECORDS

Student records are updated and maintained in digital format throughout a student's tenure at Musicians Institute. Musicians Institute retains student transcript information including degree, certificate, diploma, courses, units, grades, and dates of enrollment/graduation indefinitely. Other student record items such as address, phone numbers, email information are retained for a period of five years at minimum. Thereafter, they may be stored digitally or at an off-site location.

Students may request copies of their academic transcript by submitting a request to:
Musicians Institute, Registrar's Office
6752 Hollywood Boulevard
Hollywood, CA 90028

The request must include the student's full name (maiden name if applicable), Social Security Number, program, date of attendance, and a transcript fee of $45.00 USD per transcript payable to Musicians Institute (check or money order only). See Students' Right to Know for information regarding privacy of student records.

GRADING

GRADE POINT

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

GRADE POINT AVERAGE (GPA)

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

GRADING STANDARDS AND REPORTING

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

GRADING POLICIES

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

GRADE	SCORE	GPA
A+	98-100	4.00
A	93-97	4.00
A-	90-92	3.70
B+	87-89	3.30
B	83-86	3.00
B-	80-82	2.70
C+	77-79	2.30
C	73-76	2.00
C-	70-72	1.70
C- IS THE LOWEST PASSING GRADE		
D+	67-69	1.30
D	63-66	1.00
D-	60-62	0.70
F	0-59	0.00

P	Pass	
I	Incomplete	No Credit
W	Withdrawal	No Record
NC	No Credit	NC
NR	No Record	NR

INCOMPLETE (I)

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

NO CREDIT (NC)

See Pass/No Credit.

NO RECORD (NR)

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

PASS (P), NO CREDIT (NC)

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

SATISFACTORY ACADEMIC PROGRESS (SAP)

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

- Grade point average (GPA).
- Minimum unit completion requirements.
- Maximum allowable units.

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

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

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

Students on non-SAP Warning or Probation status who wish to switch to a new program may be required to submit a request for such to a panel for review. If approved, the student will begin the new program in non-SAP Warning status and will be required to adhere to an academic plan.

WITHDRAWAL FROM A COURSE (W)

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

TESTING

ADVANCED PLACEMENT

See Testing Out

CHALLENGING COURSES

See Testing Out

RESCHEDULED TESTING

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

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

TESTING OUT

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

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

STUDENT CONDUCT

STUDENT CONDUCT CODE

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

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

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

VIOLATIONS OF POLICY

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

1. Intimidation, Threats, Disorderly, Lewd or Violent Acts include but are not limited to:
   - Intimidating, threatening, or hostile behavior.
   - Stalking, whether carried out physically, by telephone, mail, electronic mail, via online social networks, or any other means.
   - Physical abuse of people or property.
   - Lewd and/or lascivious behavior.
   - Disorderly acts.
   - Arson.
   - Vandalism.
   - Sabotage.
   - Carrying weapons of any kind.
   - Any other act Musicians Institute deems inappropriate.

2. Alcohol and Illegal Substances
   Musicians Institute, in compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, prohibits the use, possession, sale or distribution of alcohol, narcotics, dangerous or illegal drugs, or other controlled substances as defined by California statutes on school property. Students may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from the Student Affairs Office. The Student Affairs Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:
   - Use, possession, sale, distribution, and/ or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by MI and government regulations.
   - Public intoxication anywhere on MI's premises or at functions sponsored by or participated in by MI.
   - Illegal substances: Use, possession, sale, distribution, and/ or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

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

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

3. Unauthorized Video Recording/Sharing Video recording of any class, lesson, performance or other event on MI premises without the explicit permission of instructor(s) or any other individual whose visual representation is captured by the recording is prohibited. Sharing of any audio/video recordings of any class, lesson, performance, or other event on MI premises (including Internet posting, file sharing, network uploading) without the express prior consent of Musicians Institute Management is prohibited.

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

5. Computer Violations Theft or other abuse of personal or MI computers is prohibited, including but not limited to:
   - Modifying system or network facilities, or attempting to crash systems or networks.
   - Using personal software on college computers.
   - Using network resources which inhibit or interfere with the use of the network by other students.
   - Using, duplicating, or transmitting copyrighted material without first obtaining the owner's permission, in any way that may reasonably be expected to constitute an infringement, or that exceeds the scope of a license, or violate other contracts.
   - Tampering with software protections or restrictions placed on computer applications or files.
   - Using college information technology resources for personal for-profit purposes.
   - Sending messages that are malicious or that a reasonable person would find to be harassing.
   - Sending personal messages from the college network that are threatening in nature.
   - Subverting restrictions associated with computer accounts.
   - Using information technology resources to obtain unauthorized access to records, data, and other forms of information owned, used, possessed by, or pertaining to the college or individuals.
   - Accessing another person's computer account without permission.
   - Intentionally introducing computer viruses, worms, Trojan Horses, or other rogue programs into information technology resources that belong to, are licensed to, or are leased by the college or others.
   - Physically damaging information technology resources.
   - Using, or encouraging others to use, information technology resources in any manner that would violate this or other college policies or any applicable State or Federal law.

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

6. Harassment Disturbing, tormenting, bothering, annoying of others including, but not limited to slurs, jokes, statements, emails, gestures, pictures or cartoons based on such factors as race, color, religion, national origin, ancestry, age, physical disability, medical condition, marital status, sexual orientation, family care leave status, or veteran status, as well as harassment based on gender, pregnancy, childbirth or related medical conditions is prohibited.

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

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

8. Unauthorized Entry/Use of Keys/Identification Badges
   Unauthorized or improper possession or duplication of keys to MI premises, and unauthorized or improper entry to or use of MI facilities is prohibited.

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

10. Property Damage, Vandalism, and Theft
    - The following are all prohibited by MI:
      - Destruction, damage, misuse and/or defacing of personal or public property.
      - Attempted or actual removal of property without prior permission.

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

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

12. Failure to Provide Identification

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

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

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

15. Violation of Copyright Infringement Policy or the Academic Use and Acknowledgment Statement
Violation of the Musicians Institute Copyright Infringement Policy set forth in the Musicians Institute school catalog or the Academic Use and Acknowledgment Statement.

17. Other Violations
Violation of any other published Musicians Institute policies, rules, or regulations, including those implemented during the academic year

REPORTING PROHIBITED CONDUCT

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

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

All threats of violence are considered serious matters and will be thoroughly investigated. To the greatest extent possible, confidentiality will be maintained. Musicians Institute may, at its discretion, file criminal charges against a violating student or assist another person in filing charges.

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

STUDENT DISCIPLINE PROCEDURES

The procedures outlined in this section, based on common rules of fairness and due process, represent the steps employed to reach a resolution in cases of alleged misconduct. Questions concerning these procedures may be addressed to the Office of Student Affairs.

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

Complaints regarding sexual harassment or sexual misconduct may be made to any of the individuals listed below. Handling of all such complaints will be monitored by the Title IX Coordinator for compliance with standards and appropriate measures.

Title IX Coordinator - Michael Hong
(titleix@campushollywood.com) (323) 860-1122
Security Manager – Mike Hinksmon
(mikeh@mi.edu) (323) 860-1107
Public Safety: (323) 860-1127

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

C. Investigation and Notice to Student
Upon receiving the complaint of the alleged violation(s), the Musicians Institute Designee (School Designee), may consider information acquired from a complainant and may augment that information through further investigation in order to determine if there is a reasonable suspicion to believe that a violation may have occurred. If the School Designee determines that there is a reasonable suspicion to believe that a violation may have occurred, the School Designee will give notice to the student of the following:
1. The nature of the conduct in question, including a brief statement of the factual basis of the charges; the time, date, and place it is alleged to have occurred; and Musicians Institute rules and/or regulations allegedly violated.
2. The nature of the student conduct procedures (to be accomplished by providing the student access to the Musicians Institute Student Conduct Code).
3. That the student has seven days from the date notice was given to contact the School Designee for the purpose of scheduling an initial meeting. Meetings are to be scheduled within 10 days of the student contacting the School Designee. This schedule may be amended as a result of school breaks, closures, and holidays.
4. That if the student does not contact the School Designee within the seven-day period, or fails to keep any scheduled appointment, the student will be placed on Hold and the student will be notified that this action has been taken. The placement of a Hold may result in suspension of access to school functions or facilities, prevention of the student from registering and from obtaining transcripts, verifications, certificates, or degrees from Musicians Institute. The Hold will be removed only when the student either attends a scheduled meeting with the School Designee, or requests in writing that the case be referred to the Student Conduct Committee for a hearing.
5. That no degree may be conferred on a student until any pending disciplinary charges against a student are fully resolved.

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

D. Meeting(s) with the School Designee Assigned to the Case - At the initial meeting with the student, the School Designee assigned to the case will:
1. Ensure that the student has been provided information on how to access the Musicians Institute Student Conduct Code.
2. Discuss confidentiality; inform the student that the content of this and all subsequent communication with the School Designee regarding information not relevant to the case will, insofar as allowed by law, be treated confidentially, unless such confidentiality is waived by the student; and that information relevant to the case may be divulged to those who have a legitimate educational interest, including but not limited to the Student Conduct Committee.
3. Provide the student with an opportunity to inspect all documents relevant to the case which are in the possession of the school at the time of the meeting, at the student's request.
4. Describe to the student as completely as possible the nature of the conduct in question, and the MI rules and/or regulation(s) allegedly violated, hear the student's defense to such charges, and counsel the student as appropriate.
5. Provide the student with copies of the documents relevant to the case, at the student's request. Should the case be referred to the Student Conduct Committee, the School Designee will provide the student with copies of all documents at the time the case is referred. Relevant documents received thereafter will be shared with the student.
6. Although meeting with the School Designee provides the student with an opportunity to resolve the case without a hearing before the Student Conduct Committee, the student may opt to forgo a meeting with the School Designee by requesting, in writing, that the case be forwarded to the Student Conduct Committee for a hearing as defined below.

E. Disposition by the School Designee - After conducting any further necessary investigation, the School Designee assigned to the case may take one of several actions listed below. Regardless of the action taken, the School Designee will confirm his or her disposition of the case in a notice to the student within seven days of the action. Additionally, the results of any disciplinary action or Agreement of Resolution by Musicians Institute regarding an allegation of sexual harassment, sexual assault, sexual misconduct, or other sex offenses will be disclosed to the alleged victim by the School Designee. The scope of information to be provided under this provision will be:
- The school's final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense; and
- Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

1. Imposing Sanctions - If the student does admit responsibility, and if the School Designee concludes that there is sufficient information to sustain a finding of responsibility, the School Designee may impose or defer one or more of the sanctions listed herein.
2. Referral to the Student Conduct Committee - If the student does not admit responsibility, and if the School Designee concludes that an Agreement of Resolution (see below) is not appropriate, and that there is sufficient information to sustain a finding that it is more likely than not that the student has violated the Musicians Institute Student Conduct Code, the School Designee will refer the case to the Student Conduct Committee for a hearing.
3. At any time until the Student Conduct Committee Recorder makes report of the hearing decision, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. This disposition is binding and terminates all Student Conduct Committee proceedings.
4. Insufficient Evidence - If the School Designee concludes that there is insufficient information to find the student responsible, the case will not be referred to the Student Conduct Committee for a hearing.
5. Agreement of Resolution - When the School Designee and the student agree that the above dispositions are not appropriate, an Agreement of Resolution may be used to conclude the matter. This Resolution, while not considered to be a finding of responsibility, is binding. If the student fails to abide by the terms of the Agreement of Resolution, that failure may be regarded as

actionable misconduct and may subject the student to disciplinary action by the school.

6. An Agreement of Resolution includes but is not limited to such terms as:
   - Agreement by the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case;
   - Agreement by the student to participate in specified educational programs, counseling, and/or reconciliation processes such as mediation.

   The Agreement of Resolution will be retained in the case file in the Office of Registrar Records for seven years from the date of the Agreement. During that time, should the school have a reasonable basis to believe that the student has engaged in misconduct related in nature to the conduct which occasioned the Agreement, both cases may be the subject of Musicians Institute disciplinary action.

F. Sanctions

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

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

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

Sanctions include but are not limited to:

- Exclusion from Musicians Institute Campus, Facilities or Official Functions
- Exclusion of a student as part of a disciplinary action from specified areas of the campus or Musicians Institute-owned, -operated or -leased facilities, or other facilities located on Musicians Institute or affiliated property, or from official Musicians Institute functions when there is reasonable cause for Musicians Institute to believe that the student's presence there will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Loss of Privileges and Exclusion from Activities - Exclusion from participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any conditions in the notice of loss of privileges and exclusion from activities or violation of Musicians Institute policies or regulations during the period of the sanction may be cause for further disciplinary action.
- Restitution - A requirement for restitution in the form of reimbursement may be imposed for expenses incurred by Musicians Institute or other parties resulting from a violation of the Musicians Institute Student Conduct Code. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who alone, or through group or concerted activities, participates in causing the damages or costs. Musicians Institute shall not be responsible for collecting restitution assessed to or incurred by any parties other than Musicians Institute.
- Warning/Censure - Notice or reprimand to the student that a violation of specified Musicians Institute policies or regulations has occurred and that continued or repeated violations of specified Musicians Institute policies or regulations may be cause for further disciplinary action, normally in the form of Disciplinary Probation, and/or Loss of Privileges and Exclusion from Activities, Suspension, or Dismissal.
- Disciplinary Probation - A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to Musicians Institute standards of conduct. Conditions restricting the student's privileges or eligibility for activities may be imposed. Misconduct during the probationary period or violation of any conditions of the probation may result in further disciplinary action.
- Hold on Musicians Institute Records - A hold may be placed on the student's Musicians Institute records for either a stated period or until the student satisfies any conditions imposed as part of another sanction. The placement of a Hold on the student's Musicians Institute records may, for example, prevent the student from registering and from obtaining transcripts, verifications, or a degree from Musicians Institute.
- Suspension - Suspension is the termination of student status for a specified academic term or terms, to take effect at such time the School Designee or Musicians Institute decides.
  - After the period of Suspension, the student will be reinstated if:
    - » The student has complied with all conditions imposed as part of the Suspension;
    - » The student is academically eligible;
    - » The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, payment of restitution where payment is a requirement of reinstatement; and
    - » The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
  - Suspension may include a prohibition against entering specified areas of the campus. Violation of the conditions of Suspension or of Musicians Institute policies or regulations during the period of Suspension may be cause for further disciplinary action.
- Dismissal - Dismissal is the termination of student status for an indefinite period and may include an exclusion from specified areas of the campus. Readmission to the Musicians Institute campus, facilities, or properties after Dismissal may be granted only under exceptional circumstances and requires the specific prior approval of Musicians Institute.
- Revocation of Awarding of Degree - Should it be found that a degree, certificate, or award was obtained by fraud, such degree, certificate, or award is subject to revocation. Such revocation is subject to review on appeal by Musicians Institute.

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

H. Appeal of the Sanction

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

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

I. The Student Conduct Committee

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

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

1. Referral of Cases to the Student Conduct Committee - A hearing will be provided for all cases referred to the Student Conduct Committee under the Musicians Institute Student Conduct Code.
2. Composition - The Student Conduct Committee will consist of three individuals possibly including, but not limited to, a member of faculty, a member of Musicians Institute management, a member of Musicians Institute staff, and a member of Musicians Institute Directorship. One member of the Committee will act as Hearing Recorder.
3. Scheduling of Hearing - It is the intention of the Musicians Institute Student Conduct Code that hearing will be set as soon as reasonably possible after referral to the Student Conduct Committee. Events such as holidays, school closures, of forces of nature may require an extended timeline.
4. Hearing Procedures and Standards - Hearings will be held in accordance with generally accepted standards of procedural due process. If a student absents himself or herself from the disciplinary process, or has withdrawn from Musicians Institute while subject to pending disciplinary action, the case may proceed to disposition without the student's participation. Attendance at such hearings will be at the discretion of Musicians Institute.
5. Continuing Resolution between the Student and Musicians Institute - Until the Student Conduct Committee publishes its decision to Musicians Institute Senior Management and the student; the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all proceedings.
6. Reports of Student Conduct Council Hearing Decision to Musicians Institute Senior Management and Student - Within 15 days after the conclusion of a hearing, the Student Conduct Committee Recorder will submit a notice of the

Committee decision to Musicians Institute Senior Management and the student. This notice will include:

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

J. Appeal by Student

1. When a student has appealed in writing a decision or sanction by Musicians Institute, the final decision regarding the outcome will be made by Senior Management, which will review the evidence and findings and may engage in further research to ensure that the process above has been carried out fairly and in accordance with due process. Within 20 days of the submission of appeal, Senior Management will notify the student as to the decision on the appeal. The decision of Senior Management will be final and complete.
2. When reviewing a student's appeal of a sanction of Suspension or Dismissal, decision may be based upon:
   a. Any written appeal submitted by the student regarding the sanction; and
   b. Information from the Office of Registrar Records regarding sanctions imposed in similar cases and any previous cases of misconduct by the student on file.
3. The written decision will be delivered to:
   a. The student and his or her representative, if any;
   b. The Musicians Institute Office of Registrar; and
   c. Other Musicians Institute departments/ employees as necessary to carry out sanctions.

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

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

K. Interim Suspension

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

- Interim Suspension may include exclusion from the Musicians Institute campus, facilities, classes, or from other specified activities. A student will be restricted to the extent necessary when there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Upon imposition of the Interim Suspension, the School Designee will notify the student under the Interim Suspension of the charges against him or her, the length and conditions of the Interim Suspension and the opportunity for a hearing.
- Appeals concerning the contention that the Interim Suspension is unnecessary or that its conditions should be modified shall be made in writing to the School Designee and decisions thereon shall be based on information contained therein and upon whether there is reasonable cause to believe that the student's participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
- Disciplinary proceedings involving students on Interim Suspension will follow normal procedures provided in the Musicians Institute Student Conduct Code.

L. Privacy and Records Retention

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

The Office of Registrar retains student discipline records for seven years from the date of the notice of final disposition. When there have been repeated violations of the Musicians Institute Student Conduct Code, all student discipline records pertaining to an individual student will be retained for seven years from the date of the final disposition in the most recent case. In those cases where the final disposition is Dismissal, the student's discipline records will be retained indefinitely.

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

M. Amendment and Modification

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

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

STUDENT RIGHTS

Musicians Institute is licensed to operate in the State of California through the Bureau for Private Postsecondary Education. If you have any complaints, questions, or problems, you are encouraged but not required to try to resolve them directly with the school. At any time, you may write or call:

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

NON-DISCRIMINATION POLICY

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

Title IX Coordinator: Michael Hong
Musicians Institute College of Contemporary Music
6752 Hollywood Boulevard
Hollywood, CA 90028
(titleix@campushollywood.com) (323) 860-1122

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

Security Manager: Mike Hinksmon
(mikeh@mi.edu) (323) 860-1107
Title IX Coordinator: Michael Hong
(titleix@campushollywood.com) (323) 860-1122
Director of Student Services: Kelly Chong
(studentaffairs@mi.edu) (323) 860-1177
Public Safety (323) 860-1127

LIABILITY DISCLAIMER

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

STUDENTS' RIGHT TO KNOW

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

SAFETY ON CAMPUS

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

GRADUATION RATE INFORMATION

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

DRUG-FREE SCHOOLS AND COMMUNITY ACT

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

FINANCIAL AID INFORMATION

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

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

This Act entitles students to specific privacy rights with respect to their academic records and student directory information. Student directory information is considered to be name, address, telephone number, and certain school-related information. At Musicians Institute, student records and information may only be provided to the student or specific parties authorized in writing by the student, a Musicians Institute employee, representatives of Federal or State agencies, accrediting organizations, auditors, or other officials authorized under the Act. FERPA information is provided to students during the enrollment process. Currently enrolled students may obtain FERPA information upon request from the Registrar's Office. For additional information please refer to the MI Student Handbook maintained on the Student Affairs section of the student portal.

NOTIFICATION OF STUDENT RIGHTS UNDER FERPA FOR MUSICIANS INSTITUTE

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

1. The right to inspect and review the student's education records within 45 days of the day that Musicians Institute receives a request for access. A student should submit to the Registrar, or Director of the Registrar and Scheduling, a written request that identifies the record(s) that the student wishes to inspect. The designated official will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. A student who wishes to ask Musicians Institute to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Musicians Institute decides not to amend the record as requested, the student will be notified in writing of the decision as well as the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to request, in writing, that Musician's Institute not disclose personally identifiable records, except to the extent that FERPA authorizes disclosure to school officials with legitimate educational interests. A school official is: a person employed by Musicians Institute in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom Musicians Institute has contracted as its agent to provide a service instead of using Musicians Institute employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a Disciplinary or Grievance Committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the school.
4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Musicians Institute to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

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

WITHDRAWAL, TERMINATION & REINSTATEMENT

WITHDRAWAL FROM A PROGRAM

A student who has completed less than 60% of his/her quarterly enrollment has the right to withdraw from a program and receive a pro-rated refund (based on a weekly attendance calculation & less any registration fees, non-refundable fees and/or charges for unreturned equipment, materials, or textbooks) by providing written notice to Student Affairs by close of business on Friday of Week 6. NOTE: Attendance in any class meeting/session (and/or swipe-in attendance) within a week (Monday-Sunday) is considered as attendance for that week.

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

SAMPLE OF REFUND CALCULATION:

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

Tuition cost	$7,995.00
STRF fee ($.00 per $1,000 tuition)(Non Refundable)	$0.00
Application fee	$100.00
Materials fee	$75.00
Per quarter technology fee	$45.00
Course facility fee	$378.00
Total tuition cost	$8,597.00
Tuition retained by College 3 weeks completed)	$2,399.00
Application fee retained by College	$100.00
Material fee retained by College	$75.00
Technology fee retained by College	$45.00
Facility fee retained by College	$113.00
Total amount retained by College	$2,728.00
Refund issued to student	$5,880.00

Musicians Institute discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials.

TERMINATION FROM A PROGRAM

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

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

For information on returning to Musicians Institute after termination, please see Reinstatement to Musicians Institute.

REINSTATEMENT TO MUSICIANS INSTITUTE

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

Students who have been terminated from a program for SAP are not eligible to continue in said program. Students in such situations may reapply as a new student for admission to said programs after a minimum two-year hiatus.
Students who have been inactive for two or more years may be required to complete a placement exam prior to re-enrolling. A performance evaluation may result in advanced placement depending on the performance level of the individual student. Program requirements are revised periodically in response to changes in industry standards and in an effort to provide the best education possible. As such, prior to re-enrolling, returning students must meet with Academic Advising for a degree audit evaluation. The Academic Advising team will assess which courses completed previously are relevant to the current program as well as which requirements remain in order for the student to graduate.

COPYRIGHT INFRINGEMENT POLICY

INTRODUCTION

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

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

- Institutions make an annual disclosure that informs students that the illegal distribution of copyrighted materials may subject them to criminal and civil penalties, and describes the steps that institutions will take to detect and punish illegal distribution of copyrighted materials.
- Institutions publicize alternatives to illegal file sharing.

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

PLANS TO "EFFECTIVELY COMBAT" THE UNAUTHORIZED DISTRIBUTION OF COPYRIGHTED MATERIAL

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

POLICIES

SANCTIONS

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

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

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

ADMINISTRATION

OWNERSHIP & ADMINISTRATION

Owner – Hisatake Shibuya
Chief Executive Officer/President – Todd Berhorst
Chief Financial Officer – Kengo Kido
Chief Academic Officer – Dr. Rachel Yoon

GOVERNING BOARD

Board Chairmen – Evan Skoop
Board Member – Bruce Kulick
Board Member – Toshihiko Fujimori
Board Member – Masanori Yamada

ADMISSIONS

Senior Director of Admissions – Jose Hernandez
Assistant Director of Admissions – Vin Chhabra
Assistant Director of Admissions – Paul Weinstein
Director of Outreach – Steve Lunn
Manager of Alternative Programs – Reginald Gregorio
Sr. Admissions Advisor - Lorena Alvarez
Sr. Admissions Advisor – Brenda Budhram
Sr. Admissions Advisor – Michael Coleman
Sr. Admissions Advisor – Jay Goodger
Sr. Admissions Advisor – Rose Mikayelyan
Sr. Admissions Advisor – Valerie Smith
Sr. Admissions Advisor – Gary Younger
Admissions Advisor – Jackie Segura
Admissions Coordinator – Bertha Chavez
Admissions Coordinator – Ariadna Urban

FINANCIAL AID

Director of Student Financial Services – Michael Hong
Assistant Director of Financial Aid/VA Coordinator – Melissa Cuesta-Booker
Financial Aid Officer – Erick Gonzalez
Financial Aid Officer – Guillermo Noboa
Financial Aid Officer – Marites Arias
Financial Aid Officer – Alejandra Quijada
Default Prevention – Ana Singh

ARTIST SUPPORT CENTER

Director of Student Services - Kelly Chong
Alumni Coordinator – Megan Doheny
Artist Services – Lena Tufenkjian
Internship Coordinator – Carolann Mota
Housing Coordinator – Rossana Brassea
Director of International Student Affairs – Dan Diaz
Director, Artist and Career Services - Mike Ramsey

REGISTRAR/ACADEMIC ADVISING

Manager of Student Records – Jim McMains
Manager of Registrar Services – Shaun Vieten
Academic Advisor – Phillip Williams
Academic Advisor - Marcia Reader
Academic Advisor - Melinda Parker

OFFICE OF ACADEMIC AFFAIRS

CAO - Chief Academic Officer, Master of Music, Bachelor of Music – Dr. Rachel Yoon
Institutional Director (GCA Nashville) – Michael Phifer
Dean of the School of Industry Studies, Program Chair: Audio Engineering – Jonathan Newkirk
Associate Dean, Performance – Ronald Dziubla
Program Chair: Bass – Maurice Verloop
Program Chair: Guitar – Dr. Stig Mathisen
Program Chair: Drums – Stewart Jean
Program Chair: Vocals – Debra Byrd
Program Chair: Independent Artist Development, and DJ Performance & Production – Lacey Harris
Program Chair: Music Business – Stacy Turner
Program Chair: Guitar Craft – Paul Roberts
Lead Scheduler – Lola Quintana
TA Scheduling Supervisor – Justin Apergis
Director, Library Services – Julie Bill
Learning Management System Administrator - Marc Prado
Director, Compliance - Danielle Martin-Sassman

OFFICE OF BUSINESS & FINANCE

Director of Accounting – Kengo Kido
Senior Accountant – Vuong Tran
Accountant – David Ruiz

STUDENT BILLING SERVICES

Student Billing Supervisor - Andrew Zaragoza
Student Billing Coordinator- Chris Ferman
Student Billing Coordinator- Robin Takizawa

INSTRUCTIONAL + INFORMATION TECHNOLOGY SERVICES

IITS Supervisor – Tim Metz
Network Administrator – Ramil Gravia
Programmer/Analyst – Pavel Grygoryants

CAMPUS SECURITY

Security Manager – Mike Hinksmon

TITLE IX

Title IX Coordinator- Michael Hong

IITS STUDIO AND CLASSROOM TECHNOLOGY OFFICE (SACTO)

Studio & Classroom Technology Manager – Krystal Schafer
Studio Technician – Kevin Estrada
Studio Technician – Matt Nollora
Studio Technician – Shaun Youth
Studio Technician – Cris Cordero
Studio Support Specialist – Arturo Castro Lopez
Studio Support Specialist – Biswarup Chattopadhyay
Studio Support Specialist – Travis Drum
Studio Support Specialist – Max Hurrell
Studio Support Specialist – Joakim Nilsson
Studio Support Specialist – Rudy Rodriguez

FACULTY BIOS

BACHELOR / MASTERS

YOON, RACHEL
CHIEF ACADEMIC OFFICER; ADMINISTRATOR
SPECIALTIES: Educator, Composer, Orchestrator, Arranger, Performer, Music Director
CREDITS: Executive Music Director of national project Stellar Whisper in Seoul, Korea. Worked with Yellowjackets and Shapes. Performances at Walt Disney Concert Hall and Hollywood Bowl.
HONORS & EDUCATION: Ph.D. in Music Composition (U.C.L.A.), Master of Music & Bachelor of Music - Music Composition (Seoul National University)

BAGG, JOSEPH
COURSES: Ear Training, Keyboard Voicings, Groove, Keyboard Reading, Keyboard Performance
SPECIALTIES: Jazz Musician, Educator, Recording Artist
CREDITS: Option 3, Bobby Hutcherson, Larry Coryell, Alphonse Mouzon, Jack Sheldon, Anthony Wilson, Madeleine Peyroux, Lea Delaria, Arthur Blythe, Marvin "Smitty" Smith
HONORS & EDUCATION: Masters Degree (Mason Gross School of the Arts, Rutgers). Appeared in Downbeat Magazine's Critics & Readers Polls

BARREIRO, ANA
COURSES: Drum Technique, Private lesson
SPECIALTIES: Brazilian Drumming
CREDITS: Performing concerts and workshops with renowned Brazilian artist Filó Machado, Jazz Festival, Jazz at LACMA, Latin Sounds at LACMA, All Saints Jazz Vespers Series,KSDS Jazz Live San Diego, Skirball Summer Concert Series, Jazz at the MERC, California Jazz Foundation's "The A List"Series. Recordings and live performances with Brazilian Singer-songwriter Thalma de Freitas; Catina Deluna and Lado B Brazilian Project; pianist virtuoso Otmaro Ruiz; bassists Isaias Elpes, Gilberto deSyllos; singer Carol Bach-y-rita; guitarists Larry Koonse, Bruce Forman, Lupa Santiago, Kat Dyson; organist Carey Frank, saxophonists Kirsten Edkins, Bob Sheppard, Katisse, trombonist virtuoso Isaac Smith."
HONORS & EDUCATION: Bachelor of Music in Drum-Set Performance – Berklee College of Music, Master of Music in Jazz Studies - University of Southern California

BILTON, CHRIS
COURSES: Private Lessons, Digital Music, Logic, Synthesis and Sampling, Open Counselling, Project Advising, Composition Lab, Project Recording, Producer Project
SPECIALTIES: Piano, Instructor, Film Scoring, Songwriting, Production, Touring, Music Business
CREDITS: Marc Jordan, Alison Krauss, Ron Sexsmith, Dan Hill, Timothy B. Schmit, Johnny Reid, Dala, Adaline, Jane Siberry, Zoe Sky Jordan, Jim Brickman, Olivia Newton-John, Adam Crossley, Degrassi: The Next Generation (MTV), Lost Girl (Showcase), Grey's Anatomy (ABC), The Adventures Of Napkin Man (CBC), The Listener (CTV), The Vampire Diaries (CW), Little Mosque On The Prairie (CBC), Dance Moms (Lifetime), Cracked (CBC)
HONORS & EDUCATION: Honors & Education: Berklee College of Music (Film Scoring)

BLUMENTHAL, ARIEL
COURSES: Scoring, Private lesson.
SPECIALTIES: Leading the creation and design of a proprietary online application, working with multiple sub-contractors. HaB143d end-users at FIC's 17 production locations worldwide.
HONORS & EDUCATION: Bachelor of Music in Music composition - Berklee College of Music

BURGOS, FRANCISCO "PANCHO"
COURSES: Scoring, Composers Ensemble, Private lesson
SPECIALTIES: Composer, Performer, Arranger, Producer and Conductor
CREDITS: 2009-2017 FEATURE FILMS: The Christmas Gift (2017, Comedy), Killing Diaz (2017, Comedy), Tournament (2017, Comedy), Love's Last Resort (2017, Comedy), Shred America (2017, Documentary), The Engagement Clause (2016, Comedy), People You Know (2016, Drama), Anonymous Killers (2016, Thriller), Pass The Light (2015, Drama), Construction (2015, Comedy), Who Is Billy Bones (2015, Documentary), Stand Alone Crazy (2015, Documentary) Death: A Love Story (2014, Horror), The Broken Legacy (2014, Drama), Wheels (2013, Drama), The A-Lister (2011, Documentary), Not Quite College (2010, Feature. Comedy)"
HONORS & EDUCATION: Bachelor of Music in Music composition - Berklee College of Music

BUZEA, CHRIS
COURSES: Ear Training, Theory, Computer Music Applications-Sibelius, Private Lessons
SPECIALTIES: Guitarist, Educator
HONORS & EDUCATION: Bachelor of Music in Performance, Contemporary Styles (Guitar) - Musicians Institute, Master of Music in Film Scoring - Shepherd University

CHO, MICHELLE
COURSES: Ear Training, Keyboard Proficiency, Bach Keyboard Reading, Counterpoint, BACH Keyboard Private Lesson, Independent Study
SPECIALTIES: Keyboardist, Educator, Arranger
CREDITS: Los Angeles Chamber Choir, California Children's Choir, Bethel Choir at YNC of Los Angeles, Shepherd University
HONORS & EDUCATION: Master of Music University of Southern California, Professional Diploma in Music at Berklee College of Music, Bachelor of Music (Seoul National University)

COLELLA, JEFFREY
COURSES: Bachelor Ensemble, Jazz Performance Class, Groove 5 & 6, Private Lessons and Independent Study
SPECIALTIES: Piano Teacher, Jazz Improviser, Recording Artist, Arranger, Composer
CREDITS: Putter Smith, Judy Wexler, Julie Kelly, David T. Walker Quartet, American Jazz Institute, Capri Records, JazzMedia Records, New York Philharmonic, Denver Symphony, Kennedy Center Orchestra
HONORS & EDUCATION: Master of Music - Jazz Studies (USC Thornton School of Music), Bachelor of Music in Piano Performance & Pedagogy (University of Colorado College of Music)

COX, JORDAN
COURSES: Composers Collaborative, Scoring, Private lesson
SPECIALTIES: Composer, Arranger, Orchestrator, Score Supervisor, Performer
CREDITS: Food Truckers - Series: Composer, Ande and Pirki - Series: Composer, The Dark Tower: Orchestrator, Despicable Me 3: Orchestrator, The Handmaids Tale: Music Department, Middle Earth: Shadow of War: Orchestrator, Animal Crackers: Orchestrator, A Series of Unfortunate Events: Orchestrator, ABC Mouse – Learning Company: Composer, Planet Z - Series: Composer, Fanny Foozle: Composer, The Unknown Soldier: Orchestrator, What Happened to Monday: Orchestrator, Girls Trip: Orchestrator, Music Department, The Death of Stalin: Music Department, Outlander: Orchestrator, Agents of S.H.I.E.L.D.: Orchestrator, TURN - Washington's Spies: Orchestrator, Mickey Mouse Shorts: Music Department, Lion Guard: Music Department, Okavango: Orchestrator, Manners of Dying: Orchestrator, The Lunch Rush: Score Supervisor
HONORS & EDUCATION: Bachelor of Music in Composition - The University of Northwestern, Bachelor of Music Education (BME) - The University of Northwestern

CZACH, EDWARD
COURSES: Keyboard technique, Keyboard Reading, Private lesson
SPECIALTIES: Performer, Composer, Arranger
CREDITS: Luther Hughes & the Cannonball-Coltrane Project
HONORS & EDUCATION: Bachelor of Music and Master of Music - Eastman School of Music

FLIGSTEN, ADAM
COURSES: Scoring, Private Lessons
SPECIALTIES: Composer for TV, Commercials, Films and Games
CREDITS: Written music for NBC, CBS, ABC, The Discovery Channel, SYFY, Comedy Central, HBO Films, Radio Shack & more
HONORS & EDUCATION: UCLA Film Scoring Program, The New School, Pitzer/ Scripps College

GONSALVES, OLUFEMI "DAWN" ALVORADA
COURSES: Bachelor Ear Training & Theory, Gospel Performance, World Beat Performance, Vocal Performance, Creativity Workshop, Blues Vocals, Gospel Choir, Songwriters Lab, Hip-Hop LPW, Contemporary R&B LPW, Latin LPW, Brazilian LPW, Private Lessons"
SPECIALTIES: Lead and Background Vocals, Arranging, Songwriting, Keyboards
CREDITS: Black Eyed Peas, Justin Timberlake, John Legend, Ledisi, Erykah Badu, India Arie, Brian McKnight, The Hollywood Film Chorale, Sergio Mendes, Bill Cunliffe, Dale Bozzio, Foreigner"
HONORS & EDUCATION: Bachelor of Music Degree in Commercial Arranging, Contemporary Writing and Production with Outstanding Musicianship Award, Berklee College of Music"

GORDON, AMY
COURSES: Theory, Arranging, Private Lessons (Composition)
SPECIALTIES: Composer, Singer-Songwriter, Educator
CREDITS: Self-Published Singer-Songwriter, CSULB Laptop Ensemble, LMU Gamelan Kembang Atangi, Music Rhapsody, The Hills Academy of Music & Art
HONORS & EDUCATION: Master of Music, California State University, Long Beach; Bachelor of Arts, Loyola Marymount University, Finalist in Song Door International Songwriting Competition

HAIM MAZAR
COURSES: Orchestration, Scoring and Private lesson
SPECIALTIES: Film Composer and Music Producer
CREDITS: Scored legendary director Chuck Russell's ("The Mask," "Eraser," "Nightmare on Elm Street 3") action thriller "I Am Wrath," starring John Travolta, Christopher Meloni, and Rebecca De Mornay; as well as the Bryan Singer-produced critically acclaimed horror hit "The Taking of Deborah Logan" for director Adam Robitel. Haim also arranged, produced and orchestrated multiple shows for Walt Disney Imagineering, including a one of a kind fireworks show which projected on all six Disney park castles around the world during a live ABC broadcast. Haim also composed the main title theme and score for the hit reality show "Chrisley Knows Best," and MTV's "Teen Mom," and a regular collaborator with composer/singer-songwriter Gabriel Mann ("Modern Family," "Rectify"), with whom he scored two animated films for Mattel – "Barbie: Spy Squad" and "Team Hot Wheels," both released by Universal Studios Home Entertainment.
HONORS & EDUCATION: Bachelor of Music in Music composition - Berklee College of Music

HUME, PETER
COURSES: Arranging, Conducting, Single String Improvisation, Reading, Jury Prep, Private Lessons
SPECIALTIES: Musical Director, Arranger, Conductor, Guitarist, Producer, Educator
Credits: Melissa Manchester. Performed on film scores for Disney, Universal, PBS, and more
HONORS & EDUCATION: Professional Music Diploma, Berklee College of Music

KELLY, DEVIN
COURSES: Masters program curriculum, applied lessons, music history, bachelor ensemble, performance classes, music education, music theory, music business.
SPECIALTIES. Jazz, Afro-Cuban, Brazilian, Film & Video Games, Pop, R&B.
CREDITS: Danny Elfman, League of Legends, Cinesamples, Amper Music,Barry Manilow, Peter Bernstein, Larry Koonse, Joe Bagg, Gary Foster, Bill Cunliffe, Bob Sheppard, Julie Kelly, Judy Wexler, Janis Mann, New York Voices.
EDUCATION: M.M. in Drumset & Contemporary Media from the Eastman School of Music

LEVIN, DANIEL
COURSES: Theory, Composition Private Lessons, Scoring, Composers Ensemble
SPECIALTIES: Composer, Orchestrator, Pianist
CREDITS: Orchestrations for Winnipeg Symphony, Santa Fe Symphony, Sarah McLachlan, Hayley Westenra, and Andrea Corr
HONORS & EDUCATION: Master and Bachelor of Music, Indiana University Jacobs School of Music; Awards from DownBeat magazine, Turner Classic Movies Young Film Composers Competition, San Francisco Song Festival

MEDEIROS, LYMAN
COURSES: Funk Performance, Prince Performance, Upright Bass Workshop, R&B LPW, American Songbook LPW, Private Lessons
SPECIALTIES: Freelance Bassist, Arranger, Producer, Educator
CREDITS: Michael Buble, Steve Tyrell, Diane Schuur, Lou, Soloff Gabriel Johnso
HONORS & EDUCATION: Bachelor of Music, Ball State University. Masters of Music, Western Michigan University. Endorsed by Dean Guitars & Lemur Music.

PARK, EVET
COURSES: Pat Metheny Ensemble, Keyboard Technique, Keyboard Reading, Keyboard Performance, Keyboard Proficiency, Billboard LPW, Modern Rock LPW, Private Lessons
SPECIALTIES: Musician, Educator
CREDITS: Evet has performed as a keyboardist at renowned venues such as the Mint and the Baked Potato in LA and has played in various live performances with prominent Korean singers at Ebell Theatre and Shrine Auditorium. She has also performed at the Edison Jazz Festivals, Denton Jazz Festivals, Pat Metheny Jazz Ensemble in Texas and at several musicals, including Bye Bye Birdie, Sweeney Todd and more. She is currently directing the church choir and the church band, as well as composing, arranging, and producing albums.
HONORS & EDUCATION: Masters of Music in Jazz Piano Performance, University of North Texas. 2015. Outstanding Musician award from Musicians Institute.

RAITT , DONOVAN
COURSES: Acoustic Guitar performance, Private lesson
SPECIALTIES: Fingerstyle Guitarist
HONORS & EDUCATION: Bachelor of Music In Studio/Jazz Guitar Performance - .Master of Music in Performance (Jazz Studies) - California State University Long Beach

FACULTY BIOS

ROSSER, KEN

COURSES: World Music History, Rock & Roll History, Performance class, Acoustic Guitar performance, Private Lessons, Guitar Reading, Bachelor Ensemble
SPECIALTIES: Guitarist, Ethnomusic performer, Acoustic Guitarist
CREDITS: Smokey Robinson, John Cage, Sussan Deyhim, Andrea Morricone, The Grand Mothers Of Invention, Glenn Branca, Bobby Bradford, PETER ERSKINE, NELS CLINE, DAVID TORN, PRINCE DIABATE, MIKE EINZIGER (INCUBUS), TODD RUNDGREN"
HONORS & EDUCATION: Bachelor of Arts in Music - California State University, Los Angeles, Master of Music in Classical Guitar Performance - California State University

ROBBINS, IAN

COURSES: Bachelor Ensemble, Rhythm Guitar, Blues Based Rock Performance, Fusion Performance, Riff Based Speed Punk Performance, K POP LPW, Private Lessons
SPECIALTIES: Musician, Educator
CREDITS: Barry Manilow, Bonnie Raitt, Bruce Eskovitz Jazz Orchestra, Wynton Marsalis, Toni Tennille, Louis Belson, Peter Erskine, Scott Henderson, Ernie Watts, Bill Watrous, Kurt Elling, Eric Marienthal, Brian Bromberg. Founder of the punk rock band Get Out.
HONORS & EDUCATION: Bachelor of Music in Studio/Jazz Guitar Performance, University of Southern California. 1997 NARAS Grammy All Star Jazz Combo, 1996-97 SCSBOA Jazz All Star Band. Outstanding Musician award from Berklee College of Music.

ROSENN, JAMIE

COURSES: Single String, Harmony, Jazz Icons Performance, Private Lessons
SPECIALTIES: Jazz Musician, Educator
CREDITS: JoE-LeSs shOe, Option 3, Sigmund Fudge, Los Angeles Jazz Collective, U.S. Jazz Ambassadors
HONORS & EDUCATION: Master and Bachelor of Music. New England Conservatory of Music, M.A. CalArts, Featured in the book "The Great Jazz Guitarists."

VILLANO, THOMAS

COURSES: Mechanics of Score Production II
SPECIALTIES: Music Editor, Music Supervisor
CREDITS: David Newman, Basil Poledouris, Tyler Bates, Craig Richey, Michael Kamen, Joel McNeely, Dave Porter
HONORS & EDUCATION: Bachelor of Arts CSUDH, Emmy Awards for "Lonesome Dove" & "Young Indiana Jones," MPSE Awards for "Anastasia" & "The Temptations"

KENNETH ZAMBELLO

COURSES: History of Rock & Roll, Performance, Vocal Performance,
SPECIALTIES: Arranger, Performer, Music Director
CREDITS: Arranger and Conductor for the concerts of Steven Tyler, Gloria Estefan, Chaka Kahn, Phil Collins, Annie Lennox, Phillip Bailey (Earth, Wind & Fire), Ben E. King, Paula Cole, Lalah Hathaway, Susan Tedeschi, Livingston Taylor, Valerie Simpson (Ashford & Simpson), Angelique Kidjo, David Foster
HONORS & EDUCATION: Bachelor of Music in Professional Music - Berklee College of Music

BASS

VERLOOP, MAURICE

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

APERGIS, JUSTIN

COURSES: Bass Reading, Upright Bass Workshop, Odd Meter Bass
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Joe Sample, Bass Player Live, NAMM's Museum of Making Music
HONORS & EDUCATION: University of North Texas, Berklee College of Music

FRANK, DEREK

COURSES: LPWs, Technique, Reading, Performance
SPECIALTIES: Bassist- Electric
CREDITS: Palaye Royale, Victoria Justice, Mindi Abair, Troy Harley, Brian Auger's Oblivion Express, Aly & AJ
HONORS & EDUCATION: Bachelor of Music from University of Miami, Interlochen Arts Academy in Michigan

HALL, ROBERT

COURSES: Harmony Theory 101 and 201, Ear Training 102 and 202, Bass Reading, Earth Wind & Fire LPW, Private Lessons
SPECIALTIES: Bassist-Upright and Electric, Finale Skills, Curriculum Development
CREDITS: US Navy Band New Orleans, ELAN Artists, Bobby Rodriuez Latin Jazz, NOVA
HONORS & EDUCATION: Bachelor of Music, Musicians Institute

HALL, ZACHARY

COURSES: LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Freelance bassist specializing in country, bluegrass, and rock.
HONORS & EDUCATION: Bachelor of Music from the University of Virginia, Musicians Institute

HONG, STEVE

COURSES: Reading, Fretboard, Upright Workshop, Private Lessons, Harmony Theory 101 and 201, Ear Training 102 and 202
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Riverside Symphony Orchestra
HONORS & EDUCATION: Bachelor of Music. California State University, Northridge. Masters Degree in Music, UCLA.

KEIF, DAVID

COURSES: Fretboard, Advance RSW, LPWs, Project Recording, Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Mark Lindsay, Rita Coolidge, Etta James, Darlene Love and the Platters. TV shows and movies including "Smallville," "The Horse Whisperer" and "Trekkies." Author of "Arpeggios for Bass," "Grooves for Electric Bass," "Classic Rock Bass" and "Latin Bass" for Hal Leonard Publishing

LOPEZ, GEORGE

COURSES: Performance, Latin Bass, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Tito Puente, Celia Cruz, Azteca, El Chicano, Dave Valentine, Poncho Sanchez, Norman Brown.
HONORS & EDUCATION: Musicians Institute

FACULTY BIOS

MEDEIROS, LYMAN

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

SIMPER, JAY

COURSES: Bass & Vocals, LPWs, Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Author of "The Beginning Bass Guitar Instructional Book," "First Bass" & "Second Bass." Freelance bassist with various artists
HONORS & EDUCATION: Honors from Musicians Institute

SKLJAREVSKI, ALEXIS

COURSES: Bass Technique, Blues Bass, Electives (Tower of Power, Beatles, Led Zeppelin) Project Recording, Private Lessons.
SPECIALTIES: Bassist- Electric
CREDITS: Crosby, Stills & Nash, Manhattan Transfer, Jackson Browne, Dweezil & Ahmet Zappa, Albert Lee, Carole King, Rita Coolidge, Johnny Rivers, Martha Reeves and Chuck Berry. Performed on The Tonight Show with Jay Leno, The Late Show with David Letterman. Author of instructional video "The Slap Bass Program" and co-produced "Fingerstyle Funk" by Tower of Power bassist Francis Rocco Prestia. Writer for Bass Player magazine, author of "Bass Playing Techniques: The Complete Guide."
HONORS & EDUCATION: Musicians Institute "Outstanding Achievement" Graduate

SMITH, PUTTER

COURSES: Upright Bass Workshop, 20th Century Jazz Bass, Walking Bass
SPECIALTIES: Bassist-Upright
CREDITS: Thelonious Monk, Art Blakey, Phil Spector, The Beach Boys, John Mayall, Marlene Dietrich, Burt Bacharach, Alan Broadbent, Mose Allison, Karin Alyson, Natalie Cole, Sam Most, Walter Norris, Larry Koonse.

VERBATEN, MENNO

COURSES: Metal Bass, LPWs, Performance, Priv Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Marty Friedman (Megadeth), Steven Adler (Guns N' Roses), and Mike Hartman (David Lee Roth)
HONORS & EDUCATION: Musicians Institute Graduate

WEISS, GREG

COURSES: LPWs, Harmony & Theory , Ear Training, Priv Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Performed clinics at MI with Kirk Hammett (Metallica), Ray Luzier (Korn, David Lee Roth), and Tony Royster, Jr. (Jay-Z)
HONORS & EDUCATION: Miami Dade C.C. South, Musicians Institute Honors Graduate

WICKS, GARY

COURSES: Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: The Manhattan Transfer, freelance bassist
HONORS & EDUCATION: Masters in Music from USC, Bachelor in Music from the New England Conservatory

WITT, TOM

COURSES: LPWs, Keyboard Bass, Slap Bass, Private Lessons
SPECIALTIES: Bassist- Electric
CREDITS: Javier, Missing Persons, American Idol Live!, Enrique Iglesias, Andrae Crouch, Fantasia, Jennifer Hudson, Impromp2, Pepe Aguilar.
HONORS & EDUCATION: Berklee College of Music

DRUM

JEAN, STEWART

DRUM PROGRAM CHAIR
SPECIALTIES: Drummer, Keyboardist, Curricular Development
CREDITS: Raul Midon, Bruce Kulick, Bo Diddley, Preston Smith, Jimmy Buffett. Endorsed by Vic Firth drumsticks, Remo drumheads, Beato cases, Kickport and Paiste cymbals. Can be heard on "Contact" soundtrack.
HONORS & EDUCATION: Bachelor of Music, University of Miami

AKUTSU, KEITA

COURSES: Jazz, Digital Drumming, Keyboard, Harmony Theory, Ear Training, Rhythm Reading Workout, Private Lessons, Open Counseling
SPECIALTIES: Instructor, Digital Drumming Curricular Development
CREDITS: CJS Quintet
HONORS & EDUCATION: Bachelor and Masters of Arts, California Institute of the Arts

ARONOFF, KENNY

COURSES: Open Counseling
SPECIALTIES: Instructor, Studio, Touring, Career Development
CREDITS: John Cougar Mellencamp, Sir Paul McCartney, Ringo Starr, The Rolling Stones, Lady Ga Ga, Bruno Mars, Sting, Bob Dylan, Bruce Springsteen, Bob Seger, Dave Grohl, Elton John, Johnny Cash, Willie Nelson, Jon Bon Jovi, Steven Tyler, The Smashing Pumpkins, Meatloaf, B.B. King, Rod Stewart and John Fogerty. Endorsed by Tama, Zildjian, Evans, Pro Mark.
HONORS & EDUCATION: Masters of Arts, University of Indiana

BOLOGNESE, STEPHEN

COURSES: LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Into Eternity, Incurable Tragedy, various recordings for Roadrunner, Metal Blade, and Century Media Records.
HONORS & EDUCATION: Endorsed by Pearl Drums.

BONACCI, ALBE

COURSES: Drum Tuning, Jazz, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Larry Hart, Desmond Child, Diane Warren, and Jack Segal. Writer for Modern Drummer. Clinician at PASIC, Sam Ash and Musicians Friend.
HONORS & EDUCATION: Graduate of Musicians Institute and Drummers Collective.

BOWDERS, JEFF

COURSES: Fill Fest, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Paul Gilbert, Justin Derrico, Puddle of Mudd, The Voice. Author of "Double Bass Drumming-The MirroredGroove System," "Essential Drumset Fills-The Component Rhythm System," "Essential Rock Drumming Concepts-An Encyclopedia of Progressive Rhythmic Techniques" and "Jeff Bowders-Double Bass Drumming

FACULTY BIOS

Workshop" DVD.
HONORS & EDUCATION: Graduate of Musicians Institute

BROWN, RYAN
COURSES: Reading, Performance, Private Lessons, LPW and Open Counseling
Specialties: Drummer, Instructor
CREDITS: Zappa Plays Zappa, Black Belt Karate, Foreigner, Circus Diablo, Hannah Montana, Clay Aiken, Cassie Davis, Nick Lachey, Jesse McCartney, Heather Graham, Suzie McNeil (Rock Star INXS), Alex Lifeson, Earl Slick. Soundtracks for "Kung Fu Panda," "The Dark Knight" (Hans Zimmer). Remo and DW endorser.
HONORS & EDUCATION: Bachelor of Music, Indiana University

BUCKLEY, BRENDAN
COURSES: LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor, Production
CREDITS: Shakira, Shelby Lynne, Miley Cyrus, Emmanuel, JJ Lin, Melissa Ethridge, The Bodeans. Endorsed by DW, Sabian, Remo.
HONORS & EDUCATION: Bachelor of Music, University of Miami

CAMPBELL, GORDEN
COURSES: Gospel/R&B Drumming, Private Lessons, Artist Development: Skills for the Creative Environment
SPECIALTIES: Touring Musician (Drummer), Producer
CREDITS: Earth, Wind & Fire, George Duke, American Idol "Live" Tours, Neyo, Jessica Simpson, Daughtry, Chris Brown, Award Shows (Billboard, MTV Video, BET, NAACP), Jimmy Kimmel, The Ellen Show
HONORS & EDUCATION: Bachelor of Music, Howard University

DINKINS, FRED
COURSES: Timekeeping, LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Sinbad, The Emotions, Deniece Williams, Hugh Masekela. Clinician at PASIC. Endorsed by PDP, Vater, REMO, Sabian and Kickport.
HONORS & EDUCATION: Graduate of Musicians Institute

ETOROMA, EFA
COURSES: E-Drumming, Drum Performance, Project Recording, Private Lessons
SPECIALTIES: Touring Musician (Drummer), Producer
CREDITS: Tuque, Ellen Doty, Bo Aganaba
HONORS & EDUCATION: Masters Degree, CalArts

HARNELL, JASON
COURSES: Jazz, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Maynard Ferguson, Larry Goldings, Larry Koonse, Joe Bagg, Kei Akagi, and Darek Oles. Endorsed by Yamaha Drums, Istanbul Cymbals, Remo Drumheads and Vic Firth Drumsticks.
HONORS & EDUCATION: University of South Florida

HESS, GARY
COURSES: Reading, Developing Your Groove, Music Minus One, Private Lessons, LPW and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Author of "Encyclopedia of Reading Rhythms" (MI Press/Hal Leonard)
HONORS & EDUCATION: Graduate of Musicians Institute

HUNTER, JEVIN
COURSES: LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Lauryn Hill, Bobby McFerrin, Darmon Meader, Stefon Harris, Eldar, Shawn "Thunder" Wallace, Charles Laster, Liz Mikel, Mozella
HONORS & EDUCATION: Graduate of Western Michigan University

KELLY, DEVIN
COURSES: Masters program curriculum, applied lessons, music history, bachelor ensemble, performance classes, music education, music theory, music business.
SPECIALTIES: Jazz, Afro-Cuban, Brazilian, Film & Video Games, Pop, R&B.
CREDITS: Danny Elfman, League of Legends, Cinesamples, Amper Music,Barry Manilow, Peter Bernstein, Larry Koonse, Joe Bagg, Gary Foster, Bill Cunliffe, Bob Sheppard, Julie Kelly, Judy Wexler, Janis Mann, New York Voices.
EDUCATION: M.M. in Drumset & Contemporary Media from the Eastman School of Music

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

PALMIERI, GIANLUCA
COURSES: Performance, Latin, LPW, Private Lessons, Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Greg Howe, Marigold, MTV Total Request Live and SuperSix TV. Endorsements with Yamaha, Vic Firth, Paiste, Evans
HONORS & EDUCATION: Graduate of Musicians Institute

SALINAS, DAVID
COURSES: Funk, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Paulina Rubio, Snapdragon, Jim Brickman, Jason Reeves and In The Red Ministries. Endorsed by Paiste and Regal.
HONORS & EDUCATION: Graduate of Musicians Institute

STINTA, BLAIR
COURSES: Project Recording, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor, Production
CREDITS: Alanis Morissette, Annie Lennox, Idina Menzel, Chris Cornell, Stevie Nicks, Glen Ballard, Damien Rice, Dave Stewart, Melissa Etheridge, Better Than Ezra, Josh Groban, Five For Fighting.
HONORS & EDUCATION: Bachelor of Music, University of North Texas

STEVENS, KEVIN
COURSES: Performance, New Orleans, LPW, Private Lessons and Open Counseling
Specialties: Drummer, Instructor
CREDITS: Bobby McFerrin, Minnie Driver, Natasha Bedingfield and Duane Eddy. Endorsed by Sabian, Remo and Vic Firth
HONORS & EDUCATION: Bachelor of Music, University of Miami

SUTTER, JASON
COURSES: Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Smashmouth, Marylin Manson, Chris Cornell, Dee Snider, New York Dolls. Endorsed by Regal, Ludwig, Paiste and Remo.
HONORS & EDUCATION: Bachelor of Music, University of North Texas. Masters from University of Miami.

FACULTY BIOS

TERRY, ROBERT
COURSES: Electronic Drum, Open Counseling
SPECIALTIES: Drummer, Instructor, Digital Drumming Curricular Development
Credits: Wang Chung, Artist and product consultant for YAMAHA/DTX

WATSON, SAMMY
COURSES: LPW, Bridging the Gaps, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Drummer for Mt. Helium. Endorsed by Sabain, Gretsch and Vater.
HONORS & EDUCATION: Graduate of Musicians Institute

WITTENBERG, SCOTT
COURSES: Performance, LPW, Private Lessons and Open Counseling
SPECIALTIES: Drummer, Instructor
CREDITS: Zen Robbi
HONORS & EDUCATION: Graduate of Musicians Institute

GUITAR

MATHISEN, STIG
GUITAR PROGRAM CHAIR
SPECIALTIES: Guitarist, Composer, Educator, Curricular Development
CREDITS: Alcatrazz, Peter Erskine, Lamont Dozier, Brandon Fields, Stu Hamm, Robben Ford, Jorn Lande, Patrice Rushen. Lecturer/Teaching Professor at University of Tromso and Kongsbakken College
HONORS & EDUCATION: Doctor of Musical Arts and Master of Music, USC (University of Southern California), 6 years of classical training from University of Tromso (Major: Classical Guitar). Awards: Fulbright Scholarship, The Norway-America Associations Graduate Study & Research Scholarship (received twice), USC Studio Guitar Departmental Award (received three times), Outstanding Academic Achievement Award by OIS/USC, Pi Kappa Lambda Award, plus Outstanding Talent Award by the Norwegian Jazz Association.

AKIMOTO, TAKESHI
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Rock, Blues, Funk, R&B, Reggae
CREDITS: Ziggy Marley, "Jimmy Kimmel Live " House Band, George Duke, Raya Yarbrough, Bear McCreary
HONORS & EDUCATION: MI graduate with Vocational Honor

BONHOMME, AL
COURSES: Core Classes, Country Guitar, Surf/Spy Guitar, Acoustic Guitar, Country LPW, Private Lessons, Open Counseling
SPECIALTIES: Country, Fingerpicking and Acoustic Styles, Roots Music and Americana
CREDITS: Dwight Yoakum, Pete Anderson, the Bull Durham Band, Mark Collie, Tracy Lawrence and Disney Entertainment. Performed at the Grand Old Opry and on TNN's "Crook & Chase."
HONORS & EDUCATION: Musicians Institute Alumni. Voted Guitarist of the Year by the California Country Music Association in 1988.

BROWN, DEAN
COURSES: Advanced Electric Guitar Styles, Advanced Ensemble, Open Counseling
Specialties: Guitarist, Composer, Arranger, Producer, Bandleader, Educator
Credits: Performed/recorded with Marcus Miller, Billy Cobham, Brecker Brothers, David Sanborn, Roberta Flack, George Duke, Bob James, Vital Information. Featured in Guitar Player, Guitar World & Hal Leonard instructional videos, Released four solo albums
HONORS & EDUCATION: Bachelor of Music in Composition, Berklee College. Played on 4 Grammy-winning albums.

BUCKINGHAM, BRUCE
COURSES: Core Classes, Chord Melody, Afro-Cuban Guitar, Brazilian Guitar, Latin LPW, Traditional Jazz Ensemble LPW, Private Lessons, Open Counseling
SPECIALTIES: Jazz and Latin Styles
CREDITS: Helen Reddy, John Pattitucci, and Michael Jackson's live production of "Sisterella." Released three books for MI Press, and one video for Hal Leonard Publishing
HONORS & EDUCATION: Musicians Institute Alumni

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

DESAI, PATHIK
COURSES: Core Classes, Funk Guitar, Advanced Groove Concepts, Slide Guitar (SUB), Studio Skills, Private Lessons, Reading 1&2
SPECIALTIES: Pop, Funk and Studio Guitar
CREDITS: Kelly Clarkson, Westlife, David Archuleta, Nick Lachey, Anastasia, American Idol, Tonight Show with Jay Leno, Today Show, Good Morning America, Live with Regis, Jimmy Kimmel
HONORS & EDUCATION: Graduated from Berklee College of Music. Played on Kelly Clarkson's #1 hit "A Moment Like This."

FINN, ED
COURSES: Reading, Harmony & Theory , Ear Training, Private Lessons
SPECIALTIES: Instructor
CREDITS: Roger Williams, Nell Carter, Buena Vista Video, RSO, PBS, HBO
HONORS & EDUCATION: GIT, Florida Atlantic University, Jefferson State College, Black Hawk College

GILBERT, DANIEL
COURSES: Core Classes, Jazz Workshop, Guitar Workout, Eclectic Electric Guitar, Applied Technique, Fusion LPW, Private Lessons, Open Counseling
SPECIALTIES: Jazz, Fusion, General Guitar Technique and Knowledge
CREDITS: Mr. Invisible (YT Records), performed with Cone of Silence and Terri and the T-Bones. Co-author of "Guitar Soloing" (Hal Leonard)
HONORS & EDUCATION: Musicians Institute Alumni. Queensborough Community College and Brooklyn Conservatory of Music. Private studies with Pat Martino, Howard Morgan, and Ronnie Lee

GOLD, JUDAH "JUDE"
COURSES: Slap Pop and Beyond, Private Lessons, Open Counseling
SPECIALTIES: Former MI Guitar Program Chair, Guitarist, Instructor
CREDITS: Toured/recorded with DJ Spooky, Greg Howe, Kristin Chenoweth, 2 Live Crew, Jefferson Starship, Billy Sheehan, Stuart Hamm, the Oakland Symphony, Eddie Money, Angelo Moore (Fishbone), Jeff Berlin, and DJ Miguel Migs. Editor at Guitar Player magazine, interviewed Pat Metheny, Brad Paisley, Zakk Wylde, Slash, and

FACULTY BIOS

John Scofield. Toured Europe, U.S., and Asia. Performed on Jimmy Kimmel Live, The Tonight Show, and the American Country Awards.
HONORS & EDUCATION: Bachelor of Music, University of California at Berkeley

HARRISON, GREGORY
COURSES: Core Classes, Shred Guitar, Improvisation, Private Lessons, OC
SPECIALTIES: Progressive Metal, Djent, Shred, Rock, Gypsy Jazz
CREDITS: PDP, Hot Club of North Hollywood, Hal Leonard, Guitar World, Premier Guitar, Randall Amplifiers, Lance Alonzo guitars, Daddario strings, Planet Waves
HONORS & EDUCATION: Associate of Arts Degree, Musicians Institute, Outstanding Player Award

HAWLEY, ADAM
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz, Fusion, Pop, R'n'B, Gospel, Studio Work
CREDITS: Jennifer Lopez, Backstreet Boys, Natalie Cole, Sheila E, Lalah Hathaway, Ruben Studdard, Larry Graham, Jordin Sparks, Fantasia, Eric Benet, Marc Anthony, Flo Rida, Lil' Wayne, Pitbull, Michael McDonald, Regina Carter, Chick Corea, Pat Metheny.
HONORS & EDUCATION: Doctor of Musical Arts, Master's of Music and Bachelor Degree, University of Southern California (USC)

HENDERSON, SCOTT
COURSES: Open Counseling
SPECIALTIES: Jazz Fusion and Blues
CREDITS: Released numerous critically acclaimed solo albums, instructional videos and books, Tribal Tech, Joe Zawinul, Vital Tech Tones, Chick Corea, Jean Luc Ponty, etc.
HONORS & EDUCATION: MI Alumni, numerous awards in international magazines

HILL, DAVID
COURSES: Core Classes, Fusion Masters, Private Lessons, Open Counseling
SPECIALTIES: All Styles, Emphasis on Jazz and Fusion
CREDITS: Toured U.S., Canada and Europe, including Montreux Jazz Festival. Played with Dave Hill Group, Cone of Silence, Frank Gambale, Jimmy Earl, Three Dog Night, The Coasters, and Al Wilson. Staff transcriber for REH Instructional Videos.
HONORS & EDUCATION: Musicians Institute Alumni

HINDS, ALLEN
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Variety of guitar styles, soloing over chord changes, comping, mentoring in general
CREDITS: Gino Vannelli, Randy Crawford, Crusaders, Roberta Flack, Natalie Cole, BeBe Winans, Hiroshima, Patti Austin. TV show appearances with Rickey Minor backing Stevie Wonder, Lionel Richie, Maya, Mary J. Blige and Sheena Easton. Released 4 solo albums. Featured articles in Guitar Player Magazine, the Guitarist, Guitar Techniques, Premier Guitar. Author of "Liquid Legato" instructional book. Endorsed by Xotic, bV pedals at gtrwrks, Bogner,Vertex, Jackson Amp Works, Bob Burt pedals, Anthology straps and accessories, Curt Mangan strings and Ernie Ball strings.
HONORS & EDUCATION: Winner of Guitar Player magazine's Larry Carlton Scholarship. MI Graduate. Berklee College of Music

HOFFMEYER, FRANK
COURSES: Reading, Classical Guitar, Playing Techniques for Guitar, Private Lessons & Open Counseling
SPECIALTIES: All Styles, Classical Guitar
HONORS & EDUCATION: Masters of Music, University of Southern California (USC), University of Muenster (Germany)

HOLDER, MITCHELL
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz Styles and Studio Work
CREDITS: Barbra Streisand, Neil Young, Frank Sinatra, Joe Cocker, Diana Ross, Brian Wilson, John Williams, Lalo Schifrin, Michel Legrand, Hans Zimmer, and Herbie Hancock; film soundtracks for Catch Me If You Can, Saturday Night Fever, E.T., Indiana Jones & The Temple of Doom, and Terms of Endearment; and TV work for the The Tonight Show with Johnny Carson, The Simpsons, King of the Hill, Family Guy, The Academy Awards, Grammy Awards, Country Music Awards, American Music Awards, and the Emmy Awards.
HONORS & EDUCATION: Adjunct Professor, Music Department at Cal Lutheran University

HOMEYER, ERNST
COURSES: Private Lessons, Guitar Heroes Of The 80s, Recording Guitar, Studio Skills, Guitar Tracking Tactics, Modern Rock LPW, I Love the 80's LPW
SPECIALTIES: Rock, Metal, Shred, Neoclassical, Fusion
CREDITS: EGH, King Crazy, Jacob Armen, X-Loop. Companies: MXL, Audio Technica, Warwick, Framus, Joe Meek
HONORS & EDUCATION: Bachelor of Arts in Commercial Music, MI's Guitar & Recording Programs, Logic 9 Master Pro, Pro Tools 11

JACOBS, SID
COURSES: Reading, Jazz Guitar Improvisation, Modern Jazz Concepts, The Art of Two-Line Improv, Jazz Guitar Reading Ensemble, Jazz Listening, American Songbook LPW, Private Lessons, Open Counseling
SPECIALTIES: Jazz and Classical
CREDITS: Steve Lawrence and Eydie Gorme, Diahann Carroll, Ike and Tina Turner, Luciano Pavarotti, and Frank Sinatra Jr. Author of "The Complete Book of Jazz Guitar Lines and Phrases" and "Jazz Guitar I and II"

KIME, JAMES
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz, Rock, Fusion Improv
CREDITS: Zappa Plays Zappa, Banned From Utopia, Mike Keneally, Gryphon Labs, Baked Potato house band.
HONORS & EDUCATION: Musicians Institute Graduate, Grammy Award (2009) for Best Rock Instrumental Performance (ZPZ)

KOLB, THOMAS
COURSES: Core Classes, Melodic Soloing, Classic Rock LPW Leader, Open Counseling, Private Lessons
SPECIALTIES: Guitar Instructor specializing in Rock, Blues, Funk, Country, Jazz, Folk, R&B, and Soul.
CREDITS: Edgar Winter, Mark Lindsay, Tom Jones, Eric Johnson, Jan and Dean, Mitch Ryder, and Pete Seeger. Author of nine guitar method books & featured in over 40 instructional videos. Writer for Guitar One, Guitar World, Guitar Edge, and Premier Guitar.
HONORS & EDUCATION: Graduated Musicians Institute with Vocational Honors and Student of the Year Award. Studied Music at CA State University Hayward.

MARLIS, BETH
COURSES: Open Counseling. Vice President, Industry/Community Relations. Executive Director, The Musicians Foundation.
SPECIALTIES: Jazz, R&B. Leader in fundraising for MI scholarships and fostering

FACULTY BIOS

positive community relationships
CREDITS: Jackie DeShannon, Helen Reddy, John5, Brownie McGee, Barbara Morrison. Clinician, Author, Panelist, Interviewer
HONORS & EDUCATION: Master of Music, USC. Bachelor of Music, UC Santa Cruz. MI Guitar Program (GIT) - Vocational Honors

MARSHALL, JEFFERY
COURSES: Core Classes, Guitar Studio Skills, Private Lessons
SPECIALTIES: Blues, Classic Rock, Country, Fusion, Recording/Production/ Songwriting
CREDITS: Rick Monroe, Lisa Hayes and the Violets, Ashley Jay, Bleeding Harp, The Jeff Kollman Band, Tizer. Released 2007 solo album. Writer for Studio 51 and Xray Dog music libraries & Guitar World Magazine.
HONORS & EDUCATION: MI Graduate

NEWLON, TRAVIS
COURSES: Harmony Theory and Ear Training 012-202; Hot 100 LPW, Private Lessons (Guitar)
SPECIALTIES: Harmony Theory and Ear Training, Guitar
CREDITS: Performed and/or recorded with: Latin Grammy Winner Gaby Moreno, Allison Self, The Hot Club of North Hollywood
HONORS & EDUCATION: Bachelor of Music from Musicians Institute

OZAKI, JINSHI
COURSES: Acid Jazz, Funk LPW, Private Lessons & Open Counseling
SPECIALTIES: Jazz improvisation, composing & arranging, acoustic solo guitar
CREDITS: Toured around the world with Kirk Whalum, Jody Watley, Keiko Matsui, Jimbo Akira, and Scott Kinsey. Veteran session guitarist for TV shows and studio work.
HONORS & EDUCATION: Bachelor's Degree, Berklee College of Music. Private studies with Ted Greene.

PARKER, SCOTT
COURSES: Core Classes, Music Theory, Ear Training, Private Lessons, Open Counseling, R&B Live Performance Workshop, Reggae Live Performance Workshop
Specialties: Guitar Instructor, Common Course Instructor
CREDITS: Jose Luis Rodriguez, El Puma, Chayanne, Deniece Williams, Annie Lennox of Eurythmics, numerous multimedia projects and TV shows.
HONORS & EDUCATION: Associate of Arts Degree, Miami Dade South. Attended Florida State University and the University of Miami.

RABUCHIN, BRADLEY
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz and Blues
CREDITS: Ray Charles, Bonnie Raitt, Al Kooper, Steve Wonder, Buddy Miles, David "Fathead" Newman, Willie Nelson, and Tom Jones
HONORS & EDUCATION: Pierce Junior College, private studies with Derol Coraco, Ted Greene, and Joe Pass

RICHMAN, JEFFREY
COURSES: Fusion Ensemble, Private Lessons & Open Counseling
SPECIALTIES: Jazz and Fusion
CREDITS: Blood, Sweat & Tears, John Klemmer, Ronnie Laws, Doc Severinson, Don Grusin, Henry Mancini, and Alphonse Mouzon. Recorded six solo albums and the John Coltrane tribute "A Guitar Supreme," featuring Mike Stern and Eric Johnson.
HONORS & EDUCATION: Master's Degree, Berklee College of Music

STEIGER, KEN
COURSES: Metal Guitar, Applied Metal Guitar, Metal LPW, Private Lessons & Open Counseling
SPECIALTIES: Private Guitar Instruction, Modes, Shred, Metal
CREDITS: Released solo instrumental album "Project Steiger - Defiance" featuring Derek Sherinian, Tony Franklin, Virgil Donati and Gary Hoey. Teacher for the National Guitar Workshop (NGW), and author of instructional videos. Endorsed by D'Addario and ESP Guitars.
HONORS & EDUCATION: Associate of Arts Degree in Music, Musicians Institute

TAGLIARINO, BARRETT
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Improvisation, theory, blues, classic rock, jazz
CREDITS: Performing with John Zipperer, Severin Browne, Dave Morrison. Released three solo albums, author of instruction books and DVDs. Editor/author for over 100 Hal Leonard projects
HONORS & EDUCATION: MI Graduate

TURNER, DALE
COURSES: Jimi Hendrix Rhythm Guitar, Guitar/Vocal Accompaniment, Theory/Ear Training, Guitar Reading, Open Counseling, Private Lessons
SPECIALTIES: Rock singer-songwriter & acoustic/electric multi-stylist, author/ transcriber, producing engineer, Guitar World columnist
CREDITS: Performed with David Pritchard, Billy Cobham, Larry Klein, members of Cypress Hill. Released solo albums & Acoustic Rock DVDs. Author of 50+ transcription/ instructional books. Endorsed by D'Addario Acoustic
HONORS & EDUCATION: Bachelor's Degree (Studio/Jazz Guitar Performance) from University of Southern California

VERHEYEN, CARL
COURSES: Open Counseling
SPECIALTIES: Pop, Rock, Blues, Jazz and Studio Work
CREDITS: Member of Supertramp and leader of his own band. Recorded on hundreds of albums, movie soundtracks, and TV shows. Winner of Guitar Player magazine reader's poll for Best Studio Guitarist. Writer for guitar magazines and producer of instructional videos and software

WENGER, PETER YUSSI
COURSES: Rumba Workout, Private Lessons & Open Counseling
SPECIALTIES: Latin, Rock, Jazz
CREDITS: Played on 150 albums, film scores, TV show soundtracks, and commercials. Artists including Ricky Martin, Rick Springfield, Paul Anka, Darius Rucker, Paulina Rubio. TV Credits: include The Bachelor, The Bachelorette, TMZ, Extra, The Tyra Banks Show, National Geographic and PBS.
HONORS & EDUCATION: MI Graduate

WIDEGREN, LENNART
COURSES: Core Classes, Rock Lead guitar, Rock Rhythm Guitar, Alternative Guitar Heroes, Hard Rock LPW, private lessons
SPECIALTIES: Rock, Hard Rock, Punk, Alternative, Slide Guitar
CREDITS: Recorded five albums, toured U.S. and Europe, featured in film "Get Him To The Greek."
HONORS & EDUCATION: Bachelors of Music, Musicians Institute. Winner of Best Rock Band, All Access Magazine Awards.

ZIFF, STUART
COURSES: Blues Guitar, Slide Guitar, Blues LPW, Private Lessons and Open Counseling

SPECIALTIES: Rock & Roll, R&B, Funk, Blues
CREDITS: Wilson Pickett, Charles Brown, War. Co-wrote the #1 single "Thinkin' Problem" with country artist David Ball.

ZILBERSHTEIN, VADIM
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz, Funk, R'n'B, Studio Work
CREDITS: Earth, Wind & Fire, Marcus Miller, Chaka Khan, Chick Corea, Lenny Kravitz, James Brown and Mary J. Blige. Appeared on Grammy and Emmy Award shows.
Honors & Education: Bachelor Degree, Berklee College of Music

KEYBOARD TECHNOLOGY

YOON, RACHEL
CHIEF ACADEMIC OFFICER; ADMINISTRATOR
SPECIALTIES: Administrator, Educator, Composer, Orchestrator, Arranger, Performer, Music Director
CREDITS: Executive Music Director of national project Stellar Whisper in Seoul, Korea. Performed with Yellowjackets and Shapes. Performances at Walt Disney Concert Hall and Hollywood Bowl
HONORS & EDUCATION: Ph.D. In Music Composition (U.C.L.A.), Master and Bachelor of Music in Music Composition (Seoul National University)

BREWER, HENRY
COURSES: Blues Keyboards, Hip Hop Keyboards, Hip Hop LPW, Private Lessons
Specialties: Keyboardist, Music Director, Producer
CREDITS: B.B. King, Lou Rawls, Gladys Knight, The O'Jays, The Emotions, members of Earth, Wind & Fire, guitarist Paul Jackson, Jr. Soundtracks for the films Nemesis, Police Academy II, and Bob Roberts.
HONORS & EDUCATION: Webster College Music Conservatory

BYRON, CARL
COURSES: Voicings 1-4, Groove 5, Jam Band LPW
SPECIALTIES: Instructor, Sideman, Recording Musician, Composer, Music Director, Independent A&R Consultant, Music Critic, Author
CREDITS: Michelle Shocked, Jim Lauderdale, Young Dubliners, Mike Stoller, Bo Diddley, Spencer Davis Group, Warren Zevon. Interscope Records, Messenger Records, Taxi Music
HONORS & EDUCATION: Bachelor of Music Composition, Cal State University, Northridge

GENNET, ROBERT
COURSES: Classic Rock LPW
SPECIALTIES: Multi-Instrumentalist Musician, Singer, Songwriter, Educator
CREDITS: Nick Lachey, Everclear, Wayne Kramer, (MC5), Robby Krieiger (The Doors), Phil Chen (Jeff Beck, Rod Stewart), Paul Barrere and Kenny Gradney (Little Feat), Alan Parsons, Harvey Mason (Fourplay, Headhunters)

HAMMACK, KAREN
COURSES: Groove, Accompaniment, Private Lessons
SPECIALTIES: Keyboardist
CREDITS: Maurice Hines, Niki Haris, Perla Batalla, Tierney Sutton, Kate McGarry, Johnny "Guitar" Watson, Melissa Manchester

KIM, HYUN
COURSES: Groove 1, Reading 1, Reading 2, Contemporary Praise & Worship Performance
SPECIALTIES: Player, Music Director, Arranger, Composer, Private Lesson
CREDITS: Abraham Laboriel, Korean Singers Jin Sub Byun, Kyung Min Hong and Mi Kyung Park, Ali. Teacher at Seoul Contemporary Music High School, World Mission University
HONORS & EDUCATION: Bachelor's Degree in Music Composition, Dan Kook University in South Korea. Outstanding Student Award at Musicians Institute

KOVAL, MARK
COURSES: Video Scoring 1 & 2, Project Advising, Writing for Film & TV, Private Lessons
SPECIALTIES: Composer & Orchestrator for Film/TV. Specialist in Orchestral Music, Mixing and Production.
CREDITS: Composed music for TV shows including Batman: the Animated Series, The Real Adventures of Jonny Quest and Bobby's World, plus films such as The Chinese Zodiac, Last Flight and Brotherhood of Blades. Wrote music & lyrics for civil rights oratorio We the People and created orchestral works for the Minnesota Orchestra, Harvard University, the American Composers Forum, the Sundance Film Institute and more.
HONORS & EDUCATION: Two Emmy Award Nominations. BA in music composition and Piano, Binghamton University.

KRISHNAN, APPU
COURSES: Digital Music, Virtual Instruments, Synthesis and Sampling, Private Lessons
SPECIALTIES: Production, Sound Design, Song-writing, Mixing
HONORS & EDUCATION: Bachelor' Degree in Mechanical Engineering. Certificate in Audio Engineering and AA in Keyboard Technology from Musicians Institute

LEE, EUN JUNG
COURSES: Private Lesson, 80's LPW, Assistant for Fusion Performance, Latin Worshop, Bachelor Ensemble, Vocal Performance.
SPECIALTIES: Keyboard Instructor at MI, Music Director/Keyboardist at Church.
CREDITS: Arranging/Recording soundtracks for MBC broadcasting in Korea
HONORS & EDUCATION: Masters of Music

PARK, EVET
COURSES: Pat Metheny Ensemble, Keyboard Technique, Keyboard Reading, Keyboard Performance, Keyboard Proficiency, Billboard LPW, Modern Rock LPW, Private Lessons
SPECIALTIES: Musician, Educator
CREDITS: Evet has performed as a keyboardist at renowned venues such as the Mint and the Baked Potato in LA and has played in various live performances with prominent Korean singers at Ebell Theatre and Shrine Auditorium. She has also performed at the Edison Jazz Festivals, Denton Jazz Festivals, Pat Metheny Jazz Ensemble in Texas and at several musicals, including Bye Bye Birdie, Sweeney Todd and more. She is currently directing the church choir and the church band, as well as composing, arranging, and producing albums.
HONORS & EDUCATION: Masters of Music in Jazz Piano Performance, University of North Texas. 2015. Outstanding Musician award from Musicians Institute.

SALAS, ALBERTO
COURSES: Keyboard Technique, Latin Workshop, Brazilian Keyboards, Afro-Cuban Keyboards, Latin LPW, Brazilian LPW, Private Lessons
SPECIALTIES: Producer, Arranger, Keyboardist, Percussionist specializing in Afro-Cuban styles
CREDITS: Santana (Supernatural), Angelique Kidjo, Ozomatli, Mana, Los Lobos, Bebe Winans, Poncho Sanchez, Alex Acuña, Israel Cachao Lopez, Raul Malo, Rick Trevino, Los Super Seven, Andrae Crouch, the Luckman Jazz Orchestra, the Nashville Chamber Orchestra, Christina Aguilera
HONORS & EDUCATION: Grammy-Winning producer

VOCAL

BYRD, DEBRA
VOCAL PROGRAM CHAIR
SPECIALTIES: Educator, Recording Artist, Producer, Arranger, Singer, Vocal Coach, Actor
CREDITS: Vocal Coach for The Voice, American Idol, The Grammys, The Oscars, Canadian Idol. Worked on ABC, NBC, CBS, Fox, MTV, Disney, CW, Hub, ITV, CTV and the Pentagon Channel. Worked on movies for Paramount, Sony Pictures, Warner Bros., Disney, NBC Universal Studios and Miramax
HONORS & EDUCATION: Berklee College of Music, Artist-In-Residence, Kent State University

ARTADI, GENEVIEVE
COURSES: Bachelor Vocal Performance, Great American Songbook LPW, Private Lessons
SPECIALTIES: Vocalist, Songwriter, Arranger, Instructor in Pop, Electropop, Jazz and Contemporary Ensemble Singing, Recording Artist
CREDITS: Co-Leader of bands KNOWER, Pollyn, perfomed with Sal Principato (Liquid Liquid), Snarky Puppy, Tim Lefebvre, David Binney, Sammy Stephens, John Escreet and Kneebody, Played Bonnaroo Festival and Pukkelpop Festival, Released her solo CD, genevieve lalala in March 2015
HONORS & EDUCATION: Bachelor of Music in Jazz Studies, Cal State University Northridge

BASICK, SHAWNA
COURSES: Vocal Performance, Harmony & Theory , Sightsinging, Modern Rock LPW, Pro Performance LPW, Private Lessons and Open Counseling
SPECIALTIES: Lead and background vocalist, Specializes in voice technique and placement
CREDITS: Performer in musical theatre and sports events
HONORS & EDUCATION: Musicians Institute graduate

CASTANEDA, JUAN
COURSES: Vocal Technique, Accent Reduction, Diction for Vocalists, Vocal Teacher Training, Intro To Voice, Vocal Performance, Private Lessons
SPECIALTIES: Contemporary and Classical styles, Coach and Conductor
CREDITS: Ben Folds, Airbourne Toxic Event, Anna and the Bulls, The Bravery, Mercy Beat, Taylor Rae
HONORS & EDUCATION: Bachelor of Music, Bob Cole Conservatory of Music at Cal State University Long Beach. Pritchard Opera Scholarship

CHUNG, ANN
COURSES: K-Pop LPW, Private Lessons
SPECIALTIES: Singer, Songwriter, Producer
CREDITS: Released two albums in South Korea as Ann One. Producer and collaborator with Drunken Tiger JK, Tasha, The Pharcyde, Kurtis Blow, Dumbfoundead and Breezy Lovejoy
HONORS & EDUCATION: Won 2008 Korean Grammy for R&B Song of the Year. Songs used in South Korean schools and talent competitions ("Superstar")

COHEN, BARBARA
COURSES: Studio Recording, Scoring for Film & TV, Artist Development-The Songs, Private Lessons
SPECIALTIES: Educator, Film & Television Composer, Recording Artist/Singer-Songwriter, Session Singer, Producer, Recording Engineer, Curriculum Developer
CREDITS: BMI Conducting Workshop; Sundance Film Composer Lab; Minnesota Music Award - Artist and Vocalist of the Year. Co-founder of Brother Sun Sister Moon (Virgin Records). Collaborator with Orbital & Air. Released albums as a solo artist and with Farm Accident. Songs and vocals featured on shows "Red Riding Hood," "Broke Down Palace," "Lipstick Jungle," "Third Watch" & more
HONORS & EDUCATION: University of North Carolina School for the Performing Arts and the University of Minnesota. Minnesota State Arts Board Grant for Artistry and Composition

CROSSEN, JUDE
COURSES: Vocal Performance, Coffee House LPW, Private Lessons
SPECIALTIES: Vocalist, Performer
CREDITS: Film and TV Credits:: "America's Got Talent" (NBC), "My is Earl" (NBC) and "Joan of Arcadia" (CBS); Grammy-nominated DVD/CD "The Hang," former member of Atlas Shrugged
HONORS & EDUCATION: Berklee College of Music graduate and former faculty member

GALLO, JOHN
COURSES: Apple Logic, Studio Recording and Vocal Mix
SPECIALTIES: Recording, Pro-Tools, Ableton and Nuendo, Mixing and Mastering, ADR, Foley, Post Sound and DJing
CREDITS: DJ/VJ with Spotlight LA. Worked on films The Banshee Chapter, The Flock, Print, Uncharted, Nightlights, Silent No More, Expecting Mary, Anything is Possible
HONORS & EDUCATION: Associates of Recording Arts, Academic Achievement Award, Full Sail University

HERTZNER, LISA
COURSES: Studio Recording, Project Recording, Intro to Voice, Harmony Theory 011 and 021, Ear Training 012 and 022, Country LPW, Vocal Private Lessons
SPECIALTIES: Jazz, Country, Pop, Songwiter, Recording Artist
CREDITS: Mary J. Blige Holiday Concert with David Foster, Clearwater Jazz Holiday, Recorded with Nate Najar, Harry Allen, Kenny Drew, Jr. and John Lamb
HONORS & EDUCATION: Master's Degree in Education, Bachelors Degree in Music Education from The Crane School of Music at SUNY Potsdam in Upstate New York

HUTCHISON, TITA
COURSES: Vocal Performance, Sightsinging, Image Development, Classic Rock LPW, Billboard Hot 100 LPW, Private Lessons
SPECIALTIES: Recording Artist and Session Singer
CREDITS: Shooter Jenning, P.J. Olsson, Rick Rubin, Herbie Hancock. Worked on commercials, TV, radio and film productions for Calvin Klein, Fox and ABC Family, Capitol, Columbia. Co-author of "Advanced Vocal Technique: Middle Voice, Placement and Styles" (Hal Leonard)
HONORS & EDUCATION: Musicians Institute graduate

HURTADO, VICTOR
COURSES: Project Recording, Vocal Private Lessons, LPWs, Music Industry History 1 and 2, Song Structure and Content
SPECIALTIES: Vocal Performance, Artist Development, Artistic Direction, Producing,

FACULTY BIOS

Music Business
CREDITS: Kenny Loggins, 4TROOPS, American Military Spouses Choir, Army Entertainment, Sony Music,
Universal Music, BBC Worldwide, NBC Universal, ABC, David Foster, Frank Fillipetti, Toby Keith
HONORS & EDUCATION: NARAS, ASCAP, Studied Directing at Harvard University, Adjunct Performance Professor Rutgers University, Artistic Director of Army Entertainment

KLIKOVITS, CHRISTIAN

COURSES: Keyboards for Vocalists, Digital Notation & Arranging, Keyboard Improvisation, Ear Training, Hip Hop LPW, Vocal Performance, Jazz Vocals
SPECIALTIES: Keyboard instructor, Chart Writing, Sibelius, Accompanist
CREDITS: Ellen Greene, Chaka Khan, Gloria Gaynor, Thelma Houston, Donna De Lory **Honors & Education:** Bachelor Degree in Jazz Piano, The Conservatory of the City of Vienna

PARIS, ANIKA

COURSES: Image Development, Vocal Performance, Artist Development-The Songs, Keyboard, Project Advising
SPECIALTIES: Singer, Songwriter & Composer for TV, film and stage, Author, Poet
CREDITS: Shared stage with Stevie Wonder, John Legend and John Mayer. Recorded for Edel/Sony, Warner Bros. Published Songwriter with Universal Polygram, Warner Chappell, BMG. Songs in films with Miramax, Lionsgate, 20th Century Fox & HBO as well as shows like "General Hospital" & "Latin Explosion"
HONORS & EDUCATION: Bachelor of Arts in Theatre and Media Arts/Film, University of Kansas. ASCAP Pop Plus Awards. Platinium Songwriting Award, CRIA Canada

REID, COLIN

COURSES: Rock Repertoire, Jam Band and Country LPWs
CREDITS: Played with ex-Megadeth Drummer Nick Menza in the band Deltanaut, toured with Blacklist Union, released a full-length album as a solo artist, and was the former Music Director at Rock Nation school in Agoura Hills, CA
HONORS & EDUCATION: Bachelor of Music in Performance, an Associate of Arts in Vocals and an Audio Engineering Certificate from Musicians Institute. Awarded the Musicianship Scholarship and Outstanding Student award for the Vocal Program at MI. Bachelor of Arts from the University of British Columbia

SAPUTO, GINA

COURSES: Ear Training, BACH Sightsinging, Vocal Performance, BACH Private Lessons
SPECIALTIES: Jazz Vocalist, Clinician, Bandleader, Performer, Choral Conducting, Background Vocals
CREDITS: Gina Saputo Quintet, Herbie Hancock, Wayne Shorter, Terence Blanchard, Benny Green, Nnenna Freelon, Barry Manilow, Barbara Streisand and Bonnie Raitt
Honors & Education: Bachelor of Music in Jazz Studies, University of Southern California. Thelonious Monk Institute Vocalist, Orange County Music Awards

SEZAKI, KATSUYA

COURSES: Digital Notation & Arranging, Sight Singing, Harmony & Theory, Ear Training, Apple Logic, Computer Notation, Artist Development, Private Lessons
SPECIALTIES: Educator, Arranging, Copyist, Music Transcription, Producing Music Theory, Sight Singing, Vocal Coaching
CREDITS: Transcribing for Award winning musical "American Heartbeat" written & composed by Martha Velez, "Temple of the Souls" composed by award nominees Dean Landon and Anika Paris. Faye Wong (China)
HONORS & EDUCATION: Bachelor of Music in Performance from Musicians Institute, Hiwassee College, Instructor of the Year Award, Outstanding Choir Member Award, National Orchestra Award

SHARPE-TAYLOR, DEBORAH

COURSES: Jazz Vocals, R&B Vocals, Image Development, Vocal Performance, Private Lessons
SPECIALTIES: Vocalist, Voice Instructor, Choral Director, Actor, Recording Artist
CREDITS: Michael Jackson, Soul II Soul, The Supremes, Barry White, Andre Crouch, Harry Belafonte. Broadway shows The Wiz, Violet, Little Shop of Horrors. Vocal Director for It Ain't Nothin' But The Blues. Appeared on "American Idol"
HONORS & EDUCATION: Bachelor of Science in Telecommunications, Oral Roberts University. Master of Business Administration, University of Phoenix

STANBURY, ASHLEY

COURSES: Vocal Performance, Bachelor Private Lessons
SPECIALTIES: Acting, Performing, Piano
CREDITS: "An Irish Christmas" Tour, Hollywood Fringe Festival, Long Beach Opera, Los Cancioneros Master Chorale, the Palos Verdes Classical Music Concert Series
HONORS & EDUCATION: Bachelor of Music in Vocal Performance from Bob Cole Conservatory at Cal State University, Long Beach

STERN, JESSE

COURSES: Studio Recording
SPECIALTIES: Producer, Multi-Instrumentalist, Vocalist, Recording & Mixing Engineer, Songwriter
CREDITS: Jordin Sparks, Sly Stone, George Clinton, Hanson, Chad Smith (Red Hot Chili Peppers), Weezer, Guy Sebastian (Australian Idol winner)
HONORS & EDUCATION: Bachelor of Arts in Ethnomusicology, University of Washington Seattle

WILLIAMS, BRIAN

COURSES: Art of Success, Extreme Vocals, BACH Vocal Performance, Hard Rock LPW, Punk LPW, Private Lessons
SPECIALTIES: Rock Vocals, Extreme Vocals, Mimicking Styles, Songwriting, Career Guidance, Performance, Goal Setting and Achievement
CREDITS: Vocalist with Racer X, Otto, Damn Hippie Freaks, Commercial Free, Deltanaut (ex-Megadeth drummer Nick Menza). TV performances on "2014 Superbowl Halftime," Golden Globes, Burn Notice, The Mentalist, Smash, The Life and Times of Tim, Sons of Anarchy
HONORS & EDUCATION: Bachelor of Arts, UCLA. Musicians Institute Vocal Program

WILSON, CHRISTINA

COURSES: BACH Vocal Performance, BACH Private Lessons
SPECIALTIES: Composes and Arranges Choral, Classical, Big Band,Traditional & Contemporary Folk and Americana, Jazz
CREDITS: Honey Whiskey Trio, Monterey Jazz Festival, James Moody, Dena DeRose. Opened for Peabo Bryson and Aaron Neville
HONORS & EDUCATION: Bachelors Degree in Jazz Studies, Bob Cole Conservatory of Music at Cal State University Long Beach

COMMON COURSE

DZIUBLA, RON

ASSOCIATE DEAN, COMMON COURSE DEPARTMENT

FACULTY BIOS

COURSES: Harmony Theory 011, 021, 101, and 201; Ear Training 012, 022, 102, and 202; Sax Centric LPW
SPECIALTIES: Harmony Theory and Ear Training, Live Performance Workshops, Common Course Electives
CREDITS: Duane Eddy, Joe Bonamassa, Ricky Martin, Los Straitjackets, Robert Cray, John Hiatt, Royal Crown Revue
HONORS & EDUCATION: Bachelor of Music, University of Miami, FL. Master of Arts in Education, California State University, Los Angeles. Voting member, National Academy of Recording Arts and Sciences.

ANDERSON, MICHAEL

COURSES: Songwriting 1, Artist Development: The Songs, IAP Project Advising
SPECIALTIES: Songwriting, Production, Live Performance, Video
CREDITS: Publishing catalogs with Universal, EMI, MCA, etc. Released solo records on A&M Records and EMI
HONORS & EDUCATION: Wrote the #1 country and Grammy winning song "Maybe It Was Memphis," recorded by country artist Pam Tillis and performed on American Idol and the Voice. Dove award winner for "Hard Rock Song of the Year.

CALLY, MARK

COURSES: Intro to Guitar, Artist Development: The Songs,
SPECIALTIES: Harmony Theory and Ear Training, Jazz guitar
CREDITS: Royal Crown Revue; Music Copyist for TV (Battlestar Galactica), Movies (DeathRace), and Video games (Batman)
HONORS & EDUCATION: Guitar study with Jim Hall and Bucky Pizzarelli. Wrote the song "Mr. Zoot Suit" (Blast From The Past)

CASALE, NICK

COURSES: Visual Media 1 & 2, Promotional Media
SPECIALTIES: Graphic Design, Album Art, Promotional Materials, Web Graphics, Logo Creation & Branding, Photo Editing
CREDITS: Shirt.Woot, Black Arts Toneworks, Mojo Hand Effects, Hal Leonard Publishing
HONORS & EDUCATION: Bachelor of Fine Arts in Graphic Design, Oswego State University, NY.

CHILCOAT, THOMAS

COURSES: Music Video Bootcamp, iMovie and Final Cut Editing
SPECIALTIES: Music Video Directing, Editing, Screenwriting
CREDITS: Former Director of Development at Pellington Films (award winning music video director)
EDUCATION: Bachelor of Arts, University of Maryland.

DESANTIS, MARKO

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

FORBES, KATERI

COURSES: Visual Media 1 and Visual Media 2
SPECIALTIES: Graphic Design and Web Site Design
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Mod/Op Films, Bonch, Form, Tate USA, Geronimo Films, Maverick Records, Staretone Records, Milan Records
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, Kresge Art Center, Michigan State University. Compumatics Computer Training Certificate.

KAMP, TED

COURSES: Artist Development: The Songs; Artist Development: The Show; Fundamentals of Lyric Writing
SPECIALTIES: Songwriter, Producer, Bass Player.
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips
HONORS & EDUCATION: Bachelor of Arts, State University of New York in Binghamton

KIM, JEAN

COURSES: Music Video Bootcamp, Final Cut Pro X
SPECIALTIES: Cinematography, Camera Operation, Editing
CREDITS: Cinematography on the feature film "Showing Up" (directors Riad Galayini and James Morrison) and the short film "Amigas with Benefits" (director Adelina Anthony).
EDUCATION: Master of Fine Arts in Film and Television Production, University of Southern California. Film Independent Fellow.

MARGO, KIRK

COURSES: Harmony Theory & Ear Training, Musicianship, Reggae LPW
SPECIALTIES: Harmony Theory and Ear Training, LPW
CREDITS: Guitarist with Mexican pop-rock singer-songwriter, Gloria Trevi, for five years.
HONORS & EDUCATION: Studied composition and music theory at Cal State Northridge. Studied guitar with Ted Greene, Jimmy Wyble

RANDALL, ROBIN

COURSES: Artist Development: The Songs, IAP Project Advising; Private Keyboard Lessons
SPECIALTIES: Songwriting, Keyboard Performance, Harmony & Theory and Ear Training
CREDITS: Wrote hits for Starship, Agnetha Faltskog of ABBA, Roxus. Songs written for TV show Baywatch
HONORS & EDUCATION: Certificates in Composition and Keyboard, Dick Grove School of Music. Emmy Judge for the Academy of Television Arts & Sciences. Finalist in the American Idol Songwriting Competition.

RICH, ALLAN

COURSES: Career Development Counselor
SPECIALTIES: Advice on songwriting and the business of songwriting
CREDITS: Barbara Streisand, Tina Turner, Rod Stewart, Luther Vandross, Dolly Parton, Patti LaBelle.
HONORS & EDUCATION: Two time Academy Award, Grammy, and Golden Globe nominated songwriter. Written songs for Natalie Cole, Whitney Houston

SCHIFF, RONNY

COURSES: Career Development Counselor
SPECIALTIES: Produces & licenses music books; music programming for airlines
CREDITS: Produced books and/or interviewed with Quincy Jones, Herbie Hancock, Pat Metheny, Stevie Ray Vaughan.
HONORS & EDUCATION: Avion Awards: Best Airline Music 2001; President, California Copyright Conference

SIMONS, BRETT

COURSES: LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: The Beach Boys/Brian Wilson, Melissa Etheridge, Fiona Apple, Liz Phair,

FACULTY BIOS

Anastacia
HONORS & EDUCATION: Bachelor of Music, University of Miami, FL

SQUIRE, BARRY
COURSES: Starting Your Music Career, Hiring Hall, and Audition Workshops
SPECIALTIES: A&R specialist, advising young musicians on getting gigs
CREDITS: Client list includes John Mayer, Weezer, Guns N' Roses, Kelly Clarkson, Smashing Pumpkins, Justin Timberlake.
HONORS & EDUCATION: Teaches Music Business at UCLA Extension. Worked as an A&R exec for Warner Bros., Geffen, and Columbia Records.

TORRES, JR., RICARDO
COURSES: Artist Development: The Songs; Artist Development: The Show; Rock Repertoire LPW, Coffee House LPW
SPECIALTIES: Songwriting, Musical Direction, Guitar, Composition
CREDITS: The Smart Set, Supreme Beings of Leisure. Guitarist for the English Beat. Written music for J.C. Penney, MTV
HONORS & EDUCATION: Voting member of the National Academy of Recording Arts and Sciences.

YOUNG, JEFFREY
COURSES: Artist Development The Songs, Artist Development The Show, Original Lyric Writing, Fundamentals of Lyric Writing
SPECIALTIES: Keyboardist, Vocalist, Songwriter
CREDITS: Sting, Steely Dan, Jackson Browne, Bonnie Raitt
HONORS & EDUCATION: Bachelor of Fine Arts, Ithaca College, Ithaca, NY

INDEPENDENT ARTIST DEVELOPMENT

BATES, JONATHAN
COURSES: Project Advising, Music Production Workshop, Vocal Production
SPECIALTIES: Production, Mixing, Touring, Online Marketing
CREDITS: Big Black Delta, Tour guitarist for M83. Remixes: Daft Punk, Britney Spears, Moby
HONORS & EDUCATION: Hemlock Grove, Halt And Catch Fire, Six Feet Under, ALDO, Nissan, Project Runway, Bravo, FIFA

BROWN, JONATHAN
COURSES: Project Advising and Music Production Workshop
SPECIALTIES: Music Producer, Engineer, Mixer, Songwriter, and Musician
CREDITS: P!nk, Eminem, The Black Eyed Peas, DJ Khalil, Universal Music Publishing, Archwood Music
HONORS & EDUCATION: 2 Grammy Nominations, Berklee College of Music

CORNE, ERIC
COURSES: Recording Project 1 and 2
SPECIALTIES: Sound Engineering, Music Production, Songwriting, Arrangement, Pro Tools, Music Business
CREDITS: John Mayall, Joe Bonamassa, Joe Walsh, Lucinda Williams, DeVotchKa, Kim Deal (The Pixies), True Blood, Underworld 2, Crazy Stupid Love
HONORS & EDUCATION: Bachelor of Arts in Political Science, Chief Engineer Mad Dog Studios (2004-2008), NPR Album of the Year Nominee (KaiL Baxley), Rolling Stone Country Album of the Year 2017 (Jaime Wyatt), 2012 iTunes Blues Song of the Year (Walter Trout), 2016 Blues Rock Album of the Year/Song of the Year (The Blues Music Awards - Walter Trout), Six top 5 Billboard Blues albums

DAYE-ALBERSON, ALEXX
COURSES: Vocal Private Lessons, Project Advising, LPW
SPECIALTIES: Vocals, Songwriting, Live/Studio Sessions (Gospel/Blues/Soul/Funk/RnB/Pop/Rock)
CREDITS: Patti Labelle, Red Hot Chili Peppers, Christina Aguilera, Ne-Yo, Engelbert Humperdinck

HARKNESS, ROBERT
COURSES: Music Analysis, Recording Project, Plugin Processing, Live Drum Programming, Music Productin Workshop, Logic
SPECIALTIES: Producer, Arranger, Engineer, Mixer
CREDITS: Kobalt Music, Sony/ATV Music Publishing
HONORS & EDUCATION: Bachelor of Music, Music Production & Engineering, Berklee College of Music, Magna Cum Laude

PARDINI, LAUREN
COURSES: Project Advising, Artist Development, Vocal Private Lessons, Bachelor's Vocal Performance
SPECIALTIES: Vocal Producer, Vocal Instructor, Songwriter, Singer, Keyboardist, (Hip-Hop, Electronica, Pop)
CREDITS: Columbia, Sony/Epic, Island Def Jam, Atlantic, E, MTV, Oxygen, Lifetime, Sony Playstation, HBO
HONORS & EDUCATION: NYU, USC

POCHON, ARTHUR
COURSES: Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Bleek, Ursula Rucker, Fitz & The Tantrums, Zoowax
HONORS & EDUCATION: Conservatoire National de Région, Paris, France

HANNAH "KAT" MCDOWELL
COURSES: Social Media Branding
SPECIALTIES: Social Media and Branding, Music Video Creation, Songwriting, Live Performance
CREDITS: SONY Japan/Avex, finalist in the Guitar Center Singer-Songwriter competition, winner in Youtube's Next Up Class of 2016. Has shared the stage with Switchfoot and Colbie Caillat.
HONORS & EDUCATION: Bachelors of Performing Arts, Jazz Music, Auckland University, Auckland, New Zealand

SALEM, ANTOINE
COURSES: Project Advising, Guitar Private Lessons
SPECIALTIES: Guitar, Songwriting, Arranging, Production
CREDITS: George Clinton, Fugees, Amerie, Lionel Loueke, TV Shows including ABC's "Brothers and Sisters"
HONORS & EDUCATION: Berklee College of Music Graduate

SENTINA ,ANNA
COURSES: Social Media Branding
SPECIALTIES: Social Media and Branding, Music Video Creation, Bass
CREDITS: Kevin Martin (Candlebox), Stephen Perkins (Infectious Grooves, Jane's Addiction), David Ellefson (Megadeth), and many others. Endorsed by Roland, GruvGear, DR Strings, Hesu, Kiesel. Corporate clients include NBC Universal, Capitol Records,

FACULTY BIOS

American Airlines among others.

SHOTTS, DAVID "BLAIR"
COURSES: Project Advising
SPECIALTIES: Drum Set Session Player, Percussionist in all styles
CREDITS: Rihanna/Drake Grammy performance, Macy Gray, Adam Lambert, Jesse McCartney, DJ Logic, Fishbone
HONORS & EDUCATION: MI Certificate in Drum Performance, Grammy Nomination

TOUCET, MORALES ERVIN
COURSES: Guitar Private Lessons, IAP Project Advising, DJ-Driven LPW, Hip-Hop LPW **SPECIALTIES:** Production, Songwriting, Arrangement, Music for Film/TV, Live/Studio Sessions (Rock/Latin/Metal/Country Rock)
CREDITS: Soundtracks for Resident Evil: Afterlife, And Soon The Darkness. TV shows on Telemundo, Univision
HONORS & EDUCATION: MI Guitar Program Graduate with Honors

VATCKY, GISA
COURSES: Vocal Instructor, Project Advising
SPECIALTIES: Vocals, Background Vocals
CREDITS: Zedd, David Foster, Enrique Iglesias, Santana, Andrea Bocelli, Luis Miguel, Juan Gabriel, Sheila E., Sang on the Spanish Version of "Happy Feet"
HONORS & EDUCATION: Bachelor of Music, Metropolitan University of Educational Sciences & ProJazz Music Academy (Santiago, Chile)

WALTER, KATHLEEN
COURSES: Vocal Private Lessons, Artist Development the Songs, IAP Project Advising, LPWs
SPECIALTIES: Vocals and Songwriting
CREDITS: Rob Hoffman, Griffin Boice, Dave Aude, Eddie Galan, Chase Foster
HONORS & EDUCATION: Honors & Education: Bachelor of Music, Belmont University, ASCAP Lester Sill Songwriter

WEATHERSPOON, JOSH
COURSES: Ableton Live Instructor, Project Advising
SPECIALTIES: Music Production, Recording, Mixing, Editing, Arranging, Remixing, Live Performance
CREDITS: Transworld Snowboarding's The Nation, Giorgio Moroder, ZZ Ward, Barry Rothbart
HONORS & EDUCATION: Bachelor of Arts, University of North Texas; Ableton Certified Trainer

DJ PERFORMANCE & PRODUCTION

BELL, MARK
COURSES: Beat Matching, Music Production Workshop, Set Building, Project Advising, Music Industry History, Song Structure and Content
SPECIALTIES: Production, Arranging, Composition, Mixing, DJing, Logic
CREDITS: Chaka Khan, New Order, A Tribe Called Quest, Jamiroquai, M-People, Moloko, Manuel Tur, King Britt, DJ Sneak, Doc Martin
HONORS & EDUCATION: Mercury Award winner

FREDERICKS, TERENCE
COURSES: Ind. DJ Workshop, Turntablism, DJ-Driven and Hip Hop LPWs, Set Building, other DJ courses
SPECIALTIES: As DJ Jedi, has appeared in Russell Simmons' Def Poetry Jam, Digable Planets, daKAH Hip Hop Orchestra
CREDITS: Emmy Award-winning DJ. Nominated for the L.A. Weekly Theatre awards and the NAACP awards for the musical BASH'D.

HARRIS, LACEY
DJ PERFORMANCE & PRODUCTION PROGRAM CHAIR
COURSES: Beat Matching, Traktor, Serato, History of Recorded Popular Music, Project Advising, DJ Tech 1, DJ Tech 2, Serato DJ, Traktor, Individual DJ Workshop
SPECIALTIES: DJing, Production
CREDITS: DJ Colette, Concurrent Recordings
HONORS & EDUCATION: UCLA, Musicians Institute

MARKMAN, BRIAN
COURSES: Ableton Live, Beat Matching, Music Production Workshop, Project Advising, Logic Pro X
SPECIALTIES: Ableton Live, Production, Engineering, Electronic Live Performance
CREDITS: Presha Crew, WreckIgnition
HONORS & EDUCATION: Bachelor of Science in Business, University of Phoenix; Associate of Science in Recording Arts, Full Sail Music & Media Production Center

POCHON, ARTHUR
COURSES: IAP Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Bleek, Ursula Rucker, Fitz & The Tantrums, Zoowax
HONORS & EDUCATION: Diploma, Conservatoire National de Région, Paris, France

WEATHERSPOON, JOSH
COURSES: Ableton Live Instructor, Project Advising
SPECIALTIES: Music Production, Recording, Mixing, Editing, Arranging, Remixing, Live Performance
CREDITS: Transworld Snowboarding's The Nation, Giorgio Moroder, ZZ Ward, Barry Rothbart
HONORS & EDUCATION: Bachelor of Arts, University of North Texas; Ableton Certified Trainer

AUDIO ENGINEERING

NEWKIRK, JONATHAN
DEAN OF ENTERTAINMENT INDUSTRY STUDIES, PROGRAM CHAIR OF AUDIO ENGINEERING
SPECIALTIES: Responsible for instructor performance and providing ongoing curricular development.
CREDITS: Dishwalla, Slash, Roger Daltry, Epitaph Records, Carmine Appice
HONORS & EDUCATION: Executive MBA (EMBA) from USC.

BARBER, JAMES
COURSES: Mixing and Mastering, Recording Techniques, Console Operation, The Business of Audio
SPECIALTIES: Engineer, Writer, Composer for Television/Movies, Singer, Video Broadcast

FACULTY BIOS

CREDITS: Earth Wind and Fire, Phil Collins, Busta Rhymes, Mary J. Blige, KRS-One, Proud Family (Disney), Girlfriends (Fox), King of Queens (CBS)
HONORS & EDUCATION: Aassociate of Arts Degrees, Avid Certified, Gold and Platinum Records, Grammy Nominated.

BINIKOS, MICHAEL

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

BUCKLEY, FRANCIS

COURSES: Mixing and Mastering, Console Operation, Signal Processing
SPECIALTIES: Mixing Engineer, Producer, Educator
CREDITS: Quincy Jones, Alanis Morissette, Aerosmith, Celine Dion, Black Flag
HONORS & EDUCATION: Aassociate of Arts Degree Music, Multiple Gold and Platinum records, Grammy Award for Best Engineering Quincy Jones "Q's Jook Joint".

CLISSEN, WALTER

COURSES: ADR, Foley, Event production Contracts, Intro to Live Sound, State & Tour Management
SPECIALTIES: Live Sound Engineer, Recording Studio Engineer, ADR, Foley, Re-recording, FOH Mixer, Certified Pro Tools Instructor
CREDITS: Jose Feliciano, Mixing Arno Raunig performs Mozart castrati arias, Graceland Season 2 Eps, FOH Mixer – Sounds of the Supremes-Gracie Theatre.
HONORS & EDUCATION: National Higher Institute for Theatre and Performing, Arts in Brussels-Belgium, Audio-Video-Editing, BFA-MFA, Pro Tools HD 12.8 ACI Certification.

DE TOGNI, MAURIZIO

COURSES: Avid Pro Tools 101/110, Apple Logic 1 & 2
SPECIALTIES: Composer for TV, Mentor to Grammy-winning producers, Pro Tools/ Logic Pro Guru, Author
CREDITS: Paramount Studios, J.Valentine & J.Carmichael (Maroon 5), UCLA, Stanford, John Lennon ETB, MacWorld
HONORS & EDUCATION: Logic Pro X Certified Pro/Trainer, Certified Pro Tools HD11 Expert/Instructor (46 certifications).

DOLD, MARC

COURSES: Beat Making and Maschine Logic I, Music Composition
SPECIALTIES: Producer, Writer, Performer, Programmer
CREDITS: Swiss American Federation, Paul Van Dyke, Erasure, Enya, Nelly Furtado, Céline Dion, Alice Cooper
HONORS & EDUCATION: Electronics Degree, B.A. from the Conservatory of Zürich. Masters in Music, Berklee College of Music

HAINER, GREGORY

COURSES: Audio For Video Games, Post Essentials, ADR Voice Over & Dialogue Forensics, Pro Tools, Intro to Post
SPECIALTIES: Post Sound Editorial, Sound Design, 5.1 Mixing, Voice Over, Music Production, Music Synthesis
CREDITS: Warner Bros., Walt Disney, Universal Studios, Soundelux Todd-AO, Microsoft, Activision, EA, SCEA
HONORS & EDUCATION: Berklee College Of Music, MP&E Academic Scholar, 5 Golden Reel Awards, TEC Nomination, BMA

HASSINE, MEHDI

COURSES: Pro Tools 2, Mixng for film, Mixing and Mastering
SPECIALTIES: Music Production and Sound Supervision for Film & TV
CREDITS: Sigur Rós, Dave Weckl, Disney International, PBS
HONORS & EDUCATION: Master of Science Electro-Optical Engineering, Member of NARAS and AES, Three-time MI Instructor of the Year winner

HELMERICH, TODD

COURSES: Console Operations, Signal Processing, Mixing Essentials
SPECIALTIES: Engineer, Producer, Shrapnel Recording Artist, Guitarist, Vocalist
CREDITS: Stanley Clark, Ronnie Wood, Victor Wooten, Zappa Plays Zappa, Virgil Donati
HONORS & EDUCATION: Grammy Nominee

HUMPHREY, CARTER WILLIAM

COURSES: Mac Basics, Pro Tools 100/200, Mixing Essentials, Sound Reinforcement Essentials
SPECIALTIES: Engineer, Mixer, Producer
CREDITS: Brian Wilson of the Beach Boys, Rod Stewart, Julie Andrews, Queen Latifah
HONORS & EDUCATION: Bachelor of Science: Music Recording from USC. Grammy Nominated and awarded for Rod Stewart's Great American Songbook series, Volumes 1-5

ISAAC, DAVID

COURSES: Music Production
SPECIALTIES: Music Producer, Mix Engineer, Musician, Composer
CREDITS: Marcus Miller, Prince, Michael Jackson, Eric Clapton, Whitney Houston
Honors & Education: 3 Grammy awards, multiple Gold & Platinum records

KAGAN, ADAM

COURSES: Practical Recording, Console Op 2
SPECIALTIES: Engineer, Mixer, Producer, 5.1 Mixing for Film, Studio Designer
CREDITS: Gladys Knight, Kanye West, Usher, Elton John, Jeff Beck, Disney's High School Musical, EA Sports
HONORS & EDUCATION: Engineered or produced 15+ Grammy Nominated and Gold and Platinum albums. B.A. University of Miami

MORALES, JOSHUA

COURSES: Sound Reinforcement Essentials, Live Sound Applications
SPECIALTIES: Live Sound Engineer
CREDITS: Jaden Smith, John Fullbright, Susan Enan, The Green Note, Prospect Theater, Advantage Productions, exp3d
HONORS & EDUCATION: Master of Arts in Sonic Art, Middlesex University, Bachelor of Music: Music Composition, Oral Roberts University

NONISA, MARK

COURSES: Practical Recording, Musicianship, Console Operations
SPECIALTIES: Engineer, Producer
CREDITS: Babyface, film soundtrack "Have Plenty," Basix
HONORS & EDUCATION: Graduated with Honors from Musicians Institute, 3 decades in the industry

RASHID, ORLANDO

COURSES: Field Recording, Signal Processing, Console Op SSL, Intro to Post
SPECIALTIES: Field Recordist, engineer, songwriter

FACULTY BIOS

CREDITS: Jamie Foxx
HONORS & EDUCATION: Experienced audio engineer and producer whose credits include local and international bands

REID, MIKAL

COURSES: Mixing and Mastering, Console Operations, Practical Recording
SPECIALTIES: Engineer, Producer, Songwriter
CREDITS: Mick Jagger, Ben Harper, Brother Cane, Bo Bice, Kenny Wayne Sheppherd, Dynamite Walls
HONORS & EDUCATION: Wrote & produced for Dr Phil show, producer/ engineer for Flock of Seagulls

RUDOLPH, BARRY

COURSES: Project Studio Design
SPECIALTIES: Engineer, Producer, Journalist
CREDITS: Lynyrd Skynyrd, Hall and Oates, Pat Benatar, Rod Stewart, The Corrs, Keith Moon
HONORS & EDUCATION: Associate of Arts and Bachelor of Science degrees, Avid Certified Instructor, Gold and Platinum records, Grammy Awards.

SCHTONOV, ZAHARI

COURSES: Background & Sound FX Editing, intro to Post, Mac Basics and Gear Set-Up
SPECIALTIES: Sound & Picture Editor, Re-Recording Mixer, Mixer
CREDITS: Paramount, Walk Disney, E! Entertainment, MTV, Bravo, HBO, Jeff Goldblum, Bad Girls Club, Keeping up With the Kardashians.**Honors & EDUCATION:** Associates of Recording Arts, AVID Certified Expert ICON Mixer (310i), Certified pro Tools Operator (210p, 210M), CompTIA A+ Certified Computer Technician, Microsoft Certified Professional Technician

SCHWALBE, SOLANGE

COURSES: Dialogue Editing, Foley Editing, Background Editing, Sound FX Editing
SPECIALTIES: Motion Picture Sound Editor in Feature Films
CREDITS: 161 Feature Credits: since 1984
HONORS & EDUCATION: Emmy Best Sound Editing for HBO's "John Adams," MPSE Golden Reel Award, 2 Emmy Nominations

TESTAI, JOSEPH

COURSES: Musicianship, Pro Tools, Console Operation
SPECIALTIES: Engineer, Guitar Player, Producer
CREDITS: Dweezil Zappa, Dennis Chambers, Virgil Donati, Jeff Bowders, Sigur Ros
HONORS & EDUCATION: 30+ years in the industry

TOWNER, EDWARD

COURSES: Console Operation I, Reason I & II, Critical Listening
SPECIALTIES: Mixing Engineer, Producer, Songwriter
CREDITS: HBO Documentary "Bastards Of The Party," Darius McCrary, Tank, Glasses Malone
HONORS & EDUCATION: Musician Institute Audio Engineering Instructor Of The Year

WANG, JONATHAN

COURSES: Pro Tools 201 & 210, Electronics
SPECIALTIES: Mixer, Engineer, Programmer, Guitarist
CREDITS: Daryl Black (aka Dez Phoenix), Nikki Forova, Barrett Wilson (Fear and the Comedy)
HONORS & EDUCATION: Bachelor of Science in Computer Engineering, BS Electrical Engineering, BA Guitar Performance

WAY, JASON

COURSES: Console Operation I: Neve, Recording Techniques
SPECIALTIES: Engineer, Guitarist
CREDITS: Gravity Guild
HONORS & EDUCATION: 15 years in the industry

YOUTH, SHAUN

COURSES: Pro Tools, Console Operation III: Icon and Euphonix, Logic
SPECIALTIES: Engineer, Producer
CREDITS: Anthony Kilhoffer (Kanye West, Eminem), Jamie Foxx, Max Weinberg, Assemble the Skyline
HONORS & EDUCATION: Pro Tools 11 Certified Instructor, Apple Logic Certified Pro, Waves Gold certified

ZAWINUL, IVAN

COURSES: Intro to Live Sound , Business of Audio, Console Operations, Monitor Operations , Recording Theory / Techniques
SPECIALTIES: Live Sound Engineer (F.O.H , Monitors), Producer, Studio Engineer, Production Manager, Sound Consultant
CREDITS: The Zawinul Syndicate, Weather Report, Salif Keita, Stan Getz, Carlos Santana, Miles Davis, Joe Zawinul, Kenny Burrell
HONORS & EDUCATION: Recognized N.A.R.A.S Engineer, Avid Certified, Produced and Engineered 4 Grammy-nominated albums, Engineered Live shows in over 90 countries

MUSIC BUSINESS

TURNER, STACY

MUSIC BUSINESS PROGRAM CHAIR
SPECIALTIES: A&R/Independent Consultant, Management/Representation, Talent Development, Production Coordination
CREDITS: A&R Director, Quincy Jones/Qwest Records; Tamia, Tevin Campbell, Patti Austin, Andraé Crouch; Rex Rideout, Ledisi
HONORS & EDUCATION: Associate Member of the Recording Academy, 4 Grammy Certificates (nominated albums/artists), USC, California State Univ. at Long Beach and Northridge.

AMICONE, MICHAEL

COURSES: Media Relations, News & Industry Trends
SPECIALTIES: Editor, Journalist, Media Personality, Reissue Producer, Teacher.
CREDITS: Billboard Bulletin, UMG's farmclub.com, Music Connection, Elton John liner notes, Nilsson track list
HONORS & EDUCATION: Littleford Award (Billboard Bulletin) and NARM Award (Billboard Bulletin)

BAUR, LES BERNARD

COURSES: Music Distribution, Broadcast Strategies, Sponsorships & Endorsements, Showcase Promotions, Start & Run Your Own Record Label, Music Business Basics, Music Industry 2, Music Industry 3A
SPECIALTIES: Consultant, Editor, Writer, Author, Artist Relations, Marketing & Media, Educator
CREDITS: Music Connection, Bill Graham, Warner Bros., Guns N' Roses, SOAD, No Doubt, Matchbox Twenty, Janis Joplin
HONORS & EDUCATION: Bachelor of Arts, San Francisco State University; J.D., Lincoln

FACULTY BIOS

Law School; Journalism Awards (NARIP & LAMA)

BORG, BOBBY

COURSES: Independent Artist Marketing, Applied Entertainment Business 1 and 2, Computers in Music Business, Computer Tech Music Business Applications 1, The Business of Working Musicians, Intro To Music Publishing Specialties: Helping Music Business Professionals Turn Their Art Into a More Successful Business.
CREDITS: Member (Warrant / Beggars & Thieves), Author (Musician's Handbook, Marketing For DIY Musicians), VP of AMA.
HONORS & EDUCATION: Berklee (Performance), UCLA (Marketing / Project Management / Instructor Development), and CBEST Certified.

COLLIN, BARBARA

COURSES: Agents & Bookings
SPECIALTIES: Talent Agent representing national and international recording and touring artists.
CREDITS: ICM, Agency for the Performing Arts, John Levy Enterprises, President of Collin Artists
HONORS & EDUCATION: Bachelor of Arts in Interdisciplinary Creative Arts, Teaching Credential

EDWARDS, TIMOTHY

COURSES: Music Licensing & Supervision, Music Publishing & Licensing 4, Production Music For Visual Media 1 & 2
SPECIALTIES: Composition and music supervision for visual media, production music libraries
CREDITS: Warner Bros., Paramount, Universal, Lionsgate; over 100 film trailers. TV: Keeping Up...Kardashians, The Bachelor, Ellen, TMZ, Extra (theme); Vampire Diaries, Smallville (songwriting); Creative Director - Move Music LLC
HONORS & EDUCATION: Bachelor of Music, Berklee College of Music (Cum Laude), Chair, Composer Advisory Committee - Production Music Association

ESRA, RITCH

COURSES: Record Labels, Your Music Business Career, News & Industry Trends
Specialties: Publisher, Music Business Registry (contact information for the music industry); Educator
CREDITS: Major & indie companies for Music Registry; Clive Davis/Arista Records, A&R; A&M Records, Promotions

FLETCHER, CHRIS

COURSES: Personal Management/Personal Management & The Artist's Team, Getting Gigs, The Touring Musician, Making Money in New Music Markets, Planning Your First Tour
SPECIALTIES: Management/Artist Development, Touring, Booking (colleges & festivals), Endorsements/Sponsorships
CREDITS: Harold Payne, Faith Rivera (Emmy Winner), BB Chung King, Wonderboy, The Ravyns, Affinity Records
HONORS & EDUCATION: Bachelor of Arts in Business Administration, Temple University. Certificates, CA Arts Council & Western Arts Alliance. NACA member.

GRIERSON, DON

COURSES: Record Labels, Your Music Business Career, Start & Run Your Own Record Label, Music Industry 1
SPECIALTIES: Music Industry Consultant, Music Supervisor for independent films, Advisory Board for MusicBizPro
CREDITS: Capitol/EMI, Epic/Sony, Celine Dion, Tina Turner, Cyndi Lauper, Gloria Estefan, Joe Cocker, Duran Duran
HONORS & EDUCATION: Golden Apple Award (The Beatles), Recording Academy member, co-author of "It All Begins With The Music"

JONES, JR., THORNELL

COURSES: Digital Marketing, Independent Artist Marketing, Music Business Marketing & Social Media 1 - 5
SPECIALTIES: Product Development and Marketing, Branding and Artist Development
CREDITS: Jill Scott, Diana Ross, Mint Condition, Sounds of Blackness, RML TV Series
HONORS & EDUCATION: Voting Member of The Recording Academy, 13 Grammy Certificates, B.A. Economics Wesleyan University

KOÇ, SUZAN

COURSES: Music Publishing, Music Publishing & Licensing 2
SPECIALTIES: Music Publishing, International Music Publishing, Songwriting Coach, Song Plugger
CREDITS: Worked at Warner Chappell France, Hit & Run NY&LA, BMG, Taxi Music, worked with songwriters Shelly Peiken (Grammy Nominee), Wally Gagel, Xandy Barry, Jean Baptiste, busbee, David Gamson (Grammy Nominee)
HONORS & EDUCATION: Bachelor in Law, Université de Genève

LOUIS, KARL

COURSES: Personal Management/Personal Management & The Artist's Team, Music Distribution, Social Media & Fan Management
SPECIALTIES: Personal Management, A&R, Artist Development, Marketing, Distribution, Promotions, TV/Film Synch
CREDITS: Warren Entner Mgmt (Rage Against The Machine, Deftones, Faith No More), Flip Records (Limp Bizkit, Staind)

MEZA, AARON

COURSES: Music Publishing, Music Licensing and Supervision, The Business of Composing 1 and 2, Music Publishing & Licensing 1, 3 and 4
SPECIALTIES: Owner of Amazon Ear Productions, Meza Music Publishing (ASCAP), Voice Talent and Narrator
CREDITS: Former Director American Guild of Authors & Composers, author of "You've Written A Song, So Now What?"
HONORS & EDUCATION: Bachelor of Arts, UCLA; Certificates, USC Law Center & UCLA Extension. Cindy, Aurora & Telly Awards. Clifton Webb Endowment

MORGAN, BURGUNDY

COURSES: Music Law 1, Owning and Operating A Music Business
SPECIALTIES: Music Law, Music Contracts, Music Business, Litigation. Former Professional Musician.
CREDITS: Grammy-winning artists, songwriters & producers. Performs with Riddle the Sphinx.
HONORS & EDUCATION: J.D., Pepperdine University. Member of State Bar of CA & U.S. District Court. B.A., William Paterson University.

NATHAN, ROBERT

COURSES: Music Law/Music Law and Contracts, 1, 2 and 3, Owning & Operating a Music Business, Preparing Your Professional Business Plan, Music Law Basics, Accounting and Finance 1
SPECIALTIES: Legal aspects of the music industry focusing on trademarks, copyrights, publicity rights, & contract law
CREDITS: Motley Crue, Cheap Trick, Temptations, Stray Cats, Kool & The Gang, Asia, SBK Records, Bud Grant Productions

FACULTY BIOS

HONORS & EDUCATION: Bachelor of Science, Columbia College. UCLA Research Fellowship.

SHAW, AL

COURSES: Tour Management, Adv. Tour Management, Concert Promotions, Marketing & Social Media 2, Media Relations, Music Distribution, Business Writing
SPECIALTIES: Communications/PR/Music Mgmt Consulting, Artist Mgmt and Development, Booking and Tour Mgmt
CREDITS: GusGus, Högni Egilsson, Juan Atkins, Greg Gow, Doug Rasheed, Whitey, Dust Traxx Distribution, Gigolo Records Booking, Friendselectric Artist Mgmt
HONORS & EDUCATION: Bachelor of Arts, Public Relations - Marketing Communications, Columbia College Chicago

TEEGARDEN, ROBERT

COURSES: Entrepreneurial Strategies, Music Publishing & Licensing 1, Computer Tech Music Business Applications 2, Accounting & Finance 2
SPECIALTIES: Entrepreneur, Royalty Accounting, Copyright Licensing
CREDITS: Universal Music Group, Sovereign Music
HONORS & EDUCATION: Masters in Industry Administration from California State University, Northridge

GUITAR CRAFT

ROBERTS, PAUL

GUITAR CRAFT PROGRAM CHAIR
SPECIALTIES: Program Chair of Guitar Craft Program, Luthier, Guitar Technician
CREDITS: Joe Bonamassa, Ry Cooder, Fleetwood Mac, Ben Harper, Billy Gibbons, Andy Summers, Jackson Browne
HONORS & EDUCATION: Worked with master luthier John Carruthers & guitar builder James Tyler

ALONZO, LANCE

COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, FinishWork
SPECIALTIES: Luthier, Guitar Technician
HONORS & EDUCATION: Certificate in Guitar Craft, Musicians Institute

BARAJAS, RAFAEL

COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, Finish Work, Instrument Repair
SPECIALTIES: Guitar Painter, Luthier
CREDITS: Carruthers Guitars, James Tyler Guitars, Schecter USA Custom Shop, Yamaha
HONORS & EDUCATION: Certificate of Guitar Craft Musicians Institute, PPG solvent and water bourne paint certified

MADDUX, DAVID

COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Finishwork
SPECIALTIES: Fender American Design Specialist
CREDITS: Worked on "The Fender Bass, An Illustrated History"
HONORS & EDUCATION: Fender Custom Shop Supervisor, Fender Senior Quality Insurance Inspector

SANDOVAL, JAIME

COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, Instrument Repair, Acoustic Guitar Design, Acoustic Guitar Fabrication, Acoustic Guitar Fixtures, Acoustic Guitar Finishing
SPECIALTIES: Luthier, Guitar Technician
CREDITS: Matchless Amplifiers
HONORS & EDUCATION: Certificate of Guitar Craft Musicians Institute, Machining Program L.A. Trade Tech

JANG, ISAAC

COURSES: Acoustic Guitar Design, Acoustic Guitar Fabrication, Acoustic Guitar Fixtures, Acoustic Guitar Finishing
SPECIALTIES: Luthier, Guitar Technician
CREDITS: Tommy Emmanuel, David Crosby, The Doobie Brothers
HONORS & EDUCATION: Kathy Wingert Guitars, Bryan Galloup School of Lutherie

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