LA
CM
COLLEGE OF MUSIC
LOS ANGELES

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SPRING 2015 (APRIL 6 – JUNE 19)

January 26-30: Registration Period for Upcoming Quarter

April 6: Quarter Begins

February 23: Tuition Deadline for Continuing Students

May 25: Memorial Day, Campus Closed

June 15–19: Exams Week

June 19: Quarter ends

SUMMER 2015 (JULY 6 – SEPTEMBER 18)

April 27-May 1: Registration Period for Upcoming Quarter

May 26: Tuition Deadline for Continuing Students

July 3: Independence Day (Observed), Campus Closed

July 6: Quarter Begins

September 7: Labor Day, Campus Closed

September 14-18: Exams Week

September 18: Quarter Ends

September 19: Graduation

FALL 2015 (OCTOBER 5 – DECEMBER 18)

July 27-31: Registration Period for Upcoming Quarter

August 24: Tuition Deadline for Continuing Students

October 5: Quarter Begins

Nov. 11: Veterans, Campus Closed

Nov. 26: Thanksgiving, Campus Closed

Nov. 27: Campus Open

Dec. 14-18: Exams Week

Dec. 18: Quarter Ends

Dec. 24-25: Christmas Campus Closed

Dec. 31-Jan. 1: New Year's Campus Closed

WINTER 2016 (JANUARY 4 – MARCH 18)

October 26-30: Registration Period for Upcoming Quarter

November 23: Tuition Deadline for Continuing Students

January 4: Quarter Begins

January 18: MLK Jr. Day, Campus Open

February 12: Presidents Day, Campus Open

March 14-18: Exams Week

March 18: Quarter Ends

March 19: Graduation

SPRING 2016 (APRIL 4 – JUNE 17)

January 25-29: Registration Period for Upcoming Quarter

February 22: Tuition Deadline for Continuing Students

April 4: Quarter Begins

May 30: Memorial Day, Campus Closed

June 13-17: Exams Week

June 17: Quarter Ends

SUMMER 2016 (JULY 5 – SEPTEMBER 16)

April 25- 29: Registration Period for Upcoming Quarter

May 23: Tuition Deadline for Continuing Students

July 4: Independence Day, Campus Closed

July 5: Quarter Begins

September 5: Labor Day, Campus Closed

September 12-16: Exams Week

September 16: Quarter Ends

September 17: Graduation

BACHELOR STUDENT SUMMER BREAK

FALL 2016 (OCTOBER 3 – DECEMBER 16)

July 25- 29: Registration Period for Upcoming Quarter

August 22: Tuition Deadline for Continuing Students

October 3: Quarter Begins

Nov. 11: Veterans, Campus Closed

Nov. 24: Thanksgiving, Campus Closed

Nov. 25: Day after Thanksgiving, Campus Open

Dec. 12-16: Exams Week

Dec. 16: Quarter Ends

Dec. 24-25: Christmas, Campus Closed

Dec. 31-Jan. 1: New Year's Campus Closed

WINTER 2017 (JANUARY 9 – MARCH 17)

October 24-28: Registration Period for Upcoming Quarter

November 21: Tuition Deadline for Continuing Students

January 9: Quarter Begins

January 16: MLK Jr. Day, Campus Open

February 15: Presidents Day, Campus Open

March 13-17: Exams Week

March 17: Quarter Ends

March 18: Graduation

***Week 1-2:** Add/Drop

***Week 3-6:** Drop with a "W"

***Week 7-10:** Receive a letter grade

THE LACM EXPERIENCE

LACM's approach to music education is distinct. The Bachelor's, Associate and Diploma programs at LACM prepare graduates to be leaders of the music industry, and provide unique opportunities for experiential and applied learning with not only peers, but with music industry professionals. LACM's faculty members are accomplished and highly-skilled musicians, producers, composers and businesspeople with a passion for inspiring the next generation. A 3:1 student-to-teacher ratio allows for small class sizes and quality teacher-student interaction, and also gives each student the ability to gain individualized attention and feedback, accelerating the learning process.

The curriculum of each program is dynamic. Courses are regularly evaluated and updated in order to make sure students receive the most relevant information. Course material is supplemented by clinics, special appearances, visiting faculty, and artists in residence – creating an immersive learning experience that is both challenging and inspiring to students.

LACM is located at the center of historic "Old Pasadena," a culturally thriving city known for its active artistic community. Just minutes from Hollywood and downtown Los Angeles, LACM's Pasadena location provides access to the music and entertainment industries, allowing LACM's Career Center to organize exclusive job, internship and audition opportunities for LACM students and alumni.

The student body is composed of students from around the world, who bring with them diverse cultural backgrounds and musical styles. Together they collaborate in a supportive environment in order to learn and grow creatively. LACM students graduate prepared to compose, produce, perform, record, and market music in a constantly evolving industry.
LACM is a nationally accredited university, licensed facility, and is certified by SEVP for the enrollment of both male and female international students.

THE CAMPUS

North Campus:
300 S. Fair Oaks Ave. Pasadena, CA 91105

South Campus:
370 S. Fair Oaks Ave. Pasadena, CA 91105

CAMPUS HOURS

LACM South Campus
6:00 a.m. - 1:00 a.m. Monday - Friday
9:00 a.m. - 1:00 a.m. Saturday and Sunday

Student Store

9:00 a.m. – 5:00 p.m. Monday – Friday

LACM North Campus

9:00 a.m. – 1:00 a.m. Monday - Friday
12:00 p.m. – 10:00 p.m. Saturday and Sunday

All Administrative Offices

9:00 a.m. - 5:00 p.m. Monday - Friday
Hours are subject to change during holidays, school breaks, and for special events.

CAMPUS HISTORY & DETAILS

LACM first opened in fall of 1996 and has been effectively serving the music education community ever since. On average, LACM hosts 60 faculty and 150 students each quarter. The LACM South building was originally built in the 1940's as a school for NASA scientist's learning to construct satellites. A press release announcing the first U.S. moonwalk was derived from an office within the south campus.

LACM facilities include large and modern classrooms equipped with Mackie sound systems. Yamaha drum kits, Zildjian cymbals, Tech 21 guitar amps, and Gallien-Krueger bass amps are also included in the performance classrooms.

The South Building Recording Studio (201) includes Pro Tools HD with C124 Control Surface, Logic X 10, Cubase and a Dynaudio BM12 monitoring system, as well as three iso-booths and a neighboring drum room.

The Garage Recording Studio includes Pro Tools HD (80 inputs & outputs) and a 32-Fader D-Control board. The studio also includes vintage and modern recording equipment by API, Cartec, dbx, Empirical Labs, Eventide, Great River, Kush Audio, Little Labs, Manley, Mercury, Neve, Studer,

UREI, tc electronic, etc. Vintage and modern microphones by AEA, Blue, ElectroVoice, Mojave, Neumann, Royer, Sennheiser, Shure, Telefunken, etc. Vintage and Modern Synthesizers by Moog, Roland, Oberheim, Waldorf, etc. The studio also includes an arsenal of software plug-ins & virtual instruments including those by AudioEase, Celemony, Crane Song, FabFilter, Kush Audio, Native Instruments, Slate Digital, Softube, SoundToys, Waves, etc.

The Garage Computer Lab (301) is outfitted with seventeen 20" iMacs® and a 52" LCD monitor for instructor demonstrations. The workstations include a MIDI controller, Pro Tools, Logic, Sibelius, EastWest orchestra library, Native Instruments Komplete 9 Ultimate, Celemony Melodyne, Softube plugins, etc.

A number of Whisper Room Workstations are available as private practice labs or recording work stations and include latest generation iMacs® with KRK Systems monitors, MIDI controller, and Pro Tools, Logic, Sibelius, EastWest orchestra library, Native Instruments Komplete 9 Ultimate, Celemony Melodyne, Softube plugins etc.

Ten fully-equipped practice labs are designated for drummers. Five practice labs and several practice stations are designated for guitarists, bassists, and vocalists. The LACM Performance Hall holds an audience of approximately 160 and features a large stage that can fit up to 25 players.

LACM DIPLOMA

The Diploma program is four quarters and 1 year in length for full-time students. Within the diploma program students may choose to major in Music Performance, specializing in Guitar, Bass, Drum, Vocal, and Brass & Woodwinds. Students also have the opportunity to major in Music Production specializing in Music Producing & Recording or Composing for Visual Media, or in Composition specializing in Songwriting.

LACM ASSOCIATE OF ARTS

The Associate program is a liberal arts degree and is six quarters and 1.5 years in length for full-time students. The Associate program develops relevant skills in instrumental technique, performance, and musicianship as it relates to contemporary music styles. The A.A. degree includes all previously stated Diploma majors and specializations but also offers a major in Music Industry specializing in Music Business.

LACM BACHELOR OF MUSIC

The Bachelor of Music program is 12 quarters and 3.5 years in length for full-time students. The Bachelor of Music program allows for students to further develop existing skills and provides an accelerated focus toward professional musicianship. The Bachelor of Music is a direct continuation of the Associate degree but also includes well-balanced and transferrable general education classes. Within the Bachelor of Music program students can major in Music Performance and Music Production, with specializations in Guitar, Bass, Drum, Vocal, and Music Producing and Recording.

LACM BACHELOR OF ARTS

Beginning Fall 2015, LACM offers a Bachelor of Arts degree for students interested in majoring in Music Business. The program is 12 quarters and 3.5 years in length for full-time students. The curriculum offers relevant coursework in music business empowering students to be entrepreneurial and adapt to an ever-changing business model. Course work includes well-balanced and transferrable general education classes and is enhanced by extensive hands-on business practicums and internships with major entertainment companies in Los Angeles.

LACM ONLINE

For prospective students who want to learn from LACM's instructors but are unable to attend classes on campus, LACM offers educational certificates and transferrable courses through LACM Online.

Each 10-week course includes resourceful PDFs and video lessons, as well as weekly video exchange assignments with instructors. Certificate courses can be taken individually or bundled*.

Non-Credit Certificates currently offered

Fundamental Drum set Techniques Certificate (2 drum courses):
- Fundamental Drum set Techniques I
- Fundamental Drum set Techniques II

The Weekend Warrior Playbook (2 drum courses):
- The Weekend Warrior Playbook I
- The Weekend Warrior Playbook II

Solo Jazz Guitar (4 guitar courses):
- Building a Chord Vocabulary
- Advanced Chord Systems
- Beginning Chord Melody
- Chord Melody II

The courses above can also be taken individually. In addition to these certificate track courses, the following individual courses are also available:

Guitar
- Modes the Martone Way
- Top 10 Things You Need to Be Awesome!

Drum
- Rhythmatics

The certificates listed above are non-transferrable and do not apply to any of LACM's on-campus programs. The courses listed above are not-for-credit and do not prepare you for examination or future licensure

For-Credit Certificates

Beginning Fall 2015, a number of transferrable for-credit courses will be offered through LACM Online. These courses are accredited by NASM

and are transferrable into LACM on-campus degree and diploma programs. For the current schedule of for-credit LACM Online courses, visit www.lacm.edu/lacm-online.

ACCREDITATION & LICENSURE

LACM is a private institution, and is licensed by the Bureau for Private Postsecondary Education within the California Department of Consumer Affairs. LACM is accredited by the National Association of Schools of Music (NASM) http://nasm.arts-accredit.org. Verification of this certification can be viewed by visiting the website listed above. Visiting LACM to view this certification or to receive more information is also available.

NO GUARANTEE OF EMPLOYMENT

LACM provides no guarantee that employment will result from attending or completing any program offered by the institution. However, LACM is dedicated to assisting students in securing professional opportunities upon graduation. For more information about the LACM Career Center, visit www.lacm.edu. For more information about our graduation rates, the median debt of students who completed the program, and other important information, please view our School Performance Fact Sheets posted on our website at: www.lacm.edu/about-us/consumer-information/student-consumer-documents.

President, C. Thomas Aylesbury
Executive Vice President of Academic Operations, Mike Packer
Dean of Faculty & Students, David Pozzi
Executive Director of Industry Relations & Career Services, Erin Workman

ADMISSIONS

Director of Admissions, Marcos Villa
Assistant Director of Admissions, Gabriela Terán
Admissions Counselor, Caylon Travis

ACADEMIC ADVISING

Academic Advisor, Charisse Marroquin

CAMPUS LOGISTICS & MAINTENANCE

Facilities Manager, Ty Key

CURRICULUM

Director of Curricular Development & Assessment, Kristen Andersen
Director of Online Programs, Paul Van de Riet

FINANCIAL

Director of Financial Aid, Mary Olmos
Financial Coordinator & Student Billing, Maria Palomara

INTERNATIONAL STUDENT SERVICES

Director of International Student Services, Wendy Lilienfein

MARKETING

Director of Marketing, Patricia Wayne

REGISTRAR

Registrar, Jorge Ojeda
Associate Registrar, Wendy Lilienfein
Assistant to Registrar, Wilber Hernandez

DEPARTMENT CHAIRS

Bass Dept. Chair, Jerry Watts
Brass & Woodwind Dept. Chair, Willie Murillo
Composing for Visual Media Dept. Chair, Martin Davich
Drum Dept. Chair, Ralph Humphrey
Drum Dept. Co-Chair, Joe Porcaro
General Education Dept. Chair, Kristen Andersen
Guitar Dept. Chair, Adam Levy
Music Business Dept. Chair Erin Workman
Music Business Advising Chair, Ron Sobel
Music Producing & Recording Dept. Chair, Andre Knecht
Songwriting Dept. Chair, Art Alexakis
Songwriting Dept. Co-Chair, Erin Workman
Vocal Dept. Chair, Tierney Sutton
Vocal Dept. Co- Chair, Sara Leib
Vocal Dept. Co- Chair, Dani Palomino

CAMPUS TOURS & GROUP VISITS

The best way to experience what LACM has to offer is through a campus tour. Visitors are encouraged to come to campus while classes are in-session. The visit may include sitting in on classes, meeting with instructors or current students, and admissions counseling. Tours are given Monday through Thursday – reservations are recommended. To make an appointment, please contact:

Office of Admissions
626-568-8850
admissions@lacm.edu

Campus tours will meet at the North Campus:
300 S. Fair Oaks Ave. Pasadena, CA 91105

For more information, visit www.lacm.edu.

APPLICATION PROCEDURES – DOMESTIC & INTERNATIONAL

Admission to LACM requires an online application and digital audition submitted at www.lacm.edu.

Required Admission Materials

- Online admissions application with the $100 application fee
- Music Performance and Music Business applicants should submit a video demo performing the minimum entry requirements; Music Production applicants should submit audio only.
- Official high school, GED, or college transcripts showing a cumulative 2.5 GPA. Applicants with a lower GPA are still encouraged to apply; LACM utilizes a comprehensive review process.
- Personal Statement (All Bachelor of Music candidates and All Music Business program applicants only) addressing required essay topic(s).Enrollment Agreement
- Letter of Recommendation from an academic or music professional. (e.g. Music Instructor, Choir or Band Director, etc.)
- International applicants only: Proof of English proficiency.

ENGLISH PROFICIENCY

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

Test of English as a Foreign Language (TOEFL iBT): Minimum score 70

International English Language Testing System (IELTS): Minimum score 6

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

Students are exempt from the English proficiency test requirement if they meet at least one of the following criteria:

- The student is a citizen or permanent resident of one or more of the following countries: Australia, Belize, the British Caribbean and British West Indies, Canada (except Quebec), Guyana, Ireland, Liberia, New Zealand, the Philippines, Scotland, the United Kingdom, or the United States.
- The student has a degree from an institution where the primary language of instruction and evaluation is English. LACM will verify the institution through the International Handbook of Universities, published and edited by IAU/UNESCO. Additional information may be requested from the applicant's university registrar to verify that the instruction was conducted in English.

ADMISSIONS PROCESS

Applications will be evaluated within 15-21 business days. Acceptance is based on fulfillment of LACMs admission requirements and level of musical ability. Admissions decisions are released via email.

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Acceptance Packet Materials

The new student welcome packet contains:

- Acceptance Letter
- Tuition & Aid Deadlines
- New Student Checklist(s)
- Housing & Roommate Connection Packet
- Enrollment Agreement
- School Performance Fact Sheet
- LACM School Catalog

To Enroll:

- Fill out and return a completed enrollment agreement to Admissions via mail at 300 S. Fair Oaks Ave. Pasadena, CA 91105 or email to admissions@lacm.edu to officially accept the offer of admission.
- Arrange payment for 1st quarter tuition.
- Enrollment for international students is provisional until all required documents are received (i.e. Student Visa Verification)

INSTITUTIONAL SCHOLARSHIPS

LACM offers merit-based institutional scholarships. Institutional scholarships are awarded to both domestic and international students demonstrating exceptional musical potential determined by the Scholarship Committee. Candidates are evaluated based on transcripts, letters of recommendation, an essay, and an overall assessment of personal musicality. LACM does not discriminate against ethnicity, gender, religion, national origin, disability, age, or sexual orientation. If a student is awarded an LACM scholarship, the award amount will be applied directly to tuition and divided over the course of the program. To maintain a scholarship award, students must achieve a 3.2 cumulative GPA. If a student does not achieve a cumulative 3.2 GPA the scholarship will be cancelled. Once the student is able to regain a 3.2 cumulative GPA the scholarship will be reinstated. Students may only apply for scholarships during the application process. To learn more about how to apply for scholarships, contact the Office of Admissions.

INSTITUTIONAL GRANTS

LACM offers need-based institutional grants. Institutional grants are awarded to both domestic and international students demonstrating hardship requiring financial need. Candidates are evaluated based on a letter of intent and proof of need for financial assistance to attend LACM. LACM does not discriminate against ethnicity, gender, religion, national origin, disability, age, or sexual orientation. If a student is awarded a need-based grant, the award amount will be applied directly to the student's account. To maintain an institutional grant, students must achieve a 3.0 cumulative GPA. If a student does not achieve a cumulative 3.0 GPA the need-based grant will be cancelled. Once the student is able to regain a 3.0 cumulative GPA the need-based grant will be reinstated. Students may only apply for need-based grants during Week 1 of a quarter for eligibility in the subsequent quarter. To learn more about how to apply for need-based grants, contact the Office of Admissions.

HOUSING

LACM is located in Pasadena, California adjacent to numerous apartment buildings, condominiums, and homes with convenient rental offerings. An average 1 bedroom apartment costs $1,200/month. LACM's Roommate Connection List helps students to connect with potential roommates before they start their first quarter, and LACM Admissions Counselors are helpful in assisting incoming students in their search for affordable housing. Roommate meet-ups are scheduled prior to each quarter's start date to enable students to meet classmates ahead of time and make housing arrangements. For International Students, LACM recommends trusted partner IHPS Homestays for affordable home placements. The placement program offers options for meals and provides a room in a home with a local host family.

OPTIONAL DISCLOSURE

Student health, academic, and financial information records are considered confidential and will not be released without written permission unless there is an emergency situation. If a student wishes to have records released to parents or other parties, the student must sign a disclosure form in order for LACM to release the records. An "optional disclosure" section is included in the Application for Admission.

ENROLLMENT CANCELLATION

All students have the right to cancel enrollment agreements in writing to: LACM at 370 S. Fair Oaks Ave., Pasadena, California 91105 or registrar@lacm.edu. If LACM receives notice of cancellation by the end of the first week of classes, students

LANGUAGE OF INSTRUCTION

All courses at LACM are instructed in American English. It is advised for all students to be fluent in the English language for successful study and completion of a chosen degree program.

TUITION

LACM tuition covers required core curriculum in a specific program and LACM texts for **$7,901.25** per quarter. Students can take courses not included in the required core curriculum of a program as an elective for a flat fee of **$150.** Tuition for domestic and international students is due one quarter (11 weeks) prior to the student's start date. Students returning to LACM have a tuition deadline of 6 weeks prior to the start date of the next quarter.

Quarterly Tuition:	$7,901.25
Student Activity Fee:	$100.00
LACM Textbook Fee:	$300.00
Application Fee:	$100.00
Total:	**$8,401.25**

- Total program cost (including all fees, charges, and services) **Bachelor of Music program (12 quarters): $100,815.00**
- Total program cost (including all fees, charges, and services) **Associate of Arts program (6 quarters) is: $50,407.50**
- Total program cost (including all fees, charges, and services) **Diploma program (4 quarters) is: $33,605.00**

Students are responsible for the total program cost of their program. If financial aid loans are taken, the student is responsible for repaying the loan amount and any accrued interest.

FEES

Application Fee: Initial $100.00 application fee to apply to LACM

Student Activity Fee: Student activity fees cover the student ID, graduation ceremony tickets for the student and one guest, annual memberships to Grammy U., and campus clinics, parties, and other student events. The student activity fee is $100.00 per quarter.

LACM Textbook Fee: The Texbook Fee of $300 covers LACM instructor copy-written printed curricula. Additional texts and supplemental learning materials may be selected by an instructor to enhance coursework. All books covered under the LACM textbook fee are available for pick-up at the student bookstore. Bachelor student general education textbooks are not included in the LACM textbook fee. Bachelor students are encouraged to rent or purchase general education textbooks online for the most accessible and affordable options.

LATE FEES

Late Registration Fee: Domestic and international students who do not complete quarterly registration forms on time during registration periods will be charged $50.00 for late registration processing.

Late Tuition Fee: Late tuition fees will be applied to student accounts who do not meet tuition deadlines. Once the Tuition Deadline has passed, students will be charged $100.00 per week for each week past the deadline until the balance is paid. Students have until the eighth week of classes to pay their tuition in full.

INTERNATIONAL STUDENT FEES

I-20 Preparation Fee: $100.00
I-20 Additional Post & Administration Fee: $85.00

ADDITIONAL FEES

Official Transcript Fee: $10.00
Student ID Replacement Fee: $15.00
Original Degree Replacement Fee: $25.00
Test Rescheduling Fee: $50.00 - $150.00
Course Repeat Fee: $150.00
Elective Course Fee: $150.00
Program Completion Fee for Repeated & Non-Repeated Courses: $627.00 per credit
Optional Early Return Fee for LOA Students: $100.00 per repeated week

REFUNDS

Student activity fees will also be refunded if cancellation occurs by the end of the first week of classes. LACM textbook printed curricula in

new condition can be refunded if provided notice of cancellation is given and attendance at LACM is discontinued. Partial tuition refunds can be given between weeks two through seven. After week seven, students will not be able to receive any refunds. If overpayment of tuition occurs or a student receives excess funds from financial aid, the student will have credit on their LACM account. The student will be notified about this account credit and how to use it.

TUITION REFUND POLICY

Week 1: 100% refund
Week 2: 90% refund
Week 4: 80% refund
Week 6: 70% refund
Week 7: Tuition is no longer refundable

The student has the right to cancel and receive a refund. Cancellation is effective the date LACM receives a written cancellation notice. LACM delivers the full amount of refunds within 45 days of the written cancellation notice.

PAYMENT METHODS

Tuition and fees must be paid in United States currency. Payments can be made via personal check, wire transfer, credit or debit card, or cash. LACM accepts Visa, MasterCard, American Express, and Discover.

Check payments must be made out to: Los Angeles College of Music, 370 S. Fair Oaks Ave, Pasadena, CA 91105. Receipts will be mailed, emailed, or given in-person at the time of payment.

PAYMENT PLANS

LACM maintains a monthly payment program allowing students to make monthly payments for tuition and fees. The payment program is interest-free and is calculated to pay off each term's charges during and by the end of each academic quarter.

NON-PAYMENT DROP POLICY

If a student fails to pay tuition in full by the week eight deadline, the student will be automatically dropped from all upcoming quarter classes. Once payment is received, the student will be reinstated in all their courses.

STUDENT FINANCIAL RESPONSIBILITY

Registration for any term at LACM signifies agreement to pay all charges incurred during the specific term. It is important for students to realize the responsibility for paying all charges incurred while attending LACM including tuition, student loans, fees, etc. Payment plans are available for students who need assistance.

ESTIMATED COST OF ATTENDANCE

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

2014-2015 AVERAGE COST OF ATTENDANCE BUDGET PER QUARTER

	Dependent Students	Independent Students
Tuition	$7,901.25	$7,901.25
Books & Supplies	$300.00	$300.00
Student Activity Fee	$100.00	$100.00
Room & Board	$408.00	1055.00
Transportation	$326.00	$326.00
Personal	$286.00	$537.00
Total	$9,321.25	$10,219.25

TEMPORARY FINANCIAL SUSPENSION

Insufficient payment for an upcoming quarter will lead to a temporary financial suspension and the inability to attend classes as scheduled.

LACM FINANCIAL STATUS

LACM does not have any pending petitions in bankruptcy. LACM is not operating as a debtor in possession. LACM has not filed a petition within

the preceding five years and has not had any bankruptcy filed against the college within the preceding five years resulting in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.).

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FINANCIAL AID

LACM provides equal opportunity to all students. LACM participates in the U.S. government Title IV program for Federal Student Aid consisting of various grant and loan opportunities. To be eligible, students must enroll in one of LACM's programs and be diligent regarding previous student loans. Students will not be considered for loans if there is default on previous federal student loans or exceeded annual/aggregate student aid loan limits for a particular academic year.

LACM provides equal opportunity to all students. LACM participates in the U.S. government Title IV program for Federal Student Aid consisting of various grant and loan opportunities. To be eligible, students must enroll in one of LACM's programs and be diligent regarding previous student loans. Students will not be considered for loans if there is default on previous federal student loans or exceeded annual/aggregate student aid loan limits for a particular academic year.

APPLYING FOR FINANCIAL AID

If a student is seeking financial assistance, completing the Free Application for Federal Student Aid (FAFSA) begins the process. This can be done via the internet at www.fafsa. ed.gov. In order to submit an online application, students must first apply for a PIN to use as an electronic signature (parents of dependent students must also apply for a PIN). After receiving a PIN, students and parents can go to the website to complete the FAFSA, entering LACM's School Code: 038684. Applying 4 months prior to the intended program start date is advised. Applicants are strongly encouraged to apply as early as possible to ensure timely processing. Renewals should occur annually as soon as possible after January 1st.

ELIGIBILITY CRITERIA

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

Cost of Attendance
\- Expected Family Contribution

= Financial Need

The Expected Family Contribution (EFC) is a projection of funds determined to be available for the cost of attendance and other financial obligations.
Students are eligible to apply for financial aid if they have:

- Enrollment in an eligible educational program
- A Free Application for Federal Student Aid (FAFSA) completed
- U.S. citizenship or eligibility as a non-citizen
- Valid & non-delinquent U.S. tax information
- A valid Social Security Number
- A High-school or General Education Diploma
- Compliance with Selective Service registration
- No defaults on previous education loans
- No balance or refund from previous federal grants at any post-secondary institution
- Satisfactory Academic Progress

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

FINANCIAL AID PROGRAMS

GRANTS
Federal Pell Grant: A Pell Grant is a federal need-based grant program. Award amounts depend on appropriations by Congress, student eligibility, and the student's level of enrollment. Check with the Financial Aid Office for more information.

Federal Supplemental Educational Opportunity Grant (FSEOG): FSEOG is a need-based grant awarded to undergraduate students with financial need in regard to possessing the lowest Expected Family Contribution (EFC) amount. Pell eligible students who meet institutional application deadlines are given priority for receiving FSEOG awards. Anyone not Pell eligible but with low EFC's who also meets application deadlines will be in the next group considered for receiving an FSEOG award.

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

for anyone who illustrates financial need. The interest accrued on these loans is paid by the U.S Department of Education while you are enrolled in school.

Unsubsidized Direct Stafford Loans: Offers loans available regardless of income; however, accrued interest begins on these loans the moment the loan is disbursed. Interest amounts must be paid until the loan payments are finalized.

Direct PLUS Loans: The Direct Plus Loan allows the parent of a "dependent" student to apply for an educational loan on behalf of their child. These loans are not need-based. Approval is determined by credit history. Parents who are eligible may borrow up to the cost of attendance.
Please refer to The Guide to Federal Student Aid for more detailed information about financial programs. The guide also addresses loan repayment terms, student rights and responsibilities, and other pertinent financial aid information.

Private Loan Programs: Private loans are alternative and strictly based on credit and income. Private loans are not guaranteed by the federal government. Depending on the lending institution, each alternative loan may have varying terms and conditions. Private loan terms and conditions are typically at an increase higher than federal student aid loan programs. LACM recommends anyone interested in alternative loan programs fully research the loan options and the consistency of the overall terms and conditions throughout the entirety of the loan.
Veterans' Benefits

VETERANS BENEFITS

Approved by California State Approving Agency for Veterans Education (CSAAVE)

LACM is approved by the California State Approving Agency for Veterans Education (CSAAVE) to enroll veterans and eligible persons for education benefits. Students who believe they qualify for veterans' educational benefits should contact the College Veterans' Benefits Coordinator. Discharged veterans may be required to submit a clear copy of their discharge papers (DD214) for their files. All veterans, including those on active duty, should call the Department of Veterans Affairs at (888) 442-4551 to obtain the appropriate application for benefits (such as letter of eligibility). Information and forms are also available online at www.gibill.va.gov. For more information, contact Mary Olmos, School Certifying Official 626.568.8850 ext. 207 veterans@lacm.edu.

PROCESSING PROCEDURES

Financial aid applications will be processed in the order received. Submitting the application by LACM's stated deadlines is essential to have timely processing. Only complete files containing the required documentation will be processed. A financial aid file is complete only after the following documents and information have been received:

- Confirmation of Admission status in an eligible program.

- A valid FAFSA containing LACM's federal school code 038684 (LA Music Academy).

- Any other documentation requested by the Financial Aid Office required for completion of the verification process. Financial aid awards are for one academic year and it is the responsibility of the student to re-apply each year if additional aid is needed.

Notice to Recipients of Federal Grants and Loans
The Higher Education Amendment of 1998 requires continued eligibility for federal grants and loans to be based on a student's satisfactory academic progress and successful completion of the studied program. If a student withdraws from school, the amount of financial aid available to pay expenses will be prorated based on the amount of time spent in attendance (If the student has completed 60% or less of the quarter. LACM must return excess funds to Title IV programs in the sequence required by the U. S. Department of Education. Students should be aware of the remaining responsibility for all appropriate charges not covered by Federal Student Aid due to withdrawal.

SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY FOR FINANCIAL AID

In order to be eligible to receive federal financial aid, students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a

function of the following three components:

1.) The student can regain eligibility for FSA funds if minimum standards are met. All students receiving financial aid must maintain a minimum 2.0 cumulative GPA every quarter.

2.) **Pace (67% Rule):** All students at LACM who receive financial aid must stay on pace to graduate on time. Pace is calculated by dividing the total credits a student completed per quarter by the number of credits they have attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.

3.) **Maximum Time Frame (150% Rule):** An eligible student can receive federal financial aid while attempting up to, but not exceeding, 150% of the LACM's completion length.

Federal regulations require that all students who receive financial aid maintain satisfactory academic progress.

The Financial Aid Office will review each student's record at the end of each quarter. Students who do not meet Satisfactory Academic Progress (SAP) requirements at the end of their first quarter will be notified by the Registrar Office and the Financial Aid Office that they have been placed in Academic Dismissal with an option to appeal.

Appeal: If the student appeals the academic dismissal and the appeal is approved the student will be placed on probation.

Probation: If while on probation the students fail to meet SAP their financial aid will be cancelled and the student will be Academically Suspended.

Academically Suspended: Students may reinstate eligibility by complying with Satisfactory Academic Progress Standards in a quarter without receiving Financial Aid if approved by the Dean. Students should complete their educational objective within a maximum time frame of 150%.

Evaluation Process

The GPA, Pace and Maximum Time Frame requirements are evaluated by the Financial Aid Office after every quarter (Summer/Fall/Winter, and Spring), once grades are posted. A student who does not meet the GPA, Pace, or Maximum Time Frame requirement(s) will need to meet with financial aid and the academic advisor.

Appeal Process

A student who did not meet SAP for financial aid and is currently ineligible to receive financial aid may appeal for reinstatement of eligibility by completing an Appeal Form. Additional supporting documentation confirming the appealed situation may also be required.
Additionally, appeals must also include an academic plan. If the appeal is approved, the student is subsequently placed on Financial Aid Probation Status for one quarter, after which, the student must be meeting SAP. If the student is not meeting SAP and/or not following their approved academic plan at the next evaluation, the student will not receive Financial Aid until they are once again in compliance.

Students with extenuating circumstances that prevented them from making SAP have the right to appeal their situation with the committee. Extenuating circumstances include, but are not limited to, student injury or illness, death of a student's relative or other reasons resulting in undue hardship to the student. Students must submit an Advisor-approved academic plan, and any other related documentation that supports the appeal (see additional information on supporting documentation). Per Federal regulations, an appeal may only be approved if the student shows that they will be able to meet SAP by the next evaluation, or the student's academic plan ensures SAP by a specific point in time. Incomplete/inaccurate appeals and/or Academic Plans will not be approved. The committee will serve as the final arbiter of appeals and will inform the student of the decision regarding their appeal and the status of their financial aid eligibility. All decisions are final and are not subject to further appeal.

If denied, the student may attend LACM, without financial aid, and re-appeal when all components of SAP are met. If the appeal is approved, the student is placed on Financial Aid Probation Status for one quarter, after which, the student must be meeting SAP or be following their approved academic plan. If the student is not meeting SAP or following their academic plan

at the next evaluation, they will be ineligible to receive financial aid until they are in compliance.

Academic Plan

Certain appeals require an academic plan identifying dates by which the student will meet all aspects of the SAP policy. An academic plan is automatically required if the student has a cumulative GPA of less than 2.0. An academic plan is also required if the student is appealing the Maximum Time Frame (greater than 150%).

Financial Aid Reinstatement

Students terminated from financial aid may seek reinstatement once they meet the following eligibility requirements:

- Successfully maintain a cumulative GPA of 2.0
- SAP is at least 67%.
- Fulfill all payment arrangements with the billing office.

DISBURSEMENTS

If qualified as a financial aid student, being deemed eligible must occur before entitlement of receiving disbursements. Completion of entrance counseling and all financial aid documents prior to receiving the first initial disbursement are required. For all subsequent disbursements, Satisfactory Academic Progress (SAP) must be maintained. Once financial aid funding has been received, the student will immediately be notified via mail and/or email. Eligible students will be informed about quarterly financial aid awards applied directly to their student account and will be credited toward tuition and all applicable fees. Students have the right to cancel disbursements within 14 days.

LIVING EXPENSE CHECKS

If financial aid disbursement amounts are beyond the cost of tuition, students will receive a Living Expense Check for the balance once all tuition and fees have been deducted and applied to the students' account. Living Expense checks are available 3 business days after each disbursement has been received. LACM will not hold money on the students account beyond the current quarter's tuition and fees.

PREVIOUS FINANCIAL AID

Planning to enroll and apply for financial aid but have attended and received financial aid at a previous institution: Call 1-800-4-FED-AID or go to www.FAFSA.ed.gov and add LACM's Federal code 038684 to the current FAFSA on file so a copy of the Institutional Student Information Record (ISIR) can be submitted to LACM.

CONTINUED FINANCIAL AID ELIGIBILITY

Student financial aid awards are for 1 academic year. Continuation is dependent upon meeting application priority deadline dates each year, re-establishing financial need, making satisfactory academic progress, and re-enrollment.

REGISTRATION

New students will register for 1st quarter courses in their program at orientation. Continuing LACM students will register for courses during Week 4 of every quarter for each subsequent quarter of attendance. Students will be informed by email and will be given updates throughout their program on their learning management system (Populi) accounts. Students will be trained on Populi as it allows for students to view their courses, grades, connect with other students, and communicate with instructors and administration. Once a student has completed registration the student will be on the roster for all courses in their specific program.

ADD & DROP COURSES

Add/Drop period is within the first 2 weeks of a quarter. Students have until 5:00 p.m. on Friday of Week 2 to add and drop courses. A student that wants to add or drop a course during this period must obtain Add or Drop forms from the Student Services Office and follow the steps outlined on the form.

Add & Drop Weeks:

- Weeks 1-2: Drop courses without a grade, penalty, or transcript record.
- Weeks 3-6: Drop courses and receive a withdrawal indicated as “W” on the transcript record. Withdrawals are not calculated into the student GPA.
- Weeks 7-11: Ability to drop courses has ended. All students will be issued a grade on the transcript record.
- Students must inform the instructor and officially drop the course through the Office of the Registrar.

COURSE AUDITING

Students may audit courses when:

- Courses of interest are offered within a quarter
- They return to LACM after graduating or were on temporary leave.
- They want to explore and take a new course or major within LACM.
- They obtain approval from the course Instructor and the Dean of Faculty and Students.

ENROLLMENT VERIFICATION

Students that need proof of enrollment at LACM should contact the Office of the Registrar. Enrollment status will be based on the student’s actual enrollment at the time the verification is prepared. The enrollment status will be based upon registration status for the upcoming quarter if the student needs verification during breaks between quarters.

SCHEDULING

LACM strives to avoid class cancellations. However, due to the professional realities of our faculty sometimes substitute instructors or rescheduling becomes necessary. Courses canceled because of national holidays will not be rescheduled unless a student and instructor would like to continue private lessons despite the holiday.

ATTENDANCE

All students should strive for perfect attendance. Attendance is an integral part of the learning experience and counts toward the final grade for every course. Tardiness is disruptive to the learning environment and should be avoided as much as possible.

ATTENDANCE CANCELLATION

A student’s enrollment can be terminated by LACM without a notice of cancellation form if the student is non-responsive.

If in any case a faculty member affirms that a student has not attended class for 1 week, the administration will immediately contact the student and/or the student’s FERPA-authorized representative via phone and/or e-mail to assess the situation. The student will be given a verbal and written warning. If the student attends class after the warning but in subsequent weeks misses class again for 1 week, the student will be given a second verbal and written warning. If the student repeats this attendance behavior a third time, the student will be dismissed from LACM.

Students who miss any one class or all classes for 2 weeks will be automatically cancelled and dismissed effective the first day of Week 3. Requests for exceptions will only be made

for extenuating circumstances with provided documentation. Requests may or may not be granted and the student will be notified of the results via e-mail.

In between class examinations, students may not be absent for more than 3 classes. If a student is absent for more than 3 classes before an exam, the student will not be allowed to take the exam.

TRANSFER CREDIT

CURRENT LACM STUDENTS

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

NEW TRANSFER STUDENTS

LACM does not directly transfer music credits from another institution except with affiliate colleges that have established articulation agreements. Students are encouraged to take proficiency placement testing. Students that prove proficiency for a course through placement testing will receive credit for the course and are able to move on to the next level of instruction.

MUSIC COURSE PROFICIENCY

Students are eligible to proficiency credit in Ear Training & Theory 1-4 and Piano 1-4. A proficiency examination is required. If a student would like to proficiency a course they can do so during orientation week. If a student is already attending LACM and is in between quarters, they must meet with the instructor of the course to arrange proficiency testing. Students will receive a grade of (PR) for proving proficiency in a course and be able to move to the next level.

MUSIC COURSE ACCELERATION

Once the course has begun, students have the option to accelerate the learning process. Approval from the instructor and a cumulative academic GPA of 3.0 are required in order to accelerate a course. Students who accelerate a course will earn a letter grade and the instructor will input this in the Populi system at the end of the quarter.

NOTE: Fees will apply. The instructor will process the proper paperwork for the student's proficiency or acceleration of a music course.

GENERAL TRANSFER & TRANSCRIPT POLICIES

LACM provides transfer credit services for students:

- Domestic transcripts must originate from a nationally or regionally accredited institution.
- International transcripts must be submitted to a certified credential evaluation service.
- Each course submitted must have a grade of "C" (70% or 2.0) or higher. Grades from previous institutions do not count towards LACM student GPA.
- A transcript is considered official only if:

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

- Following all transfer credit evaluations, domestic and international students will receive a transfer credit tracking sheet indicating the transferred courses. The transfer credit tracking sheet will be delivered on a timeline in the order as received.

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

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT LACM

The transferability of credits you earn at LACM is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or diploma you earn in LACM Bachelor of Music, Bachelor of Arts, Associate of Arts and Diploma programs is also at the complete discretion of the institution to which you may seek to transfer. If the degree or diploma that you earn

at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that you attendance at this institution will meet you educational goals. This may include contacting an institution to which you may seek to transfer after attending LACM to determine if your degree or diploma will transfer.

CREDIT HOUR CONVERSION

LACM operates under a quarter credit hour system. When transferring credit from a college or university using a different system, the following conversions must be made:

Quarter to Semester-Hour Conversion of Credits

- 1 quarter credit hour = .667 semester credit hours
- 2 quarter credit hours = 1.334 semester credit hours
- 3 quarter credit hours = 2 semester credit hours
- 4 quarter credit hours = 2.668 semester credit hours

DOMESTIC TRANSCRIPTS

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

INTERNATIONAL TRANSCRIPTS

Transcripts from all international institutions require an official translation to English and evaluation for American college standards by a certified credential evaluation service. The official translation must be mailed directly from the official translation service, or delivered in a sealed envelope to the Office of Admissions (Prospective and Entering students), or to the Office of the Registrar (Continuing and Re-Admitted students). Be sure to remind any translation service that the translated transcript must include course names, the course credit values, and final grades.

Prospective & Entering Students

Official translations and evaluations should be sent to:

Los Angeles College of Music (LACM)
ATTN: Office of Admissions
300 South Fair Oaks Ave.
Pasadena, CA 91105

Continuing & Re-admitted Students
Official translations and evaluations should be sent to:

Los Angeles College of Music (LACM)
ATTN: Office of the Registrar
370 South Fair Oaks Ave.
Pasadena, CA 91105

GENERAL EDUCATION TRANSFER CREDIT

The LACM Bachelor of Music degree requires general education coursework. As advice, anything taken within the Intersegmental General Education Transfer Curriculum (IGETC) will be accepted as transfer credit for Domestic students only. From the IGETC, LACM will accept 60 quarter credit hours or 100% of general education credits required. Other courses outside the IGETC will be compared by description, course length, and credit value. If the comparisons of general education courses do not match at least by 80%, the course cannot be accepted as transfer credit. In addition, ESL/EFL courses cannot be considered for English requirement transfer credit but can be considered for foreign language requirement transfer credit. AP High-school credit courses are invalid if the AP exam wasn't taken or passed with a score of 3 or higher. CLEP exams are acceptable for credit.

LACM accepts general education courses for transfer credit in the following areas:

- Area 1: English Language Communication & Critical Thinking
- Area 2: Mathematical Concepts & Quantitative Reasoning
- Area 3: Arts & Humanities
- Area 4: Social & Behavioral Sciences
- Area 5: Physical & Biological Sciences
- Area 6: United States History, Constitution, & American Ideals
- Area 7: Continual Coursework & Life-Long Learning

Note: LACM does not accept transfer course credit for grades:

- C-
- D
- F
- I
- W

TRANSFER CREDIT TRACKING SHEET

LACM performs all transfer credit evaluations after a student is accepted. Following the evaluation of each transcript, a student will receive a transfer credit tracking sheet, summarizing the courses and credits accepted for transfer and how those courses equate to LACM's curriculum.

RECEIVING AN INCOMPLETE (I) FOR A COURSE

An Incomplete (I) may be granted after week 6 if:

- The course instructor issues an Incomplete after the student proves to have experienced an extenuating circumstance* in regards to the course. It is at the discretion of the instructor to issue an Incomplete.

*Extenuating circumstances are defined as documented cases of serious nature: death, illness, job-layoffs, and other circumstances beyond the control of the student. These will always be taken into consideration.

FINALIZING AN INCOMPLETE (I) COURSE

The student can finalize an incomplete course by scheduling time with the instructor to complete course material. A student who receives an Incomplete in a tiered course (a course with a prerequisite) will not be allowed to enroll in the next level until a passing grade is achieved. If the incomplete grade is not resolved by week 2 of the subsequent quarter (unless the student is on leave) the student will be issued a failing grade (F).

RECEIVING AN (F) or (W) IN A COURSE

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

REPEATING A COURSE

Students who received a passing grade in a course but would like to attempt a higher grade are welcome to repeat a course. Students can attempt a repeated course 3 times. After the 3rd attempt it requires the Dean of Faculty and Students' approval.

Students receiving a failing grade in a required course must repeat that course. Students should be aware that the use of federal funds is limited. Therefore, alternative funding will be needed to pay for repeats of a course beyond that limit (period of enrollment). Students are responsible for tuition and fees for all repeated courses beyond that limit.

PROGRAM COMPLETION

Students will need to enroll in Program Completion if they are missing any courses toward their program requirements. Students are not encouraged to go into Program Completion because it is a timely and expensive process. Passing all courses is essential to avoid Program Completion and graduate from an LACM program on time.

ELIGIBILITY FOR GRADUATION

To qualify for graduation, each student must:

- Receive a passing grade in all required core curriculum in the enrolled program.
- Earn all minimum required credits for the enrolled program.
- Achieve a CGPA of 2.0 or higher.
- Finalize all finances and additional responsibilities with LACM.
- If applicable, complete financial aid and academic advising exit counseling.

ELIGIBILITY FOR CEREMONY PARTICIPATION

- LACM's Graduation Ceremony is offered to all students scheduled to complete their program within 1 quarter
- Students with remaining program requirements cannot participate unless they enroll in program completion by the quarterly registration deadline

MAINTENANCE OF STUDENT RECORDS

Permanent records are maintained for all conferred graduates at LACM. All degrees,

certificates, awards, courses, credits, and grades are kept on file establishing the students' LACM transcript.

FEDERAL EDUCATIONAL RIGHTS & PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act (FERPA) enable specified rights with respect to education records. These rights include:

- The right to inspect and review your education records within 45 days of the day LACM receives a request for access.
- The right to a written request: All written requests should be sent to the Office of the Registrar. The Office of the Registrar will make arrangements for access and provide notification when the records can be reviewed.
- The right to request an amendment of educational records is believed to be inaccurate or misleading: Written requests that clearly identify the part of the record that need to be changed must be submitted with rationale for why it is inaccurate or misleading.. If LACM decides not to amend the record as requested, LACM will give notification of the decision and advise the right to a hearing with detailed information about the process.
- The right to consent for disclosures of personally identifiable information within educational records: One exception that will permit disclosure without consent is a disclosure to LACM officials with legitimate educational interest. A school official is a person employed by LACM as a member of staff, as an instructor, administrator, contractor, law or health personnel, attorney, auditor, member of the Board of Trustees, or a student service or performing tasks for an official on a committee. In order to fulfill position responsibilities, this school official must have a legitimate educational interest to review and record. This practice will only occur in emergency circumstances as LACM respects the rights of students and their families. LACM does disclose educational records of students applying to other institutions as assistance toward further study and recommendation.
- The right to file a complaint with the US Department of Education concerning alleged failures by LACM to comply with the requirements of FERPA. The name and address of the office administering FERPA is:

FAMILY POLICY COMPLIANCE OFFICE: US DEPARTMENT OF EDUCATION

400 Maryland Avenue, SW Washington, DC 20202-4605

Tel: (202) 260-3887
Fax: (202) 260-9001

LACM's RIGHT TO OVERRIDE OPTIONAL DISCLOSURE

LACM can disclose student information without prior written consent unless an optional disclosure form is specified by the student with the Office of Admissions upon entry or with the Office of the Registrar while attending. In certain circumstances LACM has the right to disclose information with or without optional disclosure from the student or their family.

THE "USA PATRIOT ACT"

Effective October 26, 2001

Established the following exceptions relative to the release of information from institutional files:

- Ex Parte Orders: LACM can disclose, without the consent or knowledge of a student or their family's personally identifiable information from records to representatives of the Attorney General of the United States in response to an ex parte order in connection with investigation or prosecution of terrorism crimes. An ex parte order is an order issued by a court without notice to an adverse party. When LACM makes a disclosure pursuant to an ex parte order, it is not required to record the disclosure of information in a student's file.
- Lawfully Issued Subpoenas, Grand Jury Subpoenas, and Court Order Disclosures.
- In the following two contexts, an institution can disclose information from a student's educational record without consent:

- To comply with a lawfully issued subpoena.
- To comply with an issued court order.
- To comply with a grand jury subpoena LACM could be requested to not inform anyone about the subpoena.

HEALTH OR SAFETY DISCLOSURES

LACM is permitted to disclose personally identifiable information from a students' educational record without the students' written consent in the case of an immediate threat to the health or safety of students or other individuals. This type of disclosure is limited to a situation presenting imminent danger or to a circumstance requiring immediate need for disclosure. In the case of disclosures to the US Citizenship and Immigration Service (USCIS), LACM may release the personally identifiable information of anyone who has signed a Form I-20 and anyone attending on an F-1, M-1, or J-1 visa to the USCIS.

LACM may release personally identifiable information of anyone who has signed a Form I-20 and anyone attending on an F-1, M- 1, or J-1 visa to the USCIS.

DIRECTORY INFORMATION

The Family Education Rights and Privacy Act of 1974 gives right to LACM to designate certain information related to students as "directory information". LACM defines directory information as full name, address, telephone number, email address; date and place of birth, dates of attendance at LACM, program of study, date of graduation or date of withdrawal; and degree awarded.

STUDENT VISAS

Students enrolling in LACM's Bachelor of Music or Associate of Arts programs are eligible for F-1 student status. Students enrolling in LACM's Diploma program are federally mandated for M-1 student status. The visa process for both student visa types are the same and are as follows. After receiving the school acceptance packet, international students must:

- Make the first quarter tuition payment in full.
- Submit a clear scan or copy of their passport and must be valid for at least six months beyond their stay in the US.
- Submit an official financial statement showing they and/or a sponsor(s) have sufficient funds set aside for living expenses during the first year of study.
- Provisional admission to LACM applies until all requirements have been met.

INTERNATIONAL STUDENT FEES

I-20 Preparation Fee: $100.00
I-20 Additional Post & Administration Fee: $85.00

Once the requirements have been satisfied, the International Student Services Office will validate the documents and issue the student their I-20 form. The Form I-20 (Certificate of Eligibility for Non-Immigrant F-1 or M-1 Student Status) will only be issued via mail (UPS) once all the required documents are received by the LACM International Student Services Office. Once the LACM Form I-20 is received, the student must pay a mandatory, one-time SEVIS I-901 Fee online at www.fmjfee.com. The student will need to print a copy of the SEVIS fee payment receipt and bring it to the visa interview appointment when entering the United States. For more information regarding visa application requirements and to schedule a visa interview, please visit www.travel.state.Gov Students are strongly encouraged to begin the visa process as soon as possible and stay in touch with the International Student Services Office because delays are anticipated. For more information regarding student visas, Optional Practical Training, or other inquiries please contact the LACM International Student Services Office: international@lacm.edu.

MAINTAINING STUDENT STATUS

International students, holding an F-1 or M-1 Student Visa, must comply with all immigration rules and regulations. Failure to comply will place the student out-of-status. It is the student's responsibility to maintain lawful student status at all times.

To maintain your student status, you must: register in a timely, maintain full-time course load (12 credits minimum) per term, report any changes in a timely manner, keep all immigration documents valid and current and never work without prior authorization.

INTERNATIONAL STUDENTS & HEALTH INSURANCE

Neither LACM nor the U.S. Government require international students to purchase health insurance. If students wish to purchase a health insurance policy that will cover them during their studies at LACM, they may do so independently.

ACADEMIC INTEGRITY

LACM finds integrity to be fundamental to ensuring a fair and honest learning experience of all students.

ACADEMIC GRADING SYSTEM

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

Points	Letter Grade	Grade Points
92-100	A	4.00
90-91	A-	3.70
88-89	B+	3.30
82-87	B	3.00
80-81	B-	2.70
78-79	C+	2.30
72-77	C	2.00
70-71	C-	1.70
68-69	D+	1.30
62-67	D	1.00
60-61	D-	0.70
0-59	F	0.00

Additional Grade Letter Codes

W	Withdraw from course
P	Pass, credit awarded
F	Fail, no credit awarded
I	Incomplete
R	Repeat

Students must demonstrate academic progress by successfully completing courses attempted with a grade of “C” or higher. Completing courses with a “C” or higher indicates stable academic progress.

SYLLABI

A syllabus will be given to students at the start of each course from their instructor. A syllabus establishes goals, objectives, and grading criteria for determining student performance. Students are responsible for understanding each course syllabus to know what is academically and behaviorally expected.

COURSE CREDITS

All coursework at LACM is measured in quarterly academic credits. Courses are assigned specific credit values based on the type of course, overall coursework required, and approximated study-time requirements. Courses are stylized into lectures, ensemble workshops, labs, and private lessons. The ratio of credits to study-time outside of class equates to 1 quarter credit per 3 hours of study.

DETERMINING GRADE POINT AVERAGE

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

HONOR DESIGNATION

To promote academic excellence and recognize exemplary achievement and success, honor designations will be awarded to Diploma and Associate of Arts students upon graduation:

Dean’s Honor Roll: Students must achieve a Cumulative Grade Point Average (CGPA) between 3.20 and 3.6.

President’s Honor Roll: Students must achieve a Cumulative Grade Point Average (CGPA) of 3.7 or higher.

BACHELAUREATE HONORS

Baccalaureate degree recipients who have a 3.5 Cumulative GPA are awarded Baccalaureate Honors upon graduation. The designations of GPA are:

Designation	GPA Range
Cum laude	3.50 to 3.74
Magna cum laude	3.75 to 3.89
Summa cum laude	3.90 and above

SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY

The GPA, Pace and Maximum Time Frame requirements are evaluated every quarter after grades are posted. A student who does not

meet the GPA, Pace, or Maximum Time Frame requirement(s) will need to meet with Financial Aid Office and the Academic Advisor. Students should complete their educational objective within a maximum time frame of 150%.
In order to remain in their program, students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a function of the following components:

- Achieve the minimum Incremental Completion Rate of 67%: Incremental Completion Rate (ICR) is calculated by dividing the total credits a student completed per quarter by the number of credits attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.
- Meet the minimum 2.0 Cumulative GPA Requirement
- Meet the minimum 12 credits requirement
- Complete the program within the maximum allowable timeframe
    - o Diploma (4 quarters): within 6 quarters
    - o Associate (6 quarters): within 9 quarters
    - o Bachelor's (12 quarters): within 18 quarters

Students failing to maintain SAP requirements will be dismissed with the opportunity to appeal. LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.

ACADEMIC DISMISSAL PROCEDURE with Option to Appeal

1. ACADEMIC DISMISSAL

Occurs when a student:

- Fails to meet SAP Policy
- Fails to attend for 2 consecutive weeks of any course in a quarter

Students who do not meet SAP requirements will be notified by the Registrar Office and the Financial Aid Office that they have been placed in Academic Dismissal with an option to appeal.

2. ACADEMIC APPEAL

- Students have the immediate opportunity after dismissal to appeal by providing adequate explanation for failing to meet SAP Policy or missing two consecutive weeks of class, and must provide reasoning for why they should be allowed to continue their studies at LACM. Students with extenuating circumstances that prevented them from making SAP have the right to appeal their situation with the committee. Extenuating circumstances include, but are not limited to, student injury or illness, death of a student's relative or other reasons resulting in undue hardship to the student.
- Rejection of appeal occasionally occurs and in the unfortunate event, the student can wait 1 year and reapply to LACM through the Office of Admissions.
- If the student is eligible to appeal for continuation into the next quarter, the appeal is due at 5 p.m. on the Wednesday preceding week 1 (break week 2).
- By submitting an official appeal with approval granted by the Dean of Faculty and Students, the student will be allowed to continue into the next quarter of their program as originally scheduled.
- If appealing to repeat the failed quarter, the student must submit their appeal within the registration period for the quarter in which they plan to restart their program of study. By submitting an official appeal with approval granted by the Dean of Faculty and Students, the student will be allowed to repeat the failed quarter of their program.
- If the student appeals the academic dismissal and the appeal is approved the student will be subsequently placed on Academic Probation for one quarter after which, the student must be meeting SAP.

3. ACADEMIC PROBATION

- Students will be placed on **Academic Probation** when their cumulative GPA continues below 2.0 after an appealed quarter.
- To be placed on Academic Probation is a very serious matter, and students should not treat this casually. LACM, wants students to understand that being on Probation means they are one step away from being Suspended and we require students who are on Academic Probation to complete an "**education plan**" with the Academic Advising Office. Students who are placed on Probation will receive an email from the Academic Advising Office explaining the steps involved toward

completing their plan.
- Students on Academic Probation will continue to be eligible for financial aid, but are one step away from losing their aid.

ACADEMIC SUSPENSION

Students failing Probation will be academically suspended from LACM.

- If a student continues to not meet SAP requirements for the quarter of Probation, the student will be academically suspended with an opportunity to re-apply to LACM in one year. No aid is available.

Under normal circumstances, only a student previously on Academic Probation will be considered for Suspension. The college reserves the right at any time to dismiss any student who was not previously on academic probation.

CHEATING POLICY

LACM takes cheating seriously. Cheating of any kind during exams or committing plagiarism on classwork or homework is unacceptable. The first offense of cheating equates to failure of the exam, classwork or homework. The student has the opportunity to appeal the accusation of cheating after the first offense. The second offense of cheating equates to dismissal and failure of the course. The third offense of cheating equates to dismissal from LACM with no opportunity to appeal. LACM asks all students to use the utmost academic integrity.

STUDENT SERVICES & CAMPUS CARE

An enjoyable educational experience is maintained with the help of students, not only faculty and staff. Students must observe the following guidelines while on-campus:

- No food or drinks (except water) are allowed in classrooms or practice labs.
- Bicycles, skateboards, scooters, and skates are allowed through the Student Entrance. Riding inside the LACM North and South buildings is strictly prohibited. These forms of self-propelled transportation can be locked at the South building courtyard. All of these forms of self-propelled transportation kept in the courtyard must be registered in the Student Services Office.
- Personal mail sent to LACM will be returned to sender.
- Smoking cigarettes is permitted ONLY in the designated smoking area behind the LACM campus. Please discard cigarette butts in the ashtrays provided.
- Do not litter on the LACM campus. Please throw out all garbage and keep the campus clean.

GUESTS & VISITING ALUMNI

Only currently enrolled LACM students are allowed to practice and use the school facilities. Guests, including visiting alumni, must be authorized by the administration and be issued an official Visitor Pass. Guests of enrolled students must either be accompanied by the student to obtain their pass or the student must request to have a pass issued prior to the guest's arrival. All guests and visiting alumni must sign in and out at the South building student entrance when on campus. Students are fully responsible for their guests while they are on campus.

HELPFUL DEFINITIONS

Full-time Student: A student enrolled in a minimum of 12 credits per quarter.
Part-time Student: A student enrolled in a minimum of 6 credits per quarter
Academic Year: A period of 3 quarters.
Calendar Year: A period of 4 quarters.

ACADEMIC ADVISING

LACM's Office of Academic Advising includes dedicated advisors ready to answer questions and offer the best solutions for students. The Office of Academic Advising is available to help students with:

- Academic Progress
- New Academic Plans
- Recommendation Letters
- Personal Counseling
- Workshops
- Resources
- Outreach and Support for Numerous Issues
- Student Forms: Leave of Absence - Extended Applied Learning Absence – Withdrawal – Re-admit – Change of Program/Major

Students are always welcome to make an appointment with the Office of Academic Advising: advising@lacm.edu; 626-568-8850

ACADEMIC & SELF-DEVELOPMENT WORKSHOPS

The Office of Academic Advising regularly organizes academic and self-development workshops to ensure student success and wellness.

TUTORING PROGRAMS

A student tutoring program is available to any student who needs help outside of class. If students are interested, contact the Office of Academic Advising or view the student boards in the South building for a list of available tutors. The tutor is responsible for filling out the student tutor form indicating the student being tutored, the date, length of time, and material covered.

PRACTICE TIME

Students can sign up to use classrooms and labs for practice when rooms are not in use. Sign-up sheets are located at the South building student entrance. Sign-up times are available on a first-come, first-served basis. Students are permitted 2 hours of weekly practice time sign-up. If a student is 10 minutes late, the room will be given to the next student on the sign-up sheet.

EQUIPMENT

LACM recommends that all students bring a recording device such as a hand-held digital recorder or a successful cell phone recording application.

- Vocalists must bring their own microphone and XLR cables for practice outside of class.
- Drummers must bring cymbals, a hi-hat clutch and stand, a practice pad, single or double pedals; and sticks, washers and felts.
- Guitarists and bassists must bring a metronome, tuner, cables, and their instrument. LACM also recommends having extra strings and picks.
- Amps, drum kits, and PA systems are provided in the classrooms and labs.
- Additional instruments and other equipment can be checked out for practice using an LACM student ID card as a deposit at the South building student entrance. One item may be checked out at a time. LACM does not loan instruments or other equipment for off-campus use.

STUDENT ID CARDS

LACM Students are required to have their ID card at all times when on campus. Students are required to check in through the South building student entrance with their ID Students will also need their ID when checking out instruments or other equipment. Initial photos for ID cards will be taken at orientation. Students will receive ID cards during the first week of courses.

LOCKERS

Lockers are assigned at orientation and students must purchase a combination or key lock to secure their belongings. Lockers for Drum department students can accommodate cymbals up to 21 inches in diameter. Lockers for Guitar and Bass department students can accommodate instruments in soft cases; hard cases will not fit.

PARKING

Monthly and daily parking is available for a fee at the Metro Gold Line Del Mar Station located near LACM. Free street parking is available to everyone, but be sure to observe posted parking laws. Daily parking is also available for a fee in the small lot on the opposite side of Fair Oaks Ave.

CAREER CENTER

The LACM Career Center is open to all students on a drop-in basis along with an open door policy for visiting alumni. Services include resume' coaching, career development workshops, assistance with finding gigs and internship opportunities, and weekly one-on-one career counseling sessions with top music industry professionals.

The Career Center regularly hosts educational and networking events for students and alumni. The center also organizes exclusive audition opportunities and offers a number of accessible electronic resources for students through LACM's Populi system. For more information on how to take advantage of LACM Career Center services and electronic resources, email careercenter@lacm.edu.

SECURITY

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

LACM will report all campus incidents to a designated Attending Rep (AR) on post at the South building student entrance so it can be noted on the daily crime and incidents log for possible investigation. This includes crimes and incidents within and around the campus. In the event an AR is unavailable, witnesses and/or victims must complete a crime and incident report and return it to the AR when available. In addition, incident reports may be given directly to Student Services. The Campus Security Act of 1999 requires LACM to compile a report with data gathered from its own campus security and crime report combined with statistics from the Pasadena Police Department. A notification will be sent out via school email announcing when the crime report is available.

- LACM reminds students of their responsibility for their own equipment, books, supplies, and other gear.

THEFT

LACM upholds a very serious policy concerning theft and the protection of both personal and campus property. If a student steals, damages, or destroys personal or campus property, the student will automatically be suspended from attending classes and will not be allowed on campus. The student will have 24 hours to remove any personal belongings. The discipline committee will hold a hearing and the student will be invited to attend and defend themselves. The discipline committee will then make a decision regarding how the matter will be addressed within a 10 day period. Anyone who displays further inappropriate behavior can be immediately dismissed from LACM without a hearing.

MISSING STUDENT POLICY

Promoting safety within the LACM community through compliance with the requirements of the Higher Education Opportunity Act of 2008 (the HEOA) is integral to the protection and security of everyone on campus. In the event a student goes missing for more than 24 hours a confidentially indicated person previously disclosed by the student to the Student Services Office will be contacted by LACM.

If a member of the LACM community has reason to believe a student has gone missing or receives a report of a missing student they will immediately contact their supervisor and/or the Pasadena Police Department at (626) 744-4501.
A students' confidential contact information will be accessible only by authorized campus officials and will not be disclosed except to law enforcement agents for collaboration to find the missing person.

A missing student report must be immediately filed with the Pasadena Police Department. If the student who is missing is under 18 years of age and not emancipated, LACM must notify a custodial parent or guardian within 24 hours of determining the student is missing. In addition to notifying the confidential contact person designated by the student, LACM will notify the local law enforcement agency within 24 hours of the student being missing.

Contact information
Pasadena Police Department, (626) 744-4501, www.ci.pasadena.ca.us/police

LACM Administrative Offices, 626-568-8850, info@lacm.edu.

WEAPONS POLICY

Weapons and ammunition are safety hazards. Possession, use, or displays of weapons or ammunition are inappropriate in an academic community. Weapons of any kind including ammunition will not by any means be worn, displayed, used, or possessed on the LACM campus. Any employee, faculty, student, or other representative of the college who violates this policy will be subject to disciplinary action. Any member of the public who violates this policy will be subject to law enforcement action. If the public member does not comply, the individual will be removed from the LACM campus and subject to all legal penalties including the criminal trespass provisions under California law. This policy does not apply to the possession or use of disabling chemical sprays when used for self-defense.

CAMPUS ACCESS

STUDENT ID/VISITOR PASS POLICY

In order to gain access to LACM campus facilities, it is required to scan a student ID card or obtain a visitor pass.

CURRENT STUDENTS

Students must scan their student ID to enter both buildings (North and South). If a student forgets their student ID they must obtain a visitor pass to enter. Students are limited to a maximum of 5 visitor passes per quarter to enter. Subsequently, students will be issued and charged ($15) for a new student ID.

DISMISSED/EXPELLED STUDENTS

Students that have been dismissed or expelled due to reasons related to academics, drug related incidences, theft, vandalism, sexual harassment, policy violation, etc are not permitted on-campus under any circumstance unless they are attending a student concert or public event.

STUDENT'S VISITOR(S)

A current student may have a particular visitor no more than twice per month. For additional visits, the student must obtain permission from the administration. The student (not the visitor) must personally request the Visitor's Pass.

ALUMNI VISITOR PASS

Alumni may request Alumni Visitors passes to gain access to LACM facilities and practice rooms no more than 3 times per quarter, with the exception of public events. For additional visits, alumni must obtain permission from the administration.

ASSISTIVE VISITOR

Assistive Visitors are visitors granted extended campus visiting privileges so they may play a specific supportive role in a student's educational experience. Assistive Visitors must provide a service not offered by LACM and it must be meaningfully applicable to the student's education and well-being. All Assistive Visitor Passes must be requested in advance and must be approved by the administration. Assistive Visitor Passes may be rescinded at any time at the discretion of the school administration.

RECORDING STUDIO

Visitors using the Recording Studio must obtain a special Recording Studio Visitor Pass. For more information, email wilber@lacm.edu.

REHEARSAL POLICY FOR ALUMNI

LACM provides rehearsal space for alumni. Depending on availability, two rooms (102 & 205) are available as follows: Monday through Friday (10:00pm -12:45am); Weekends from (9:00am – 12:45am)

- Alumni requesting access are responsible for their own guests, and for keeping the room clean and organized after rehearsal (no food or beverages are allowed in rehearsal rooms). Guests must comply with all school rules and regulations while on campus.

HOW TO BOOK A REHEARSAL

Send an email to wilber@lacm.edu with the time slot desired (3 hours max). Provide first and last name of all members and guests. Guests must provide valid ID at the student entrance when checking in. Without a valid ID, guests will not be allowed in the school. Current students or alumni must sign an agreement form (provided) when booking the room.

HOW TO OBTAIN A VISITOR PASS

Visitor Passes are available at the LACM Main Office (North Campus). All Outside Visitor(s) must check–in and show a valid photo I.D. in order to obtain a pass. Visitor(s) must wear a Visitor Pass at all times. Passes for visits on evenings, weekends, holidays, and other times during which the Main Office is closed must be obtained in advance, during regular office hours (M-F, 9:00am-5:00pm) Guests must provide valid ID at the student entrance when checking in.

COURSE RULES OF CONDUCT & EXPECTATIONS

SUBSTANCE ABUSE: Los Angeles College of Music takes substance abuse very seriously and maintains a zero- tolerance policy. Please read the Student Notification Policy of a Substance-Free Campus.

CELL PHONE USE: Cell phone use is restricted to educational purposes only. If a student is caught using a cell phone for social purposes such as texting and making or taking phone calls during class time, the instructor reserves the right to confiscate the cell phone until the duration of class has commenced.

FOOD & DRINK: Only water in a sealable container is allowed inside LACM classrooms.

TARDINESS: Excessive tardiness will not be tolerated. Students that are 5 minutes late for a 30 minute class or over 10 minutes late for classes of 1 hour or more will be considered absent. The first two occurrences of tardiness under the 5 or 10 minute grace period will result in a verbal warning. The third occurrence of tardiness under the 5 or 10 minute grace period will result in an absence.

MAKE-UP EXAMS: Only extenuating circumstances such as personal health problems, death of a family member, or other serious circumstances with proof of the applicable circumstance will allow for make-up exams. It is the student's responsibility to make sure all exam dates are adhered to and necessary action is taken and documentation is provided.

RESPECT: Students are required to stay for the entire duration of class. Unless it is an emergency, please do not get up and leave the classroom while class is in session. Please be respectful to the instructor and fellow classmates and keep bathroom breaks to a minimum.

HEALTH POLICIES

EMPLOYEE-STUDENT NOTIFICATION POLICY OF A SUBSTANCE-FREE CAMPUS

In congruence with The Higher Education Act of 1965, Substance-Free Schools and Communities section, Los Angeles College of Music adheres to and notifies all students:

Standards of Conduct-Disciplinary Sanctions: Unlawful possession, manufacture, cultivation, use, and/or distribution of illegal drugs and alcohol are strictly prohibited on campus property and are defined under City, State, and Federal Law. This includes North and South Campuses, school parking lots, as well as any affiliated college location where classes or events are held. State law (Section 41301, of Title 5, California Code of Regulations) allows Los Angeles College of Music to implement disciplinary action against any student or employee who sells, uses, or possesses illegal drugs or alcohol on campus property and is subject to suspension or expulsion. Action by Los Angeles College of Music may be taken despite independent action taken by civil authorities. Alcohol consumption is restricted to particular events, places, times, and occasions with confirmation of valid identification of being 21 years of age or older. Attendees to particular events containing alcoholic beverages are limited. Violations of this policy in partial compliance with the Drug Free Schools and Communities Act will result in suspension or expulsion.

The service of alcoholic beverages at Los Angeles College of Music functions must be in compliance with California State and Pasadena City laws and college policies — i.e., an individual must be of legal age to possess or purchase alcoholic beverages; and individuals/organizations may not sell or serve alcoholic beverages without proper license. Los Angeles College of Music adheres to the Drug-Free Schools & Communities Act Amendments of 1989 (Amends the Higher-Education Act), when hosting any college-sponsored function. The sale of alcohol at any function is illegal without a liquor license.

LEGAL SANCTIONS

Illegal Drugs
Federal and State laws mandate penalties for illegal usage, possession, manufacture, sale, transportation, and cultivation of any narcotic. More severe penalties will be applied for second time offenders than first and extremely severe penalties involving minors will be applied. Those subject to prosecution are those who illegally use, are under the influence of, or knowingly go to places where narcotic usage is occurring. Marijuana and other illegal drugs under labeling of organic substances are also under stipulation of these laws and additional violations will occur for the cultivation and/or processing of these drugs. Barbiturates, amphetamines, LSD, and other related hallucinogenic drugs are deemed restricted and dangerous under the California Narcotic Act. Penalties for those who are convicted of illegal possession, manufacture, cultivation, sale, transportation, and/or usage are severe.

Alcohol
Los Angeles College of Music adheres to the laws of the State of California, the County of Los Angeles, and the City of Pasadena.

All are held to the standards and jurisdiction of the law despite age or status. The sale, purchase, or possession of alcohol for anyone under 21; the serving of alcohol to someone already intoxicated; and the manufacture or use of a false ID of any kind will be convicted in violation of these laws and subject to punishment up to and including jail sentence.

COERCED/FORCED CONSUMPTION OF ALCOHOL AND/OR OTHER DRUGS

In instances, such as hazing, where a student or students or employee or employees force another to consume alcohol or other drugs, or conspire(s) to force another to consume alcohol or other drugs, or fail(s) to take direct action to stop the incident (personal intervention, calling authorities) immediate and strict sanctions (including suspension/expulsion) may be imposed on the responsible individual(s).

HEALTH RISKS

The health risks of using illegal drugs, pharmaceutical narcotics, and alcohol are well documented. Many thousands of deaths occur each year and are directly attributed to substance abuse or indirectly attributed from accidents, illnesses, or violence related to substance abuse.

Use of these substances in excess can cause damages to:

- Physiological and Anatomical functions including impairment of the human body including but not limited to respiratory, digestive, cognitive, nerve, reproductive, endocrine, and cardiovascular systems.
- Psychological and Cognitive functions can also be impaired including but not limited to memory loss, lack of stable judgment, shifts in mood and personality, adverse effects toward relationships, and may induce psychotic episodes.

Students or Employees who need help, please contact:

The Center for Substance Abuse Treatment and Referral Hotline: 800-662-HELP (4357)

National Alcohol & Drug Abuse Helplines
Intervention Hotline: 800-252-6465
Rapid Detox: 800-996-3784
Treatment & Referral: 800-454-8966

LACM STUDENT SUPPORT SERVICES

Many aspects of the college experience can create new kinds of stress in a variety of areas for students. While it's an exciting time, it can also be overwhelming. LACM provides free private and individualized support services to assist students with any emotional, social, behavioral or mental well-being challenges that might affect their academic performance and/or quality of life while attending. Services are completely confidential and are open to all current LACM students. Services include:

- Stress management counseling
- Community resources for food and shelter assistance
- Support services for students with disabilities
- Assistance for students with alcohol or drug dependencies
- Referrals to outside agencies, clinics, and therapists relating to issues such as stress, anxiety, depression, loss, relationship concerns, sexual and physical assault, severe substance abuse, suicidal ideation, eating disorders, and other mental health concerns

To see a member of the Student Support Services staff, you can make an appointment by emailing studentsupport@lacm.edu.

LOS ANGELES COLLEGE OF MUSIC'S RELATIONSHIP WITH STUDENTS

Los Angeles College of Music recognizes its contractual relationships with its students. In regard to alcohol and other drug use, Los Angeles College of Music realizes its students are adults who are ultimately responsible for their own behavior. LACM does, however, recognize its responsibility to provide services and policies designed to diminish the incidence of alcohol misuse and other illicit drug use. LACM attempts to avoid consequent negative outcomes; continues to educate students and consistently enforces alcohol and other drug-related policies; and is compliant with city and state laws pertaining to alcohol and drug use.

NOTE OF PRECAUTION

Los Angeles College of Music would not be complete in their sanctions of long-term effects regarding offense involving drugs and alcohol if it were not noted. A criminal offense or arrest record for drug use or alcohol abuse may cause serious long-term harm for the user regarding employment, financial aid, and other educational opportunities. Consideration for these opportunities may incur interference where criminal records or the label of drug or alcohol user is apparent. In addition, international students using substances illegally or are labeled as a user could be subject to interruptions with Visa and/or I-20 status and dismissal to their home country.

SEXUAL HARASSMENT

Sexual harassment can be a serious problem for student's at all educational levels. Sexual harassment is defined as requests for sexual favors or unwelcomed sexual behavior that creates fear, discomfort, or confusion. Sexual harassment is characterized in three ways:

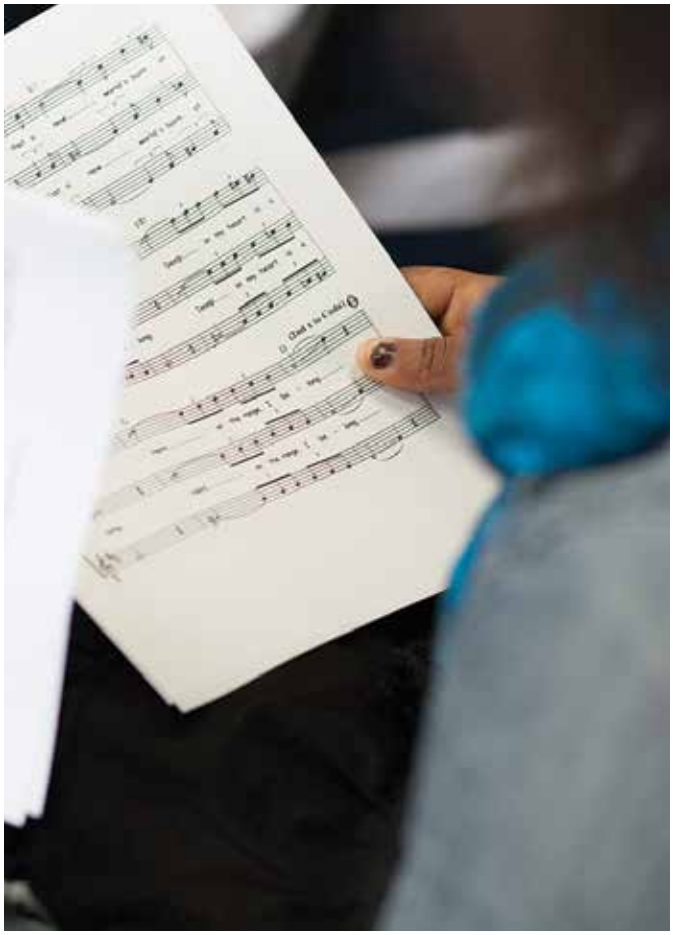
- Verbal (comments about body type, spreading sexual rumors, giving unwanted sexual remarks or accusations, or inappropriate dirty jokes or stories)
- Physical (grabbing, rubbing, flashing, touching, pinching in a sexual way, or sexual assault)
- Visual (display of naked pictures or sex-related objects, or obscene gestures)

WHAT TO DO IF YOU ARE BEING HARASSED

If you believe you are being sexually harassed by a fellow student or a faculty or staff member, report the harassment: Speak with someone at LACM who is reliable and comfortable to talk to about the incident. It is important to report the harassment so it can be addressed and resolved. The comfort, safety, and mental stability of everyone at LACM are priority.

AMERICANS WITH DISABILITIES ACT

Accommodations will be made for students with disabilities. Upon acceptance to LACM, a written request for special accommodation should be submitted and documentation verifying disability will be required. Appropriate accommodation will be determined based upon the request and accompanying documentation about the students' disability. Students are responsible for providing LACM with the appropriate documentation. LACM does not pay for costs to retrieve documentation. LACM does not charge students for campus disability accommodations. All requests, communications, and documentation are confidential.



STATEMENT OF NON-DISCRIMINATION

LACM does not discriminate in its admissions, educational or employment policies, scholarship or loan programs, or other school-administered programs on the basis of race, color, religion, creed, sex, gender, gender identity or status, age, ancestry or national origin, medical condition, physical or mental disability, citizenship status, veteran status, marital status, sexual orientation, genetic characteristics or information, or any other consideration made unlawful by federal, state, or local laws. All such discrimination is unlawful.

GRIEVANCE POLICIES & PROCEDURES STUDENT GRIEVANCE POLICY

The purpose of the Student Grievance Policy is to provide due process for resolving complaints from all LACM officials (administration, instructors, and staff) and students concerning discrimination or harassment.

GRIEVANCE PROCEDURES (DUE PROCESS)

LACM has established 3 grievance procedures for LACM officials and students to follow depending on the nature of the grievance. These 3 procedures are:

A. Standard
B. Academic
C. Sexual Harassment

- Always report grievances immediately to an uninvolved LACM official.
- Under no circumstances will an LACM official or student requesting due process be harassed, intimidated, discouraged, or denied access to grievance procedures.
- Areas for statement of appeal regarding grievance include but are not limited to:

1. Classroom procedures
2. Charges of unfair treatment
3. Charges of unfair grades
4. Absence and tardiness practices
5. Course requirements substantially different from the syllabus
6. Participation in LACM activities
7. Sexual harassment

A. STANDARD GRIEVANCE PROCEDURE

1. The Dean of Faculty and Students: If a complaint cannot be resolved in an informal conference or if the nature of the complaint demands more serious measures, the complainant can write a written, signed, and dated statement of appeal to the Dean of Faculty and Students. The Dean of Faculty and Students will schedule a formal conference with all involved persons.

2. The Appeal Committee: If the complaint cannot be settled by a formal conference, the Dean of Faculty and Students will appoint an appeal committee to review the statement of appeal. The committee will be comprised of:

- 1 faculty member
- 1 department chair
- 2 students

- The Committee will consider all relevant testimony and supporting documentation presented by the student or LACM official in the statement of appeal. Legal counsel cannot represent the LACM official or student.
- Based upon a thorough review of all relevant evidence and testimony, the appeal committee will make recommendations to solve the grievance. The appeal committee will have 10 business days from the filing of the request for the statement of appeal to provide recommendations. The Dean of Faculty and Students will render a written decision.

3. The President of LACM: If the LACM official or student believes there are extenuating circumstances or the evidence presented was not appropriately considered, the LACM official or student can submit a written appeal to the president of LACM. The President will review the appeal and render a written decision. The decision of the President is final.

B. ACADEMIC GRIEVANCE PROCEDURE

An academic grievance must be filed within 10 days or by the Friday of the 2nd week of the subsequent quarter. The following people should be contacted:

1. The Instructor: The student should first speak with the instructor involved in the academic grievance. A conference can be held with the instructor to resolve the grievance informally.

2. The Dean of Faculty and Students: If the conference with the instructor does not resolve the grievance, the student can speak with the Dean of Faculty and Students to seek resolution.

3. The President: If the grievance is still unresolved in the meeting with the Dean of Faculty and Students, the student may choose to appeal directly to the President of LACM.

D. SEXUAL HARASSMENT GRIEVANCE

If a grievance pertains to a charge of sexual harassment by an LACM official or student:

- Go directly to the President rather than the offending person.
- If the matter is unresolved by the President, the LACM official or student can use the standard grievance procedure.

All written or verbal communication on the part of Los Angeles College of Music faculty or students will be confidential.

QUESTIONS, COMMENDATION & COMPLAINTS

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or P.O. Box 980818, West Sacramento, CA 95798-0818, www.bppe.ca.gov, (888) 370-7589 or by fax (916) 263-1897.

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

CHANGE OF STUDENT STATUS POLICIES & PROCEDURES

For students that wish to change their current academic status, multiple designations exist. These include Withdrawal, Leave of Absence, Change of Major or Program, Extended Applied Learning Absence, and Re-Admittance. The Office of Academic Advising facilitates all change of status requests and can assist students that have questions about this process.

WITHDRAWAL

Current students may choose to withdraw from LACM for a variety of personal reasons including but not limited to: financial difficulties, family concerns, career exploration, and personal adjustment matters. The student has the right to withdraw from LACM at any time by providing written notice using LACM's Withdrawal Form from the Office of Academic Advising. A withdrawal from LACM for personal reasons (not including medical or military activation) during a quarter may be granted to a matriculated student if the request is received by the Office of Academic Advising and then processed by the Office of the Registrar. Once the request is processed, a W (withdrawal) grade notation is recorded on the student's academic transcript for each course not yet completed. The student will also receive an official letter from the Office of the Registrar notifying the request for withdrawal has been approved and processed.

These steps must be followed by students who request to Withdraw:

1. Make an appointment with an academic advisor.
2. Fill out a withdrawal form.
3. Participate in an exit interview with an academic advisor.
4. Submit the withdrawal from to the Office of the Registrar to be processed.
5. Receive written confirmation of processed and approved withdrawal from the Office of the Registrar.

LEAVE OF ABSENCE

A Leave of Absence (LOA) is a temporary break in studies and is only granted under extenuating circumstances (e.g. prolonged illness or injury).

Not all LOA requests may be granted. It is at the discretion of LACM to grant LOAs. The reason for request must be valid and the intention of the student must be to return after problems have been solved. Students on an approved LOA will retain their enrolled (in-school) status as a student of LACM.

Students who are faced with a sudden and unexpected extenuating circumstance may apply for an LOA. Students may resume studies at the same point of the quarter where they left off. For example, if a student is approved on Monday of Week 5 of their 2nd quarter, the student may resume enrollment on Monday of Week 5 in the subsequent 2nd Quarter.

These steps must be followed by students for an LOA:

1. Standard LOA time may not exceed 6 months. Students who fail to return within 6 months will have their LOA status changed to Withdrawn effective 6 months from the date the LOA was approved.

2. All LOAs must be requested in writing and signed by the Dean of Faculty and Students followed by the final approval and processing by the Office of the Registrar.

3. International students are advised that they may not be able to maintain international student status during an approved LOA and should consult with the International Student Services regarding their individual situation.

4. Financial aid recipients taking an LOA should consult with the Financial Aid Office regarding the specifics on their continued financial aid eligibility. Failure to resume studies on time may affect the current term of Federal Student Aid.

5. Students approved for LOA must resume their studies at the same day, week and quarter of their departure. For example, if the LOA was granted on Monday of Week 3 in their 3rd quarter, the student will resume their studies on Monday of Week 3 in their 3rd quarter the next time that course sequence becomes available. Due to the way LACM structures its course pacing, this does not allow students to resume studies until 6 months after their initial Leave of Absence. In order to refresh their knowledge of course material and

best prepare for examinations, they are advised to audit classes, free of charge, for two weeks prior to returning to their studies.

6. If students wish to participate in, rather than audit, classes in the weeks prior to their return date from LOA, they may do so, but will be charged a $100.00 fee per week. For example, if a student originally withdrew in Week 6 of the quarter, but wishes to return from an LOA in Week 1 of the same quarter, they will be charged $500.00 for weeks 1-5.

7. In the case of a medical emergency, the student or their authorized representative may have a grace period of 14 calendar days from the student's last date of attendance to submit the LOA form. If the school does not receive an LOA form within this time frame, the student's status will be changed to "Withdrawn" effective their last date of attendance. In all other cases there is no grace period.

8. Students on LOA are not allowed to use campus facilities. However, students on LOA may participate in open public events on campus.

International students that take a Leave of Absence should note that their I-20 will be terminated on their last day of attendance.

CHANGE OF MAJOR/PROGRAM

Students are required to declare a major at the time of application. However students are welcome to change their major. Those that wish to change their major must visit the Office of Academic Advising and consult with an Academic Advisor before applying to change their major.

These steps must be followed by students for a Change of Major/Program:

1. Make an appointment with an academic advisor.

2. Fill out a Change of Major/Program form.

3. Only Change of Majors must follow admissions procedures.

4. Submit form to the Office of the Registrar to be processed.

5. Receive written notice of acceptance from Admissions for Change of Major.

6. Receive written notice of acceptance and processing from the Office of the Registrar for Change of Program.

7. A copy of the written notice will reside in the student's current file.

EXTENDED APPLIED LEARNING ABSENCE

An Extended Applied Learning Absence (EALA) allows students to request a momentary break from their program/classes. This will be granted to students who have received work opportunities within the music industry that are deemed beneficial to the student's career advancement. Students are required to submit written proof of these learning or career opportunities. EALAs are allowed for a maximum time frame of two weeks. Students requiring more than two weeks are encouraged to apply for a Leave of Absence. The combination of any approved EALA and LOA must not exceed a maximum of 180 days or the student's status will be changed to "Withdrawn." These steps must be followed by students to acquire an EALA:

1. Make an appointment with an academic advisor.

2. Provide written proof of career or learning opportunity.

3. Fill out an Extended Applied Learning Absence form.

4. Submit the EALA form and written proof of career or learning opportunity to the Office of the Registrar to be processed.

5. Receive written confirmation of processed and approved EALA from the Office of the Registrar.

READMITTANCE

Students may enroll and leave during any quarter of an academic year. Students who are considering a withdrawal or break in enrollment should review LACMs policies. In order to submit a request for re-admittance students must complete a Re-Admittance Form. Re-admittance requests must be received before registration deadlines. If you are a student who has been away from LACM for more than a year due to a Withdrawal, LOA, or EALA, you must re-apply

through the standard admissions process. If you are accepted, you must fill out a Re-admit form with an academic advisor.

*Re-admission to LACM is not guaranteed. Students approved for re-admittance will be assessed the current tuition rate. Students will also be assessed under the current curriculum standards. Students are responsible to meet any changes to the program of study having occurred during the period of absence. Students cannot be re-admitted to programs having been discontinued. Students requesting re-admission to a major that has undergone substantial change since matriculation may not receive credit for all courses previously taken.

These steps must be followed by students who request Re-admittance:

1. Make an appointment with an academic advisor.
2. Fill out a Re-admittance form.
3. Follow standard Admissions procedures. (Students exceeding 6 months from LOA or EALA or 1 year from Withdrawal)
4. Submit Re-admittance form to the Office of the Registrar.
5. Receive written confirmation of processed and approved re-admittance.

COLLEGIATE ARTICULATION & TRANSFER AGREEMENTS

Articulation Agreements for Incoming Students
LACM has Articulation Agreements with schools from around the world. These courses are not considered transfer courses but are part of a separate agreement.

Programs:
- Music College Hannover; Hannover, Germany
- CIAM; Bordeaux, France
- VMI; Vienna, Austria

Any graduate of Music College Hannover or CIAM wanting to enroll at LACM will automatically be admitted into the 2nd quarter of the LACM Guitar, Bass, or Drum program. Each student will have to proficiency Ear Training/ Theory 1 and Piano 1 upon arrival. If the student is unable to pass the proficiency test, they will be required to take those courses before moving on to the 2nd level.

Discounts:
- $100.00 application fee waived.
- 10% off of the LACM current tuition cost.
- 50% off of tuition for any LACM Summer.

Program:
Swiss Drum Academy, Zurich, Switzerland

Any graduate of Swiss Drum Academy wanting to enroll at LACM will automatically be admitted into the 2nd quarter of the LACM Drum program. Each student will have to test out of Ear Training/Theory 1 and Piano 1 upon arrival. If the student is unable to pass the proficiency test, they will be required to take those courses before moving on to their 2nd level.

Discounts:
- $100.00 application fee waived
- 10% off of the LACM current tuition cost
- 50% off of tuition for any LACM Summer

Program:
STUDY ABROAD @ LACM
RPJAM; Giessen, Germany

Study abroad: LACM will offer the first 2 years of the 3 year RPJam degree.

Students choosing to study abroad will apply and enroll in RPJam. Upon successfully matriculation, students wanting to study abroad at LACM will spend the first 2 academic years at LACM completing quarters through the Hessian Ministry Degree. German residents deciding to enroll in the study abroad program at LACM will have the opportunity to receive financial aid through RPJam. Upon successful completion at LACM, students will be required to proficiency into RPJam 3rd year of study. After successfully completing the 3rd year at RPJam, students will be awarded a Bachelor of Music degree.

Discounts:
- $100.00 application fee waived.
- 10% off of the LACM current tuition cost.
- 50% off of tuition for any LACM Summer.

Program:
UDLA, Quito, Ecuador

LACM will provide consultancy services to UDLA, for the design of the Bachelor in Music curriculum. LACM will provide all the necessary material to develop curriculum. LACM faculty will visit UDLA every year offering clinics, workshops, and master classes for their students. Any UDLA student who has successfully completed the first 3 years of the Bachelor's program has the option to transfer to LACM for the last year of the program. The student will be granted a degree with recognition from both institutions.

Discounts:
- $100.00 application fee waived.
- 10% off of the LACM current tuition cost.
- 50% off of tuition for any LACM Summer Program.

LA
CM
LEGE OF MUSIC

Music Performance with an emphasis in

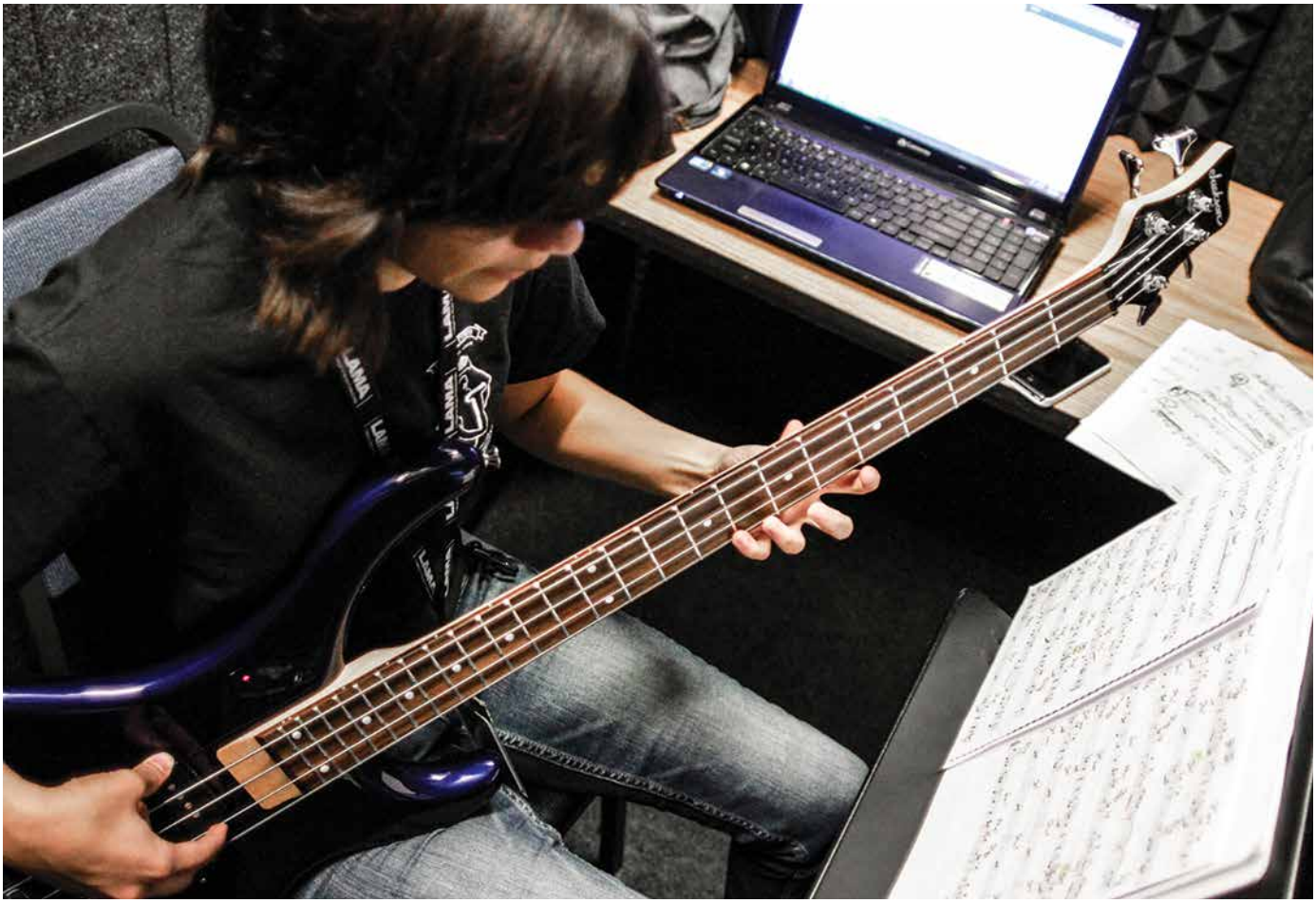
Bass

The challenge of a bass player is to have a firm grip on harmonic movement, time groove, and quick access to the subtleties of many genres. To help you meet this challenge, the curriculum at LACM combines theory, reading, musicianship, and practical live playing. In daily Ensemble Workshops, students perform alongside some of LA's best musicians and develop experience in a concentrated "real-world" scenario preparing them to face any situation with confidence and poise.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

JERRY WATTS, JR.
Bass Department Chair

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



Bachelor of Music Degree in Music Performance with an emphasis in **Bass**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Applied Sight Reading 1	2
Bass Technique 1	1
Ear Training / Theory 1	2
English 101: Composition	3
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Bass Technique 2	1
Ear Training / Theory 2	2
English 102: Composition & Thinking Critically	3
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Bass Technique 3	1
Ear Training / Theory 3	2
Gospel, R&B & Soul Ensemble Workshop	1
History of Gospel, R&B, & Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Music Money 101	3
Piano 3	1
Private Lesson 3	2
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Bass Technique 4	1
Ear Training / Theory 4	2
Funk, Hip Hop & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, & Modern R&B Music	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
Total:	**16**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Bass Technique 5	1
Brazilian Ensemble Workshop	1
Fretless Bass 1	1
History of Brazilian Music	1
Jazz Fusion Ensemble Workshop	1
Math 101-102: College Algebra I & II	4
Music Business	2
Original Project 1	1
Private Lesson 5	2
Rhythm Studies 1	1
Studio Bass 1	1
Total:	**18**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Bass Technique 6	1
Fretless Bass 2	1
History 12: U.S. 1890 - 1954	3
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
Studio Bass 2	1
Three Horn Band	2
Total:	**15**

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	**15**

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Extreme Electric Bass	2
Music History 2	2
Performance Ensemble 2	2
Philosophy 101	3
Private Lesson 8	2
Spanish 101: Beginner	3
Total:	**16**

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Bass Pedagogy	1
Elective	1
Performance Ensemble 3	2
Private Lesson 9	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**15**

Tenth Quarter

Course	Credit Hours
Elective	1
World Geography 101	3
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Sociology 101	3
Website Design	2
Total:	**14**

Eleventh Quarter

Course	Credit Hours
Conducting	1
Political Science 1	3
Psychology 101	3
Private Lesson 11	2
Reading Reality 1	2
Recording for Musicians 2	2
Social Media Branding	2
Total:	**15**

Twelfth Quarter

Course	Credit Hours
Health 11: Self-Directed Wellness	2
Intro to Working With Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 12	2
Reading Reality 2	2
Recording for Musicians 3	2
Senior Recital	1
Total:	**17**

Total Program Credits: 186

Associate of Arts Degree in Music Performance with an emphasis in **Bass**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Applied Sight Reading 1	2
Bass Technique 1	1
Ear Training/ Theory 1	2
Elective	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Bass Technique 2	1
Ear Training/ Theory 2	2
Elective	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Bass Technique 3	1
Ear Training/ Theory 3	2
Synth Bass Lab 1	1
Gospel, R&B & Soul Ensemble Workshop	1
History of Gospel, R&B, & Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Bass Technique 4	1
Ear Training/ Theory 4	2
Synth Bass Lab 2	1
Funk, Hip Hop, & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, & Modern R&B Music	1
Piano 4	1
Private Lesson 4	2
Website Design	2
Total:	**15**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Bass Technique 5	1
Brazilian Ensemble Workshop	1
Fretless Bass 1	1
History of Brazilian Music	1
Jazz Fusion Ensemble Workshop	1
Music Business	2
Original Project 1	1
Private Lesson 5	2
Rhythm Studies 1	1
Social Media Branding	2
Studio Bass 1	1
Total:	**16**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Bass Technique 6	1
Fretless Bass 2	1
Intro to Working with Picture	2
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
Studio Bass 2	1
Three Horn Band	2
Total:	**14**

Total Program Credits: 90

Diploma in Music Performance with an emphasis in **Bass**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshiop	1
Applied Sight Reading 1	2
Bass Technique 1	1
Ear Traning/ Theory 1	2
Elective	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Bass Technique 2	1
Ear Training/ Theory 2	2
Elective	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Bass Technique 3	1
Ear Training/ Theory 3	2
Synth Bass Lab 1	1
Gospel, R&B, & Soul Ensemble Workshop	1
History of Gospel, R&B, & Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Bass Technique 4	1
Ear Training/ Theory 4	2
Synth Bass Lab 2	1
Funk, Hip Hop, & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, & Modern R&B Music	1
Piano 4	1
Private Lesson 4	2
Website Design	2
Total:	**15**

Total Program Credits: 60

Music Performance with an emphasis in

Brass & Woodwinds

LACM's Brass & Woodwind Department prepares trumpet, trombone and saxophone players for a well-rounded career that incorporates live performance, studio recording, composition, arrangement, and licensing. It also provides for performance opportunities in big band, large and small ensembles, and performance combos allowing students to develop their personal sound as a player. The curriculum develops a variety of relevant skills necessary to securing multiple revenue streams for professional success.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

WILLIE MURILLO
Brass & Woodwinds Department Chair

Willie Murillo is proud to be a product of the Southern California School Band and Orchestra Association, as principle trumpet in both the Honor Jazz Band and Honor Orchestra all four years of his high school career. Since then, Murillo, a GRAMMY Award winner, has made his mark as one of the top studio trumpeters, music educators, commercial writers, and producers in the world. Since graduating high school, Murillo has participated in music education at over 400 schools, often volunteering his time and performing pro bono. As a highly sought after educator, clinician, and guest artist, he has participated in jazz festivals around the world. Murillo can be heard on countless albums, motion picture soundtracks, and television recordings. He has performed and/or recorded with artists like Stevie Wonder, Christina Aguilera, Josh Groban, Natalie Cole, Jamie Cullum, Maynard Fergueson, Tony Bennett and many more. Murillo is proud to have written and produced music for numerous commercially successful avenues, such as Nip/Tuck, Disney, Robin McKelle, The Brian Setzer Orchestra, Aimee Mann, Tim Timmons, and the Seattle Symphony.

Bachelor of Music Degree in Music Performance with an emphasis in **Brass & Woodwinds**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Big Band 1	1
Ear Training/ Theory 1	2
English 101: Composition	3
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Master Class 1	0.5
Piano 1	1
Private Lesson 1	1.5
Rock & Pop Ensemble Workshop 1	1
Small Ensemble 1	2
Total:	**15**

Second Quarter

Course	Credit Hours
Big Band 2	1
Ear Training/Theory 2	2
English 102: Composition & Thinking Critically	3
History of Jazz Music 1	1
Jazz Ensemble Workshop 1	1
Master Class 2	0.5
Piano 2	1
Private Lesson 2	1.5
Rock & Pop Ensemble Workshop 2	1
Small Ensemble 2	2
Total:	**14**

Third Quarter

Course	Credit Hours
Big Band 3	1
Ear Training/ Theory 3	2
Gospel, R&B & Soul Ensemble Workshop	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Master Class 3	0.5
Music Money 101	3
Piano 3	1
Private Lesson 3	1.5
History of Gospel, R&B and Soul Music	1
Small Ensemble 3	2
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Big Band 4	1
Ear Training/ Theory 4	2
Funk, Hip Hop, & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, & Modern R&B Music	1
Master Class 4	0.5
Oral Communication 101	4
Piano 4	1
Private Lesson 4	1.5
Small Ensemble 4	2
Total:	**16**

Fifth Quarter

Course	Credit Hours
Big Band 5	1
Sibelius	1
Brazilian Ensemble Workshop	1
History of Brazilian Music	1
Improvisation 1	2
Jazz Fusion Ensemble Workshop	1
Master Class 5	0.5
Math 101-102: College Algebra I & II	4
Music Business	2
Original Project 1	1
Private Lesson 5	1.5
Wind Ensemble	2
Total:	**18**

Sixth Quarter

Course	Credit Hours
Big Band 6	1
Improvisation 2	2
Jazz Today & Tomorrow Ensemble Workshop	1
History 12: U.S. 1890 - 1954	3
Master Class 6	0.5
Music Prep	1
Original Project 2	1
Private Lesson 6	1.5
Sight Singing	1
Wind Ensemble	2
Total:	**14**

Bachelor of Music Degree in Music Performance with an emphasis in **Brass & Woodwinds**

Seventh Quarter

Course	Credit Hours
Big Band 7	1
Pro Tools 101	4
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	1.5
Master Class 7	0.5
Total:	**18**

Eighth Quarter

Course	Credit Hours
Big Band 8	1
MIDI 1	2
Master Class 8	0.5
Music History 2	2
Performance Ensemble 2	2
Philosophy 101	3
Private Lesson 8	1.5
Spanish 101: Beginner	3
Total:	**15**

Ninth Quarter

Course	Credit Hours
Big Band 9	1
Engineering 1	4
Brass & Woodwind Pedagogy	1
Master Class 9	0.5
Performance Ensemble 3	2
Photography for Musicians	2
Private Lesson 9	1.5
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**19**

Tenth Quarter

Course	Credit Hours
Big Band 10	1
World Geography 101	3
Junior Recital	1
Private Lesson 10	1.5
Master Class 10	0.5
Recording for Musicians 1	2
Sociology 101	3
Website Design	2
The Business of Contracting & Payroll	1.5
Total:	**15.5**

Eleventh Quarter

Course	Credit Hours
Big Band 11	1
Conducting	1
Master Class 11	0.5
Political Science 1	3
Private Lesson 11	1.5
Recording for Musicians 2	2
Psychology 101	3
Social Media Branding	2
Total:	**14**

Twelfth Quarter

Course	Credit Hours
Big Band 12	1
Health 11: Self-Directed Wellness	2
Intro to Working With Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 12	1.5
Master Class 12	0.5
Recording for Musicians 3	2
Senior Recital	1
Total:	**16**

Total Program Credits: 189.5

Associate of Arts Degree in Music Performance with an emphasis in **Brass & Woodwinds**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Big Band 1	1
Ear Training/Theory 1	2
History of American Roots & Blues Music	1
Master Class 1	0.5
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	1.5
Pro Tools 101	4
Rock & Pop Ensemble Workshop 1	1
Small Ensemble 1	2
Elective	1
Total:	**17**

Second Quarter

Course	Credit Hours
Big Band 2	1
Ear Training/Theory 2	2
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Master Class 2	0.5
Jazz Ensemble Workshop 1	1
MIDI 1	2
Piano 2	1
Private Lesson 2	1.5
Small Ensemble 2	2
Elective	1
Total:	**14**

Third Quarter

Course	Credit Hours
Big Band 3	1
Ear Training/Theory 3	2
Gospel, R&B & Soul Ensemble Workshop	1
History of Gospel, R&B & Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Engineering 1	4
Master Class	0.5
Piano 3	1
Private Lesson 3	1.5
Small Ensemble 3	2
Elective	1
Total:	**17**

Fourth Quarter

Course	Credit Hours
Big Band 4	1
Afro Cuban Ensemble Workshop	1
Ear Training/Theory 4	2
Funk, Hip Hop & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Master Class	0.5
Piano 4	1
Private Lesson 4	1.5
Website Design	2
Small Ensemble 4	2
Elective	1
Total:	**15**

Fifth Quarter

Course	Credit Hours
Big Band 5	1
Brazilian Ensemble Workshop	1
History of Brazilian Music	1
Improvisation 1	2
Jazz Fusion Ensemble Workshop	1
Master Class	0.5
Music Business	2
Original Project 1	1
Private Lesson 5	1.5
Wind Ensemble	2
Sibelius	1
Social Media Branding	2
Total:	**16**

Sixth Quarter

Course	Credit Hours
Big Band 6	1
Improvisation 2	2
Jazz Today & Tomorrow Ensemble Workshop	1
Master Class	0.5
Original Project 2	1
Music Prep	1
Private Lesson 6	1.5
Sight Singing	1
Contracting & Payroll	1
Intro to Working with Picture	2
Wind Ensemble	2
Total:	**14**

Total Program Credits: 93

Diploma in Music Performance with an emphasis in **Brass & Woodwinds**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Big Band 1	1
Ear Training/Theory 1	2
History of American Roots & Blues Music	1
Master Class 1	0.5
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	1.5
Pro Tools 101	4
Rock & Pop Ensemble Workshop 1	1
Small Ensemble 1	2
Elective	1
Total:	**17**

Second Quarter

Course	Credit Hours
Big Band 2	1
Ear Training/Theory 2	2
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Master Class 2	0.5
Jazz Ensemble Workshop 1	1
MIDI 1	2
Piano 2	1
Private Lesson 2	1.5
Small Ensemble 2	2
Elective	1
Total:	**14**

Third Quarter

Course	Credit Hours
Big Band 3	1
Ear Training/Theory 3	2
Gospel, R&B & Soul Ensemble Workshop	1
History of Gospel, R&B & Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Engineering 1	4
Master Class	0.5
Piano 3	1
Private Lesson 3	1.5
Small Ensemble 3	2
Elective	1
Total:	**17**

Fourth Quarter

Course	Credit Hours
Big Band 4	1
Afro Cuban Ensemble Workshop	1
Ear Training/Theory 4	2
Funk, Hip Hop & Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Master Class	0.5
Piano 4	1
Private Lesson 4	1.5
Website Design	2
Small Ensemble 4	2
Elective	1
Total:	**15**

Total Program Credits: 63

Music Performance with an emphasis in

Drums

Drums are the heartbeat of the ensemble. Great drummers balance the art of listening, leading, improvising and playing with confidence. The drum major at LACM focuses study on learning the instrument and learning to play with others. The curriculum improves motor skills, technique, and sound while presenting contemporary rhythm concepts and developing a wide range of repertoire across all styles.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

RALPH HUMPHREY
Drum Department Chair

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

JOE PORCARO
Drum Department Co-Chair

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

Bachelor of Music Degree in Music Performance with an emphasis in **Drums**

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Music Ensemble Workshop	1
Ear Training/Theory 1	2
English 101: Composition	3
History of American Roots & Blues Music	1
History of Rock 1	1
Piano 1	1
Playing Technique 1	1
Private Lesson 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
English 102: Composition & Thinking Critically	3
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Playing Technique 2	1
Private Lesson 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Gospel, R&B, and Soul Ensemble Workshop	1
History of Gospel, R&B, and Soul Music	1
History of Jazz 2	1
Jazz Ensemble Workshop 2	1
Music Money 101	3
Piano 3	1
Hand Percussion	1
Playing Technique 3	1
Private Lesson 3	2
Total:	**16**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Ear Training/Theory 4	2
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Oral Communication 101	4
Piano 4	1
Playing Technique 4	1
Private Lesson 4	2
Total:	**16**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Ensemble Workshop	1
Ensemble Reading Technique 1	1
History of Brazilian Music	1
Jazz Fusion Ensemble Workshop	1
Math 101-102: College Algebra I & II	4
Music Business	2
Original Project 1	1
Playing Technique 5	1
Private Lesson 5	2
Rhythm Studies 1	1
Total:	**17**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Ensemble Reading Technique 2	1
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Playing Technique 6	1
Private Lesson 6	2
Rhythm Studies 2	1
Studio Drums 1	1
Three Horn Band	2
History 112: U.S. 1890-1954	3
Total:	**15**

Bachelor of Music Degree in Music Performance with an emphasis in **Drums**

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Studio Drums 2	1
Total:	**16**

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Drum Styles and Analysis 1	2
Music History 2	2
Performance Ensemble 2	2
Philosophy 101	3
Private Lesson 8	2
Spanish 101: Beginner	3
Total:	**16**

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Drum Set Pedagogy	1
Drum Styles and Analysis 2	2
Performance Ensemble 3	2
Private Lesson 9	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**16**

Tenth Quarter

Course	Credit Hours
Drum Styles and Analysis 3	2
World Geography 101	3
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Sociology 101	3
Website Design	2
Total:	**15**

Eleventh Quarter

Course	Credit Hours
Conducting	1
Political Science 1	3
Psychology 101	3
Private Lesson 11	2
Reading Reality 1	2
Recording for Musicians 2	2
Social Media Branding	2
Total:	**15**

Twelfth Quarter

Course	Credit Hours
Health 11: Self-Directed Wellness	2
Intro to Working With Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 12	2
Reading Reality 2	2
Recording for Musicians 3	2
Senior Recital	1
Total:	**17**

Total Program Credits: 189

Associate of Arts Degree in Music Performance with an emphasis in **Drums**

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Music Ensemble Workshop	1
Ear Training/Theory 1	2
Jazz Drums	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Playing Technique 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
Classic Drum Grooves	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Playing Technique 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Contemporary Styles Ensemble 1	2
Elective	1
Gospel, R&B and Soul Ensemble Workshop	1
History of Gospel, R&B, and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Drums Transcription 1	1
Playing Technique 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Music Listening	1
Total:	**16**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Contemporary Styles Ensemble 2	2
Music Listening 2	1
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Drums Transcription 2	1
Playing Technique 4	1
Private Lesson 4	2
Website Design	2
Total:	**15**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Ensemble Workshop	1
Ensemble Reading Technique 1	1
History of Brazilian Music	1
Jazz Fusion Ensemble Workshop	1
Music Business	2
Original Project 1	1
Playing Technique 5	1
Private Lesson 5	2
Rhythm Studies 1	1
Social Media Branding	2
Total:	**15**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Ensemble Reading Technique 2	1
Intro to Working with Picture	2
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Playing Technique 6	1
Private Lesson 6	2
Rhythm Studies 2	1
Studio Drums 1	1
Three Horn Band	2
Total:	**14**

Total Program Credits: 90

Diploma in Music Performance with an emphasis in **Drums**

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Ensemble Workshop	1
Ear Training/Theory 1	2
Jazz Drums	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Playing Technique 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
Classic Drum Grooves	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Playing Technique 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Contemporary Styles Ensemble 1	2
Elective	1
Gospel, R&B and Soul Ensemble Workshop	1
History of Gospel, R&B, and Soul	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Drums Transcription 1	1
Playing Technique 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Music Listening	1
Total:	**16**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Contemporary Styles Ensemble 2	2
Music Listening 2	1
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Drums Transcription 2	1
Playing Technique 4	1
Private Lesson 4	2
Website Design	2
Total:	**15**

Total Program Credits: 61

Music Performance with an emphasis in

Guitar

The guitar is one of the most popular instruments in history but also one of the hardest to master. At LACM students have the opportunity to perfect skills with a challenging combination of harmony, reading, and rhythm playing. The guitar student will also have access to a wide range of stylistic vocabulary while developing their own voice.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

ADAM LEVY
Guitar Department Chair

Adam Levy has created a remarkable body of music over the past 30 years, and his talents continue to evolve today. He was recruited for Norah Jones' recording of "Come Away with Me," her multi-platinum, multi-Grammy debut on Blue Note Records. He remained in Jones' orbit for several years to come, recording two additional albums and three DVDs, and touring the world as a member of her Handsome Band. He also played on Tracy Chapman's mid-90s masterpiece New Beginning. Levy's guitar earns the limelight in the bluesy "Give Me One Reason," which won Best Rock Song at the 1997 Grammy Awards. Levy is also a respected writer and educator, with the instructional courses *Play the Right Stuff* (book/DVD), *50 Low-Down Rhythms* (DVD/online course), and *Rhythm Makeover* (DVD/online course) to his credit, as well as numerous articles for *Guitar Player*, *Fretboard Journal*, and other top guitar magazines.

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Ensemble Workshop	1
Ear Training/Theory 1	2
English 101: Composition	3
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Rock & Pop Ensemble Workshop 1	1
String Theory 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
English 102: Composition & Thinking Critically	3
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Rock & Pop Ensemble Workshop 2	1
String Theory 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Gospel, R&B, and Soul Ensemble Workshop	1
History of Gospel, R&B, and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Music Money 101	3
Piano 3	1
Private Lesson 3	2
String Theory 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Ear Training/Theory 4	2
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, and Modern R&B Music	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
String Theory 4	1
Total:	**16**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Ensemble Workshop	1
Fingerstyle Guitar	1
History of Brazilian Music	1
Jazz Fusion Ensemble	1
Math 101-102: College Algebra I&II	4
Music Business	2
Original Project 1	1
Private Lesson 5	2
Rhythm Studies 1	1
String Theory 5	1
Studio Guitar 1	1
Total:	**18**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Studio Guitar 2	1
Composition	1
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
String Theory 6	1
Three Horn Band	2
History 12: U.S. 1890-1954	3
Total:	**15**

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B: Exploring the Universe	4
Guitar Ensemble 1	1
Music 112: Musical Cultures of the World	3
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	**16**

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Guitar Ensemble 2	1
Music History 2	2
Performance Ensemble 2	2
Philosophy 101	3
Private Lesson 8	2
Spanish 101: Beginner	3
Total:	**15**

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Guitar Ensemble 3	1
Guitar Pedagogy	1
Performance Ensemble 3	2
Private Lesson 9	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**15**

Tenth Quarter

Course	Credit Hours
World Geography 101	3
Guitar Ensemble 4	1
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Sociology 101	3
Website Design	2
Total:	**14**

Eleventh Quarter

Course	Credit Hours
Conducting	1
Political Science 1	3
Psychology 101	3
Private Lesson 11	2
Reading Reality 1	2
Recording for Musicians 2	2
Social Media Branding	2
Total:	**15**

Twelfth Quarter

Course	Credit Hours
Health 11: Self-Directed Wellness	2
Intro to Working With Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 12	2
Reading Reality 2	2
Recording for Musicians 3	2
Senior Recital	1
Total:	**17**

Total Program Credits: 186

Associate of Arts Degree in Music Performance with an emphasis in **Guitar**

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Ensemble Workshop	1
Ear Training/Theory 1	2
Jazz Guitar Prep	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
String Theory 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
Elective	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
String Theory 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Elective	1
Gospel, R&B, and Soul Ensemble Workshop	1
History of Gospel, R&B and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
String Theory 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Ear Training/Theory 4	2
Elective	1
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Piano 4	1
Private Lesson 4	2
String Theory 4	1
Website Design	2
Total:	**15**

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Ensemble Workshop	1
Finger Style Guitar	1
History of Brazilian Music	1
Jazz Fusion Ensemble Workshop	1
Music Business	2
Original Project 1	1
Private Lesson 5	2
Rhythm Studies 1	1
Social Media Branding	2
String Theory 5	1
Studio Guitar 1	1
Total:	**16**

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Studio Guitar 2	1
Composition	1
Intro to Working with Picture	2
Jazz Today & Tomorrow Ensemble Workshop	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
String Theory 6	1
Three Horn Band	2
Total:	**14**

Total Program Credits: 90

Diploma in Music Performance with an emphasis in **Guitar**

First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
American Roots & Blues Music Ensemble Workshop	1
Ear Training/Theory 1	2
Jazz Guitar Prep	1
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
String Theory 1	1
Total:	**15**

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
Warm-up for Guitar	1
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
String Theory 2	1
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Elective	1
Gospel, R&B, and Soul Ensemble Workshop	1
History of Gospel, R&B and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
String Theory 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Applied Sight Reading 4	2
Ear Training/Theory 4	2
Elective	1
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop & Modern R&B Music	1
Piano 4	1
Private Lesson 4	2
String Theory 4	1
Website Design	2
Total:	**15**

Total Program Credits: 60

Music Performance with an emphasis in

Vocals

LACM's Vocal Performance major gives vocalists the tools to 'get to the music' as full partners with great instrumentalists and producers. The program is form-fitted to the passions of each student and presents them with opportunities to gain feedback from professionals in A&R, recording, film & television, and live touring.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

TIERNEY SUTTON
Vocal Department Chair

The New York Times calls Tierney Sutton "...a serious jazz artist who takes the whole enterprise to another level. " Named Jazzweek's "Vocalist of the Year" in 2005, Tierney has headlined in recent years at Carnegie Hall, The Hollywood Bowl, The Kennedy Center and Jazz at Lincoln Center. She tours extensively throughout the world and her voice can be heard on television soundtracks (Samantha Who, Journeyman), TV commercials (Yoplait Yogurt, BMW, JC Penney, Green Giant) as well as several feature film soundtracks including the Academy Award-Nominated film The Cooler. Tierney teaches workshops throughout the world and served as an adjunct professor of Jazz Studies at The University of Southern California for 11 years. She served as Head of USC's Jazz Vocal Department for 5 years.

SARA LEIB
Vocal Department Co-Chair

An accomplished jazz vocalist, Sara Leib has toured the U.S., Japan, Guatemala, and South Africa, and has shared the stage with the likes of Taylor Eigsti, Art Lande, and Hiromi. She has also sung for the WB, Hum Music, the N Network, the NBA, and on the Academy Awards. Sara also teaches at World Mission University and the University of Southern California. Musically educated at the Berklee College of Music, New England Conservatory, and USC, she has given master classes in jazz vocal improvisation internationally, twice served as a panelist for the NARAS Foundation's Grammy in the Schools, and can currently be heard as the voice of an airing Coffee mate commercial.

DANI PALOMINO
Vocal Department Co-Chair

Dani Palomino has been teaching at LACM since 1998 and is known as the college's vocal technique guru. Her interest in music began at age eight when an uncle introduced her to the rock group KISS. She continued to perform, record, and study voice while earning her bachelor's degree in creative writing from the University of Pennsylvania. Her 7-piece band, Soul City, was a local favorite, releasing a CD in 1991.

Dani's mission is to help singers achieve optimal vocal fitness and longevity. "Some singers reject technique, because they believe it squelches their artistic impulses. But vocal fitness can actually enhance artistic expression. My goal is to give students the knowledge and tools they need to master their instruments, so they can begin to execute the fantastic ideas floating around in their heads."

Bachelor of Music Degree in Music Performance with an emphasis in **Vocals**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Chart Writing 1	1
Ear Training/Theory 1	2
English 101: Composition	3
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Rock & Pop Ensemble Workshop 1	1
Sight Singing 1	1
Vocology Workshop 1	2
Total:	**16**

Second Quarter

Course	Credit Hours
Chart Writing 2	1
Ear Training/Theory 2	2
English 102: Composition & Thinking Critically	3
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Rock & Pop Ensemble Workshop 2	1
Sight Singing 2	1
Vocology 2	2
Total:	**16**

Third Quarter

Course	Credit Hours
Applied Vocology Performance	1
Chart Writing 3	1
Ear Training/Theory 3	2
Gospel, R&B and Soul Ensemble Workshop	1
History of Gospel, R&B and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Music Money 101	3
Piano 3	1
Private Lesson 3	2
Sight Singing 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Duo Ensemble	1
Ear Training/Theory 4	2
Funk, Hip Hop, and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop and Modern R&B	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
Songwriting 1	1.5
Total:	**15.5**

Fifth Quarter

Course	Credit Hours
Brazilian Ensemble Workshop	1
History of Brazilian Music	1
Math 101-102: College Algebra I & II	4
Music Business	2
Original Project 1	1
Private Lesson 5	2
Showcase 1	2
Songwriting 2	1.5
Studio Singing Final Project 1	2
Total:	**16.5**

Sixth Quarter

Course	Credit Hours
Background Vocals	1
Original Project 2	1
Physical Performance	1
Private Lesson 6	2
Showcase 2	2
Songwriting 3	1.5
Studio Singing Final Project 2	2
History 12: U.S. 1890-1954	3
Vocal Improvisation 1	1
Total:	**14.5**

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Vocal Improv 2	1
Total:	**16**

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Music History 2	2
Performance Ensemble 2	2
Philosophy 101	3
Private Lesson 8	2
Spanish 101: Beginner	3
Styles and Analysis of Music Composition	2
Total:	**16**

Ninth Quarter

Course	Credit Hours
Alexander Technique	1
Arranging/Orchestration 3	2
Guitar for Vocalists 1	1
Performance Ensemble 3	2
Private Lesson 9	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Vocal Pedagogy	1
Total:	**16**

Tenth Quarter

Course	Credit Hours
World Geography 101	3
Guitar for Vocalists 2	1
Instrumental Point of View	2
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Sociology 101	3
Website Design	2
Total:	**16**

Eleventh Quarter

Course	Credit Hours
Conducting	1
Drums and Percussion for Vocalists	1
Political Science 1	3
Psychology 101	3
Private Lesson 11	2
Recording for Musicians 2	2
Social Media Branding	2
Total:	**14**

Twelfth Quarter

Course	Credit Hours
Health 11: Self-Directed Wellness	2
Intro to Working With Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Total:	**15**

Total Program Credits: 186.5

Associate of Arts Degree in Music Performance with an emphasis in **Vocals**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Chart Writing 1	1
Ear Training/Theory 1	2
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Sight Singing 1	1
Vocology Workshop 1	2
Total:	**15**

Second Quarter

Course	Credit Hours
Chart Writing 2	1
Ear Training/Theory 2	2
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Sight Singing 2	1
Vocology Workshop 2	2
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Vocology Performance	1
Chart Writing 3	1
Ear Training/Theory 3	2
Elective	1
Gospel, R&B and Soul Ensemble Workshop	1
History of Gospel, R&B and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Sight Singing 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Duo Ensemble	1.5
Ear Training/Theory 4	2
Elective	1
Funk, Hip Hop and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop and Modern R&B	1
Piano 4	1
Private Lesson 4	2
Songwriting 1	1.5
Website Design	2
Total:	**15**

Fifth Quarter

Course	Credit Hours
Brazilian Ensemble Workshop	1
History of Brazilian Music	1
Music Business	2
Original Project 1	1
Private Lesson 5	2
Showcase 1	2
Social Media Branding	2
Songwriting 2	1.5
Studio Singing Final Project 1	2
Total:	**14.5**

Sixth Quarter

Course	Credit Hours
Background Vocals	1
Final Recital	2
Intro to Working with Picture	2
Original Project 2	1
Physical Performance	1
Private Lesson 6	2
Showcase 2	2
Songwriting 3	1.5
Studio Singing Final Project 2	2
Vocal Improvisation 1	1
Total:	**15.5**

Total Program Credits: 90

Diploma in Music Performance with an emphasis in **Vocals**

First Quarter

Course	Credit Hours
American Roots & Blues Ensemble Workshop	1
Chart Writing 1	1
Ear Training/Theory 1	2
History of American Roots & Blues Music	1
History of Rock & Pop Music 1	1
Piano 1	1
Private Lesson 1	2
Recording for Musicians 1	2
Rock & Pop Ensemble Workshop 1	1
Sight Singing 1	1
Vocology Workshop 1	2
Total:	**15**

Second Quarter

Course	Credit Hours
Chart Writing 2	1
Ear Training/Theory 2	2
History of Jazz Music 1	1
History of Rock & Pop Music 2	1
Jazz Ensemble Workshop 1	1
Piano 2	1
Private Lesson 2	2
Recording for Musicians 2	2
Rock & Pop Ensemble Workshop 2	1
Sight Singing 2	1
Vocology Workshop 2	2
Total:	**15**

Third Quarter

Course	Credit Hours
Applied Vocology Performance	1
Chart Writing 3	1
Ear Training/Theory 3	2
Elective	1
Gospel, R&B and Soul Ensemble Workshop	1
History of Gospel, R&B and Soul Music	1
History of Jazz Music 2	1
Jazz Ensemble Workshop 2	1
Piano 3	1
Private Lesson 3	2
Recording for Musicians 3	2
Sight Singing 3	1
Total:	**15**

Fourth Quarter

Course	Credit Hours
Afro Cuban Ensemble Workshop	1
Duo Ensemble	1.5
Ear Training/Theory 4	2
Elective	1
Funk, Hip Hop and Modern R&B Ensemble Workshop	1
History of Afro Cuban Music	1
History of Funk, Hip Hop and Modern R&B	1
Piano 4	1
Private Lesson 4	2
Songwriting 1	1.5
Website Design	2
Total:	**15**

Total Program Credits: 60

Music Composition with an emphasis in

Songwriting

As a Songwriting major, students are trained to write hit songs in a variety of popular genres and learn the requisite skills needed to compose for the film and television industries. Faculty guides each student through the development of their own original material as well as instruction on the art of writing. Students can rehearse successfully pitching their work toward labels, licensing companies, and other performance artists.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

ART ALEXAKIS
Songwriting Department Chair

Arthur Paul "Art" Alexakis is best known as the Lead Singer, Guitarist, Producer and Principle Songwriter for the Multi-Platinum, Grammy nominated Alternative rock band Everclear. He has been a member of several no- table bands, in addition to his own work as a songwriter for other major artists. Alexakis founded several record labels throughout his career, and worked as an A&R representative for major record labels as well.

ERIN WORKMAN
Songwriting Department Co-Chair

Erin Workman's years of experience in the field of Artist Development include working alongside major labels and networks to hone the skills of new and established artists such as Zac Efron, DJ Ashba (Sixx:AM), Drake Bell, Miley Cyrus, Sara Overall, Emma Roberts, Ashley Tisdale and many more. As former Senior Director of A&R at TAXI Music, former Senior Director of Education and VP of Industry Relations at Musicians Institute, and in her current role as an independent Education, Entertainment and A&R consultant, Erin has successfully applied her passion for guiding artists and projects to success. Her background as a staff songwriter for Gaylord Entertainment in Nashville and a Film/TV composer have given her the practical experience to teach solid song craft and the fine art of commercially competitive communication and strategic alliances. As a session singer and pianist, Erin can be heard working with artists as varied as Rufus Wainwright, Russell Crowe (TOFOG), Disney's Suite Life of Zack and Cody, Nickelodeon's Unfabulous with Emma Roberts, and many more. Erin's educational background includes a Bachelor of Arts in Music Education and Vocal Performance earned at CSU, Chico.

Bachelor of Music Degree in Music Composition with an emphasis in **Songwriting**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
Piano 1	1
Songwriting 1	1.5
History of Song 1	1.5
Private Lesson 1	2
Original Solo Showcase	1.5
Pro Tools 101	4
Guitar Accompaniment 1	1.5
English 101: Composition	3
Total:	**18**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Piano 2	1
Private Lesson 2	2
Songwriting 2	1.5
History of Song 2	1.5
Guitar Vocal Showcase	1.5
Guitar Accompaniment 2	1.5
Pro Tools 110	4
English 102: Compsition & Thinking Critically	3
Total:	**18**

Third Quarter

Course	Credit Hours
Ear Training/Theory 3	2
Piano 3	1
Songwriting 3	1.5
History of Song 3	1.5
Small Band Showcase	1.5
Private Lesson 3	2
Building your DAW 1	2
Music Money 101	3
Total:	**14.5**

Fourth Quarter

Course	Credit Hours
Ear Training/Theory 4	2
Piano 4	1
Advanced Songwriting	1.5
Building your DAW 2	2
History of Song 4	1.5
Co-Writing 1	2
Private Lesson 4	2
Piano Vocal Showcase	1.5
Oral Communication 101	4
Master Class 1	0.5
Total:	**18**

Fifth Quarter

Course	Credit Hours
Music Business for Songwriters 1	2
Chart Writing 1	1
Co-Writing 2	2
Private Lesson 5	2
Collaborative Showcase	1.5
Styles and Analysis	2
Music 101-102: College Algebra I&II	4
Vocals for Songwriters	2
Total:	**16.5**

Sixth Quarter

Course	Credit Hours
Writing for Music Row 1	2
Arranging & Orchestration 1	2
Industry Showcase	1.5
Music Business for Songwriters 2	2
Music Business Practicum 1	2.5
Private Lesson 6	2
Chart Writing 2	1
History 12: US 1890-1954	3
Master Class 2	0.5
Total:	**16.5**

Bachelor of Music Degree in Music Composition with an emphasis in **Songwriting**

Seventh Quarter

Course	Credit Hours
Writing for Music Row 2	2
Music Business for Songwriters 3	2
Private Lesson 7	2
Music History 1	2
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Total:	**15**

Eighth Quarter

Course	Credit Hours
Intro to Scoring for Picture	2
Music Business for Songwriters 4	2
Private Lesson 8	2
Pro Artist Showcase	1.5
Music History 2	2
Philosophy 101	3
Spanish 101: Beginner	3
Total:	**15.5**

Ninth Quarter

Course	Credit Hours
Custom Writing for Film & TV	2
Music Business Practicum 2	2.5
Private Lesson 9	2
Music Supervision	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Music Marketing for Songwriters 1	2
Total:	**17.5**

Tenth Quarter

Course	Credit Hours
Junior Recital	1
Music Marketing for Songwriters 2	2
Private Lesson 10	2
Songwriting Session Arrangement	2
Intro to Working with Picture	2
Sociology 101	3
World Geography 101	3
Total:	**15**

Eleventh Quarter

Course	Credit Hours
Music Marketing for Songwriters 3	2
Private Lesson 11	2
Arranging for Contemporary ENS	2
Music Licensing & Song Placement Practicum	4
Conducting	1
Psychology 101	3
Political Science 1	3
Total:	**17**

Twelfth Quarter

Course	Credit Hours
Internship 1	4
Private Lesson 12	2
Senior Recital	1
Physiology 101: Architecture of the Human Body	3
Health 11: Self-Directed Wellness	2
Music 111: Music Appreciation	3
Total:	**15**

Total Program Credits: 196.5

Associate of Arts Degree in Music Composition with an emphasis in **Songwriting**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
Guitar Accompaniment 1	1.5
History of Song 1	1.5
Instrument Private Lesson 1	2
Original Solo Showcase	1.5
Piano 1	1
Pro Tools 101	4
Songwriting 1	1.5
Total:	**15**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Guitar Accompaniment 2	1.5
Guitar Vocal Showcase	1.5
History of Song 2	1.5
Instrument Private Lesson 2	2
Master Class 1	0.5
Piano 2	1
Pro Tools 110	4
Songwriting 2	1.5
Total:	**15.5**

Third Quarter

Course	Credit Hours
Songwriting 3	1.5
Building your DAW 1	2
Chart Writing 1	1
Ear Training/Theory 3	2
History of Song 3	1.5
Instrument Private Lesson 3	2
Music Business For Songwriters 1	2
Piano 3	1
Small Band Showcase	1.5
Total	**14.5**

Fourth Quarter

Course	Credit Hours
Advanced Songwriting	1.5
Building your DAW 2	2
Chart Writing 2	1
Ear Training/Theory 4	2
History of Song 4	1.5
Instrument Private Lesson 4	2
Master Class 2	0.5
Music Business For Songwriters 2	2
Piano 4	1
Piano Vocal Showcase	1.5
Total:	**15**

Fifth Quarter

Course	Credit Hours
Collaborative Showcase	1.5
Co-Writing 1	2
Instrument Private Lesson 5	2
Intro to Scoring For Picture	2
Music Business For Songwriters 3	2
Music Supervision	2
Styles & Analysis of Music Comp. 1	2
Vocals for Songwriters	2
Total:	**15.5**

Sixth Quarter

Course	Credit Hours
Arranging and Orchestration 1	2
Co-Writing 2	2
Industry Showcase	1.5
Instrument Private Lesson 6	2
Intro To Working With Picture	2
Master Class 3	0.5
Music Business For Songwriters 4	2
Music Business Practicum	2
Writing For Music Row	2
Total:	**16**

Total Program Credits: 91.5

Diploma in Music Composition with an emphasis in **Songwriting**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
Guitar Accompaniment 1	1.5
History of Song 1	1.5
Instrument Private Lesson 1	2
Original Solo Showcase	1.5
Piano 1	1
Pro Tools 101	4
Songwriting 1	1.5
Total:	**15**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Guitar Accompaniment 2	1.5
Guitar Vocal Showcase	1.5
History of Song 2	1.5
Instrument Private Lesson 2	2
Master Class 1	0.5
Piano 2	1
Pro Tools 110	4
Songwriting 2	1.5
Total:	**15.5**

Third Quarter

Course	Credit Hours
Songwriting 3	1.5
Building your DAW 1	2
Chart Writing 1	1
Ear Training/Theory 3	2
History of Song 3	1.5
Instrument Private Lesson 3	2
Music Business For Songwriters 1	2
Piano 3	1
Small Band Showcase	1.5
Total	**14.5**

Fourth Quarter

Course	Credit Hours
Advanced Songwriting	1.5
Building your DAW 2	2
Chart Writing 2	1
Ear Training/Theory 4	2
History of Song 4	1.5
Instrument Private Lesson 4	2
Master Class 2	0.5
Music Business For Songwriters 2	2
Piano 4	1
Piano Vocal Showcase	1.5
Total:	**15**

Total Program Credits: 60

Music Production with an emphasis in

Composing for Visual Media

The Composing for Visual Media major equips students with the skills they will need both musically and professionally to succeed in the world of visual media including film, television, video games, and more. This hands-on program provides opportunities to make professional connections and culminates with the completion of the student's own film score.

Programs:
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

MARTIN DAVICH
Composing for Visual Media Department Chair

A graduate of USC, Martin Davich has performed and conducted with artists such as Anthony Newley and Burt Bacharach. For the last 30 years, he has made his living as a composer, having written for many dramatic series, including ER for 15 years, Trinity, and Beverly Hills 90210. He has also written for several miniseries, TV movies, cable movies, and motion pictures, such as Mad Money, Touching Home, and I Bring What I Love.

Associate of Arts Degree in Music Production with an emphasis in **Composing for Visual Media**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
History of Music in Film & TV	4
Intro to Working with Picture	2
Organizing the Workstation	2
Piano 1	1
Pro Tools 101	4
Total:	**15**

Second Quarter

Course	Credit Hours
Composing for Drama	3
Conversations with Composers 1	1
Ear Training/Theory 2	2
Piano 2	1
Protools 110	4
Songwriting 1	1.5
Working with Picture: Applied Techniques 1	3
Total:	**15**

Third Quarter

Course	Credit Hours
Arranging and Orchestration 1	2
Composing for Comedy	3
Ear Training/Theory 3	2
Film Composers In-Depth	2
MIDI Production 1	2
Piano 3	1.5
Working with Picture: Applied Techniques 2	3
Total:	**15**

Fourth Quarter

Course	Credit Hours
Arranging and Orchestration 2	2
Composing for Video Games	3
Conversations with Composers 2	1
Ear Training/Theory 4	2
Electronic Film Scoring	3
Piano 4	1
Working with Picture: Applied Techniques 3	3
Total:	**15**

Fifth Quarter

Course	Credit Hours
Arranging and Orchestration 3	2
Augmenting Your Score	3
Composing A Music Library	4
Conducting	1
Independent Project 1	3
Music Business and Marketing	2
Total:	**15**

Sixth Quarter

Course	Credit Hours
Arranging and Orchestration 4	2
Conversations W/ Composers 3	1
Counterpoint	2
Independent Project 2	3
Music Editing	2
Orchestration Tech. For Film	2
Production Styles for Composers	3
Total:	**15**

Total Program Credits: 90.5

Diploma in Music Production with an emphasis in **Composing for Visual Media**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
History of Music in Film & TV	4
Intro to Working with Picture	2
Organizing the Workstation	2
Piano 1	1
Pro Tools 101	4
Total:	**15**

Second Quarter

Course	Credit Hours
Composing for Drama	3
Conversations with Composers 1	1
Ear Training/Theory 2	2
Piano 2	1
Protools 110	4
Songwriting 1	1.5
Working with Picture: Applied Techniques 1	3
Total:	**15.5**

Third Quarter

Course	Credit Hours
Arranging and Orchestration 1	2
Composing for Comedy	3
Ear Training/Theory 3	2
Film Composers In-Depth	2
MIDI Production 1	2
Piano 3	1
Working with Picture: Applied Techniques 2	3
Total:	**15**

Fourth Quarter

Course	Credit Hours
Arranging and Orchestration 2	2
Composing for Video Games	3
Conversations with Composers 2	1
Ear Training/Theory 4	2
Electronic Film Scoring	3
Piano 4	1
Working with Picture: Applied Techniques 3	3
Total:	**15**

Total Program Credits: 60.5

Music Production with an emphasis in

Music Producing & Recording

As much as it is about composition, songwriting, engineering and arranging, music production is really about managing. The best producers know how to motivate and manage a creative team. The Music Producing & Recording major teaches students the historical and technical background needed to compete in the world of production but also to develop the necessary tools and techniques to take musical ideas to the next level.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)
DIPLOMA (4 Quarters)

ANDRÉ KNECHT
Music Producing & Recording Department Chair

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

Bachelor of Music Degree in Music Production with an emphasis in **Music Producing & Recording**

First Quarter

Course	Credit Hours
Drum Private Lesson	2
Drums for Producers	1
Ear Training/Theory 1	2
English 101: Composition	3
Intro to Signal Processing	3
Piano 1	1
Pro Tools 101	4
Production Styles and Genre	2
Total:	**18**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
English 102: Composition & Thinking Critically	3
Microphone Technology & Technique 1	1
MIDI Production 1	2
Piano 2	1
Pro Tools 110	4
Producer's Survival Skills	2
String Private Lesson	2
Strings for Producers	1
Total:	**18**

Third Quarter

Course	Credit Hours
Advanced Signal Processing	3
DIY Recording and Acoustics	2
Ear Training/Theory 3	2
Engineering for Producers 1	4
MIDI Production 2	2
Music Money 101	3
Piano 3	1
Total:	**17**

Fourth Quarter

Course	Credit Hours
Ear Training/Theory 4	2
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Introduction To DJ Techniques	1.5
Oral Communication 101	4
Piano 4	1
Private Lesson 1	2
Producing Other People 1	3
Total:	**19.5**

Fifth Quarter

Course	Credit Hours
History of Production 1	1
Law of Parts	1
Math 101-102: College Algebra I & II	4
Music Business	2
Music Production w/ Found Objects	1
Private Lesson 2	2
Producing Other People 2	3
Songwriting 1	1.5
Styles & Analysis Musical Composition	1
Total:	**16.5**

Sixth Quarter

Course	Credit Hours
Drum Programing & Analysis	2
Fundamentals of Synthesis	3
History 12: U.S. 1890-1954	3
History of Production 2	1
Private Lesson 3	2
Producing Other People 3	3
Songwriting 2	1.5
Total:	**15.5**

Bachelor of Music Degree in Music Production with an emphasis in **Music Producing & Recording**

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B: Exploring the Universe	4
Fundamentals of Audio Mixing 2	2
Music 112: Musical Cultures of the World	3
Music History 1	2
Private Lesson 4	2
Total:	**15**

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Intro to Post Production	2
Philosophy 101	3
Music History 2	2
Private Lesson 5	2
Spanish 101: Beginner	3
Total:	**14**

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Junior Project	3
Private Lesson 6	2
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**14**

Tenth Quarter

Course	Credit Hours
World Geography 101	3
Live Ensemble Recording 1	2
Private Lesson 7	2
Sociology 101	3
Vocal Private Lesson	2
Vocals for Producers	1
Website Design	2
Total:	**15**

Eleventh Quarter

Course	Credit Hours
Conducting	1
Live Ensemble Recording 2	2
Political Science 1	3
Private Lesson 8	2
Psychology 101	3
Social Media Branding	2
Total:	**13**

Twelfth Quarter

Course	Credit Hours
Health 11: Self-Directed Wellness	2
Intro to Working with Picture	2
Music 111: Appreciation	3
Physiology 101: Architecture of the Human Body	3
Private Lesson 9	2
Senior Project	3
Total:	**15**

Total Program Credits: 190.5

Associate of Arts Degree in Music Production with an emphasis in **Music Producing & Recording**

First Quarter

Course	Credit Hours
Drum Private Lesson	2
Drums for Producers	1
Ear Training/Theory 1	2
Intro to Signal Processing	3
Piano 1	1
Pro Tools 101	4
Production Styles and Genre	2
Total:	**15**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Microphone Technology & Technique 1	1
MIDI Production 1	2
Piano 2	1
Pro Tools 110	4
Producer's Survival Skills	2
String Private Lesson	2
Strings for Producers	1
Total:	**15**

Third Quarter

Course	Credit Hours
Advanced Signal Processing	3
DIY Recording and Acoustics	2
Engineering for Producers 1	4
MIDI Production 2	2
Songwriting 1	1.5
Vocal Private Lesson	2
Vocals for Producers	1
Total:	**15.5**

Fourth Quarter

Course	Credit Hours
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Introduction To DJ Techniques	1.5
Laws of Parts	1
Private Lesson 1	2
Producing Other People 1	3
Songwriting 2	1.5
Website Design	2
Total:	**17**

Fifth Quarter

Course	Credit Hours
History of Production 1	1
Music Business	2
Music Production w/ Found Objects	1
Private Lesson 2	2
Producing Other People 2	3
Social Media Branding	2
Styles & Analysis Musical Composition	2
Total:	**13**

Sixth Quarter

Course	Credit Hours
Drum Programming & Analysis	2
Fundamentals of Synthesis	3
Final Project	3
History of Production 2	1
Intro to Working with Picture	2
Private Lesson 3	2
Producing Other People 3	3
Total:	**16**

Total Program Credits: 91.5

Diploma in Music Production with an emphasis in **Music Producing & Recording**

First Quarter

Course	Credit Hours
Drum Private Lesson	2
Drums for Producers	1
Ear Training/Theory 1	2
Intro to Signal Processing	3
Piano 1	1
Pro Tools 101	4
Production Styles and Genre	2
Total:	**15**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Microphone Technology & Technique 1	1
MIDI Production 1	2
Piano 2	1
Pro Tools 110	4
Producer's Survival Skills	2
String Private Lesson	2
Strings for Producers	1
Total:	**15**

Third Quarter

Course	Credit Hours
Advanced Signal Processing	3
DIY Recording and Acoustics	2
Engineering for Producers 1	4
MIDI Production 2	2
Songwriting 1	1.5
Vocal Private Lesson	2
Vocals for Producers	1
Total:	**15.5**

Fourth Quarter

Course	Credit Hours
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Introduction To DJ Techniques	1.5
Laws of Parts	1
Private Lesson 1	2
Producing Other People 1	3
Songwriting 2	1.5
Website Design	2
Total:	**16.5**

Total Program Credits: 62.5

Music Industry with an emphasis in

Music Business

The Music Business program at LACM is a Bachelor of Arts degree that prepares professionals to tackle challenges of the modern music industry, understanding revenue streams, and opportunities for innovative business models. It develops proficiency in applied business and accounting, marketing, digital distribution, and monetization. A&R, publishing, licensing, music supervision; artist management, tour strategies, are part of establishing a strong foundation in musicianship.

Programs:
BACHELOR OF MUSIC DEGREE (12 Quarters)
ASSOCIATE OF ARTS DEGREE (6 Quarters)

ERIN WORKMAN
Music Business Department Chair

Erin Workman's years of experience in the field of Artist Development include working alongside major labels and networks to hone the skills of new and established artists such as Zac Efron, DJ Ashba (Sixx:AM), Drake Bell, Miley Cyrus, Sara Overall, Emma Roberts, Ashley Tisdale and many more. As former Senior Director of A&R at TAXI Music, former Senior Director of Education and VP of Industry Relations at Musicians Institute, and in her current role as an independent Education, Entertainment and A&R consultant, Erin has successfully applied her passion for guiding artists and projects to success. Her background as a staff songwriter for Gaylord Entertainment in Nashville and a Film/TV composer have given her the practical experience to teach solid song craft and the fine art of commercially competitive communication and strategic alliances. As a session singer and pianist, Erin can be heard working with artists as varied as Rufus Wainwright, Russell Crowe (TOFOG), Disney's Suite Life of Zack and Cody, Nickelodeon's Unfabulous with Emma Roberts, and many more. Erin's educational background includes a Bachelor of Arts in Music Education and Vocal Performance earned at CSU, Chico.

RON SOBEL
Music Business Department Advising Chair

Co-Founder/Partner of Winogradsky/Sobel, he is also a nationally-recognized entertainment attorney, with primary expertise in intellectual property law, music copyright, New Media platforms, and media strategic planning, and music education. Prior to developing Winogradsky/Sobel in 2009, Ron served as President of North Star Media, a music and media services company (2000 – 2009). Prior to serving as President of North Star Media, Ron was V.P./Creative Affairs, and head of the L.A. office at ASCAP. Over the course of 16 years at ASCAP, Ron also served as Director of Business Affairs, was on the New Media Council, and he signed Pearl Jam, Soundgarden, Alice In Chains, and Lenny Kravitz, among others. Ron has published several music industry articles, and his latest book, Music Publishing: The Roadmap to Royalties, has been released by Routledge Books. Ron served as Chair of the Music Business Division at McNally Smith College of Music (St. Paul, MN) from 2009 – 2010, was on the Board of Directors of the California Copyright Conference for 18 years, and is a frequent speaker and Instructor at USC, Cal State Northridge, and UCLA.

Bachelor of Arts Degree in Music Industry with an emphasis in **Music Business**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
Piano 1	1
Private Lesson 1	2
Music Industry Studies 1	2
History of Digital Revolution 1	2
Building the Artist's Team	2
Music Marketing Foundations	2
Promotion Concepts & Tools	1
English 101: Composition	3
Total:	**17**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Piano 2	1
Private Lesson 2	2
Music Industry Studies 2	2
Artist Management Seminar	2
Brand Development	1
A&R Strategy	2
History of Digital Revolution 2	2
English 102: Composition & Thinking Critically	3
Total:	**17**

Third Quarter

Course	Credit Hours
Guitar Accompaniment 1	1
History of Rock & Pop Music 1	1
Private Lesson 3	2
Social Media Branding	1
Music Business Law & Contracts 1	2
Music Licensing 1	2
Music Publishing 1	2
Music Money 101	3
Total:	**14**

Fourth Quarter

Course	Credit Hours
Guitar Accompaniment 2	1
History of Rock & Pop Music 2	1
Private Lesson 4	2
Music Business Law & Contracts 2	2
Music Licensing 2	2
Music Publishing 2	2
Marketing Budgeting	2
Oral Communication 101	4
Total:	**16**

Fifth Quarter

Course	Credit Hours
Songwriting 1	2
History of American Roots & Blues Music	1
Royalty Accounting	2
Digital Distribution	2
Create Artist Pitch Materials	2
Music Supervision	2
Music 101-102: College Algebra I&II	4
Total:	**15**

Sixth Quarter

Course	Credit Hours
Songwriting 2	2
History of Jazz 1	1
Tour Finance	2
Time and Money Management	1
Indie Record Labels	2
Merchandise Licensing & Retail	2
Career Development	2
History 12: U.S. 1890-1954	3
Total:	**15**

Seventh Quarter

Course	Credit Hours
History of Jazz 2	1
Contemporary Performance Ensemble 1	1
Music History 1	2
Touring Strategies 1	2
Applied Economics for Business	2
Radio Promotion	2
Astronomy 101 A&B: Exploring the Universe	4
Music 112: Musical Cultures of the World	3
Total:	**17**

Eighth Quarter

Course	Credit Hours
Contemporary Performance Ensemble 2	2
Music History 2	2
Sponsorships/Brand Deals	2
Publicity	2
Touring Strategies 2	2
Music Delivery Devices & Services	1
Philosophy 101	3
Spanish 101: Beginner	3
Total:	**17**

Ninth Quarter

Course	Credit Hours
History of Hip Hop, Neo Soul and R&B	1
Contemporary Performance Ensemble 3	1
Crowd-Sourced Funding	2
Record Label A&R Practicum	4
Spanish 102: Intermediate	3
Statistics 103: Methods & Applications	4
Total:	**16**

Tenth Quarter

Course	Credit Hours
History of Afro Cuban Music	1
Contemporary Performance Ensemble 4	1
Music Licensing & Song Placement Practicum	4
Managing Your Audience	1
Global Music Business 1	2
Technology Startups	1
Sociology 101	3
World Geography 101	3
Total:	**17**

Eleventh Quarter

Course	Credit Hours
History of Brazilian Music	1
Contemporary Performance Ensemble 5	1
Internship 1	5
App Development	1
Global Music Business 2	2
Psychology 101	3
Political Science 1	3
Total:	**17**

Twelfth Quarter

Course	Credit Hours
Contemporary Performance Ensemble 6	1
Internship 2	5
Global Music Business 3	2
Physiology 101: Architecture of the Human Body	3
Health 11: Self-Directed Wellness	2
Music 111: Music Appreciation	3
Total:	**17**

Total Program Credits: 195

Associate of Arts Degree in Music Industry with an emphasis in **Music Business**

First Quarter

Course	Credit Hours
Ear Training/Theory 1	2
Piano 1	1
Private Lesson 1	2
Music Industry Studies 1	2
History of Digital Revolution 1	2
Building the Artist's Team	2
Music Marketing Foundations	2
Promotion Concepts & Tools	1
Total:	**14**

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Piano 2	1
Private Lesson 2	2
Music Industry Studies 2	2
Artist Management Seminar	2
Brand Development	1
A&R Strategy	2
History of Digital Revolution 2	2
Total:	**14**

Third Quarter

Course	Credit Hours
Guitar Accompaniment 1	1
History of Rock & Pop Music 1	1
Private Lesson 3	2
Social Media Branding	1
Music Business Law & Contracts 1	2
Music Licensing 1	2
Music Publishing 1	2
Royalty Accounting	2
Create Artist Pitch Materials	2
Total:	**15**

Fourth Quarter

Course	Credit Hours
Guitar Accompaniment 2	1
History of Rock & Pop Music 2	1
Private Lesson 4	2
Contemporary Performance Ensemble 1	1
Music Business Law & Contracts 2	2
Music Licensing 2	2
Music Publishing 2	2
Artist Management Practicum	4
Master Class 1	0.5
Total:	**15.5**

Fifth Quarter

Course	Credit Hours
Songwriting 1	1.5
History of American Roots & Blues Music	1
Contemporary Performance Ensemble 2	1
Royalty Accounting	2
Tour Marketing	2
Digital Distribution	2
Music Supervision	2
Label A&R Practicum	4
Total:	**15.5**

Sixth Quarter

Course	Credit Hours
Songwriting 2	1.5
History of Jazz Music 1	1
Contemporary Performance Ensemble 3	1
Tour Finance	2
Time and Money Management	1
Indie Record Labels	2
Merchandise Licensing & Retail	2
Internship 1	5
Master Class 2	0.5
Total:	**16**

Total Program Credits: 90

BA-BSA: BASS STYLES & ANALYSIS

In this course, students listen and analyze the great contemporary bass players of our time, such as Jaco Pastorius, Victor Wooton, and Pino Palladino. Students will transcribe and perform songs the way the masters played.

BA-EXT-1: EXTREME ELECTRIC BASS

This is a unique course which covers the "extreme" approaches (both technical and musical) to electric bass playing by examining contemporary players from a variety of styles. Songs are chosen weekly, exemplifying the specific approach of each artist, and then studied and played in an Ensemble Workshop format. Artists covered include: Matt Garrison, Gary Willis, Billy Sheehan, Victor Wooten, Les Claypool, and others.

BA-FRET-1: FRETLESS BASS

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

BA-GPB: GROOVE PERSPECTIVES FOR BASS

Groove Perspectives is designed to provide an overview of the bass/drum relationship, guiding the student to a deeper understanding and awareness of the role and function of the bass – all from the perspective of the drummer. Results will be a deeper comprehension and more confident approach to working with the drummer to create a "groove" / "pocket" for the music at hand.

BA-SB-1/BA-SB-2: STUDIO BASS 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This two level course is designed to guide students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation.

BA-SBL-1/BA-SBL-2: SYNTH BASS LAB 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This two level course introduces the basics of functional Synthesizer Bass playing with an emphasis on real-world application, an important addition to the skills offered by today's professional bassist. The student is guided through basic analog and app-based synth operation, and given an overview of the history, development, and most influential artists. Using synth bass repertoire as a vehicle, the student will learn to emulate and perform synth lines from the classics through today's most current synth bass trends.

BA-TECH-1/BA-TECH-2/BA-TECH-3/BA-TECH-4/BA-TECH-5/BA-TECH-6: TECHNIQUE 1-6

Prerequisite: Students must complete each level in order to continue into the subsequent

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

BW-BB-1/BW-BB-2/BW-BB-3/BW-BB-4/BW-BB-5/BW-BB-6/BW-BB-7/BW-BB-8/BW-BB-9/BW-BB-10/BW-BB-11/BW-BB-12: BIG BAND 1-12

Prerequisite: Students must complete each level in order to continue into the subsequent

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The LACM big band will be one of the country's finest. The instrumentation may look like a big band, but will sound like everything else. Daily this ensemble will challenge you, this group is as real as it gets. There is zero limitation in this course. You will perform Ellington, Earth, Wind & Fire, & Tito Puente. As well you will be given the opportunity to combine with other forms of art such as dance and film. Daily, you will be stretched to do everything. Paganini to Pops, Basie to Beethoven.

BW-IMPROV-1/BW-IMPROV-2: IMPROVISATION 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

From Louis Armstrong to Ornette Coleman and Art Tatum to Herbie Hancock; LACM students will study the history of great improvisers and the eras from which they derive in depth. Students will study how and why these improvisers were effective and chronicle their musical contributions.

BW-MP: MUSIC PREP

Do you ever wonder how music gets from a composers head to the music stand at a motion picture recording session? How long does it take? Who makes money doing that? This course prepares LACM students to utilize music prep as yet another facet of earning income and participating in the real world industry of behind the scenes music prep.

BW-S: SIBELIUS

Very few music notation programs have held the same industry standard as Finale. Since September 1998, Sibelius has rivaled Finale and become a top competitor of the music notation industry. Industry professional who function in Sibelius as well as Finale yield a much higher earning potential. In today's competitive marketplace, LACM prepares students for the highest earning potential by knowing both notation programs and studying how they interface together.

BW-SE-1/BW-SE-2/BW-SE-3/BW-SE-4: SMALL ENSEMBLE 1-4

Prerequisite: Students must complete each level in order to continue into the subsequent

As a compliment to the wind ensemble, LACM students will perform four semesters of widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant Guard small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups.

BW-WE-1/BW-WE-2: WIND ENSEMBLE 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

LACM's wind ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on your primary instrument, this environment requires participation on a double. LACM students will utilize wind ensembles for much more then performing. Cutting your teeth in clinic techniques, Conducting and composing are not only encouraged, but required for two semesters.

CVM-AUG: AUGMENTING YOUR SCORE

When orchestrating has been finalized, it all comes down to the finishing touches on the musical endeavor. Sometimes the little things can have the greatest impact. Adding different guitar parts, percussion passes, or synth sounds can bring a production to another level, adding intimacy or energy to a scene with just a light touch. In this course, students experiment with the vast array of ways to accomplish this.

CVM-CDR: COMPOSING FOR DRAMA

Different emotions can be cast for different environments through music and sound. This course continues to explore the style and language needed for the drama genre. Students examine notable music from the past, as well as what to expect in the future. This course takes on an experiential approach and is guided by successful drama composers.

CVM-CMDY: COMPOSING FOR COMEDY

Along with laughter comes the music and composing for comedy explores the necessary tunes to amplify and establish a balanced coexistence of music meets funny. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the comedy field and includes extensive hands on experience.

CVM-CONV-1/CVM-CONV-2/CVM-CONV-3: CONVERSATIONS WITH COMPOSERS 1-3

This three level course serves to bring students together with working professionals in the field of composition. During class, students are presented the opportunity to see their work, ask questions, and gain knowledge specific to each unique composer. Each composer also discusses their approach, technique, and mindset when their creating the scores presented.

CVM-CP: COUNTERPOINT

It is important for an underscore to be created to serve the scene. At times the music is thematic and carries an entire scene, but more often than not it is played under dialog and must not get in the way. At these times, the composer may use inner voices and movement to create interest and a more dynamic feel. During this course students study scores and classical examples and create music through the use of studied techniques.

CVM-CVG: COMPOSING FOR VIDEO GAMES

The video game field of music composition is imbedded into recreational technological culture all over the world. In this course, students will participate in an examination of past music and predictions of what to musically expect in the future. Experts in the video game field are there to guide students through the learning process and provide extensive and memorable experiences.

CVM-EFS: ELECTRONIC FILM SCORING

Some writing projects simply do not have the budget to pay for musicians. In these instances, the composer must be able to create a convincing, moving score by themselves. This class explores successful electronic writing and allows students to create works using studied concepts and techniques.

CVM-FCID: FILM COMPOSERS IN-DEPTH

This class provides students a chance to choose and closely examine the work of a film composer. Films will be viewed during class and students will be asked to discuss the composer's work along with replicating a piece of their score. By examining the music in-depth, students are able to learn exactly how the composer achieved.

CVM-HMFT: HISTORY OF MUSIC IN FILM AND TELEVISION

This course provides the opportunity to see, study, and discuss the works of composers in the past, as well as many working in modern day. Through these studies, students gain an appreciation of how challenging and rewarding a career in composition can be.

CVM-IP-1/CVM-IP-2: INDEPENDENT PROJECT: WORKING WITH A DIRECTOR 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This course provides students with the chance to work with a young director on a film project. This is the opportunity for students to apply everything they have studied, to create a film score, and to have the opportunity to collaborate with another artist. This course consists of independent study.

CVM-ME: MUSIC EDITING

This course primarily focuses on technique but also provides a creative outlook on how to solve musical problems. In many situations composers must deal with last minute changes to scenes. In this situation, and if there is no music editor provided for the project, being able to deal with these problems is an invaluable tool for composers.

CVM-ML: COMPOSING A MUSIC LIBRARY

During this course, students are guided through the process of writing and presenting musical compositions which may then be added to the LACM MUSIC library; the recorded music division of Los Angeles College of Music. LACM MUSIC works as the administrator to expose and place songs within the catalogue, which is comprised exclusively of alumni and faculty of the college.

CVM-OTF: ORCHESTRATION TECHNIQUES FOR FILM

Keeping a score interesting, while not getting in the way of the film or dialog, requires knowledge of how to use instruments in the most effective ways for film. This class provides students with the opportunity to explore different scores from an orchestrator's point of view and to experiment with different techniques to make the most cinematically effective use of the orchestra.

CVM-OW: ORGANIZING THE WORKSTATION

It is essential that a composer have as many tools as possible at their disposal so nothing impedes upon the creative process. This class focuses on everything to possibly be accomplished with a well-organized workstation. This includes editing, recording, and notation, as well as selecting a palette of instruments providing needed and desired sounds.

CVM-PSC: PRODUCTION STYLES FOR COMPOSERS

Each genre and each score must be true to itself and the film it must serve. The composer must accurately present the score, whether it is a small acoustic score, electronic, or large ensemble. This course explores the relationship between content and production.

CVM-WPT-1/CVM-WPT-2/CVM-WPT-3: WORKING WITH PICTURE: APPLIED TECHNIQUES 1-3

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. Students are given a variety of films and television shows to compose for while having a working

DR-CDGTC: CLASSIC DRUM GROOVES & TUNING CONCEPTS

Classic drum grooves and tuning concepts is an examination of highly documented drummers and their original approaches to drumming and tuning concepts. Classic drum grooves and tuning will be examining the playing of selected highly documented drummers their proprietary drum set configurations and tunings. In class we will listen to recordings of these players and extract the essence of the performances (groove) and sound (tuning) which makes them unique and influential to all drummers. The class will provide short transcriptions of beats and classic fills for which these players are known. Mp3's will be made available for download of selected songs as well. The student will then have a week to study and practice the examples and then perform them in class the following week. The final will be a 2 part process; Written and Performance.

The written test will consist of a short series of multiple choice questions based on things learned in class. The performance aspect will be the playing of a beat or groove with a stylistically typical fill. The list of drummers to be studied are: Steve Gadd, Bernard Purdie, Jim Keltner, Clyde Stubbefield; Russ Kunkel, David Garibaldi, Jeff Porcaro, Jim Gordon; Al Jackson, and Steve Jordan.

DR-DTT: DRUM TUNING TECHNIQUES

This course focuses on drum set technology, particularly as it applies to a studio setting. All aspects of tuning will be presented, including individual drum tuning, group drum tuning, head selection, muffling, and more. Cymbal selection will also be addressed, along with information regarding microphone types, placement, close mic, and ambient mic. In addition, a guest appearance will made by a recording engineer to help address the important engineer-drummer relationship.

DR-HP-1/DR-HP-2: HAND PERCUSSION 1 & 2
Prerequisite: Students must complete each level in order to continue into the subsequent

The LACM Drum department believes it is essential to play all Latin styles with authenticity and best way to do this is to learn the proper rhythms of instruments and apply them to the drum set. This two level course is designed experientially and introduces the drummer to a variety of important hand percussion instruments with the opportunity to play new rhythms. Students are taught about Afro-Cuban, Caribbean, and Brazilian rhythms using the hand percussion instruments specific to each style. A secondary focus is placed on various instruments and rhythms from Asia, India, and Europe. Basic techniques on these instruments are learned in order to join with other students to perform in an ensemble settings.

DR-SD-1-2: STUDIO DRUMS 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This two level course addresses the conditions of the studio workplace while teaching the procedures for drum tuning and playing with click tracks and sequencers.

Another major focus is given to chart reading and the creative process of chart and style interpretation. For better demonstration, the class also includes instruction in the studio environment and highlights the interactions between producers, songwriters, engineers, and musicians during the music making process.

DR-TECH-1/DR-TECH-2/DR-TECH-3/DR-TECH-4/DR-TECH-5/DR-TECH-6: PLAYING TECHNIQUES 1-6

Prerequisite: Students must complete each level in order to continue into the subsequent

This six level course aims to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drums program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

DR-TRAN-1/DR-TRAN-2: DRUM TRANSCRIPTION 1&2

Prerequisite: Theory/Ear Training 2 GM-ETT-2: EAR TRAINING/THEORY 2

Musicians are often counted on to prepare a lot of music in different styles for rehearsals, performances and recording sessions. This class is designed to develop these skills with continued studies in rhythmic dictation, harmonic and melodic dictation, basic chart writing and song form. Students will listen to artists for their perspective instruments and learn to transcribe musical phrases that provide insight to musicianship, new playing techniques and composition. A final transcription will be performed during testing week. This class meets for a one hour lecture per week.

DR-ML: MUSIC LISTENING

This class is designed to develop active and critical listening by having students study different genres of music from the perspective of the audience, the composer, the producer and the instrumentalist. Emphasis will be on writing short reviews of live and recorded performances and a broad study of orchestral music, jazz, world music, pop, rock and R&B. This class meets for a one hour lecture per week.

DR-CS-1/DR-CS-2: CONTEMPORARY STYLES 1&2

This 2 credit course introduces the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors,feel and finally how the drummer is interpreting the music.

Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more.

GT-AST-1/GT-AST-2/GT-AST-3/GT-AST-4: APPLIED STRING THEORY 1-4

Prerequisite: Students must complete each level in order to continue into the subsequent

In support of the String Theory series, these daily drill classes provide students with the opportunity to use etudes and exercises in a live performance and recording atmospheres.

GT-COMP: COMPOSITION

This course was specifically designed to meet the emerging needs of the contemporary musician and aspiring composer. While giving an overview of compositional devices, this course also works to emphasize creativity by focusing on the relationships between melody, rhythm, and harmony. Compositional analysis and weekly assignments culminate in a final recording project.

GT-EN-1/GT-EN-2/GT-EN-3/GT-EN-4: GUITAR ENSEMBLE 1-4

Prerequisite: Students must complete each level in order to continue into the subsequent

The LACM Guitar Ensemble is a small, specialized ensemble, studying and performing guitar literature of various styles and musical periods. This class will develop the student's music reading skills through the practice and performance of technical exercises, reading studies, and ensemble pieces written specifically for the guitar. The entire spectrum of music notation is covered, including melodic note reading, chord progressions, rhythmic notation, stylistic interpretation; ensemble development, and analysis of harmonic content for improvisation. The LACM Guitar Ensemble performs a concert at the end of the quarter as well as other events outside of school.

GT-FSG: FINGERSTYLE GUITAR

This course examines the acoustic guitar fingerstyle approaches from blues and ragtime to contemporary styles, including "Travis" picking. Artists examined include Robert Johnson, Stefan Grossman, Duck Baker, James Taylor, Paul Simon, and Tommy Emmanuel.

GT-JGP: GUITAR JAZZ PREP

This course prepares guitarists to learn the fundamentals of jazz guitar performance, theory, technique, and basic musicianship skills.

GT-RHS-1/GT-RHS-2: RHYTHM STUDIES 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This two level course instructs the guitarist in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 11/8). Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau to contemporary fusion styles of players like John McLaughlin.

GT-SG-1/GT-SG-2: STUDIO GUITAR 1 & 2

These courses emphasize practical studio techniques, creativity in the studio, and practical performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance, microphone placement, as well as layering parts and soloing in the studio. Students are assigned weekly projects to record and submit for critique and evaluation.

GT-ST-1/GT-ST-2/GT-ST-3/GT-ST-4/GT-ST-5/GT-ST-6: STRING THEORY 1-6

Prerequisite: Students must complete each level in order to continue into the subsequent

In this series students study the practical application of harmony and theory as it pertains to the guitar neck. Subjects include major, minor, diminished and whole tone scales as well as arpeggios and voicing development. In addition, String Theory addresses all contemporary guitar techniques including alternate picking, sweeping picking, legato technique, string bending, and vibrato. Coursework includes application of fret board harmony and techniques using etudes and exercises.

GT-WUG: WARM-UP FOR GUITAR

It's essential to warm up your hands, ears, and musical mind prior to any performance, recording session, or extended practice session. Warm-up for Guitar is designed to help students develop and personalize

development of their personalized guitar warm-up while lectures and demonstrations will contribute to exemplifying the importance of warming up.

MB-AEB: APPLIED ECONOMICS FOR BUSINESS

This course will introduce the methodology and analytical tools utilized by economists as applied to Business, with a special focus on applications to the Music Industry. Principles of micro and macroeconomics will be examined, along with broad economic theory, history and policies. Students will learn how to apply these foundation concepts to economic analysis, evaluation and decision-making in the context of business models, industry trends, finance theory and other varied aspects of the Music Industry.

MB-AMP: ARTIST MANAGEMENT PRACTICUM

Prerequisite: MB-AMS: Artist Management Seminar

This course will put students in the driver seat of managing an artist. Management does not just entail handling the business details of the artist, but will require knowledge in the areas of song selection, performance skills, production and instrumentation, along with helping the artist to build a viable business model for their music. Each student will contact an artist to develop musically, and will build and execute a creative and career plan for that artist with supervision from a seasoned artist manager.

MB-AMS: ARTIST MANAGEMENT SEMINAR

Prerequisites: MB-BAT: Building the Artist's Team; MB-MBLC-1/MB-MBLC-2: Music Business Law & Contracts 1 & 2

This course provides an in-depth look into the role of the artist manager and the daily operations of a management company. Study includes strategies to manage an artist's career, building the artist's team, finding and securing artist clients, artist development, and the host of business deals that accompany an artist's career. Students will have a deep understanding of the functions of management and key issues and opportunities to join a major management company or create an independent one.

MB-ARS: A&R STRATEGY

A&R is the processes of helping the artist create their music. This course includes study in selecting songs and producers for the project, managing the studio process, creating the music budget, and partnering with the artist and producer through the process.

MB-BAT: BUILDING THE ARTISTS TEAM

This course reviews the business team surrounding an artist from the artist's point of view. From the role of the manager to the lawyer to the business manager to the record company, an artist must build a solid team around them and thoroughly understand their role in developing their career. This course will provide students in-depth knowledge of the artist's business team and prepare them as the artist or as any one of the artist's team members.

MB-BDP: BRAND DEVELOPMENT & PARTNERSHIPS

Prerequisites: MB-MMF: Music Marketing Foundations; MB-CMP: Creating the Marketing Plan

If an artist is to have a successful long-term career, it is crucial that they have a brand strategy to guide their business. Brand is much more than simply photos or styling, rather it is about identifying the core audience, understanding their needs, and strategically positioning the artist to take advantage of the marketplace opportunity. The artist positioning will drive all business decisions including merchandise licensing, retail partnerships, sponsorships, and marketing strategy. This course will provide students a strong understanding of the process of creating a long-term brand strategy, building a brand plan, managing the brand, and creating a planning calendar to guide the artist's business. Strategic alignment and partnerships of brands will also be explored in this course and students will learn how to optimize the potential of the brand positioning in the marketplace.

MB-BT: BUILDING A TOUR

Prerequisite: MB-TM: Tour Marketing

Creating a tour is necessary to develop an artist, build a fan base, and create revenue opportunities, but it can be an intricate and complicated process. This course will review the elements of a tour, staffing, transportation, budgeting, marketing, and managing a tour.

MB-CAPM: CREATING ARTIST PITCH MATERIALS

Prerequisites: MB-MMF: Music Marketing Foundations; MB-CMP: Creating the Marketing Plan; MB-P: Publicity

Pitching an artist for business deals, publicity, or sponsorships requires professional and strategically produced materials that will generate interest for further exploration. This course will review the various types of materials from EPKs, press releases, pitch decks, biographies, one-sheets and more. Students will learn key elements of each and when to use them, and will create their own materials in class to pitch to other students.

MB-CMP: CREATING THE MARKETING PLAN

Prerequisite: MB-MMF: Music Marketing Foundations; GM-SMB: Social Media Branding

Creating a strategic marketing plan is a cornerstone of success for an artist release or tour. This course will provide students a detailed overview of the components of an effective marketing plan, ensuring the plan is cost-effective, how to build a plan, formatting the plan, and the process of doing a post mortem analysis. Topics will include media planning, brand development, digital marketing, PR, radio promotion, retail marketing, grassroots marketing, fan clubs and more.

MB-CPE-1/MB-CPE-2: CONTEMPORARY PERFORMANCE ENSEMBLE 1-2

Prerequisites: Rock/Pop, Funk/Soul/R&B and Jazz Ensemble Workshops

Prerequisite: Students must complete each level in order to continue into the subsequent

In this faculty-directed advanced ensemble course, students will practice all aspects of being a member of a professional ensemble performance group. Selecting a set of 8 songs to prepare will be first on the agenda, followed by chart transcriptions, song arrangements, advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude Contemporary Performance Ensemble 2, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting.

MB-CSF: CROWD SOURCED FUNDING

Fan-funded campaigns are becoming an integral strategy to support the careers of independent artists. Funds that were originally provided by the record companies are now being provided directly from the fans to the artists. Crowd-sourced funding sites such as Kickstarter, Pledge Music, and IndieGoGo provide independent artists the platform to generate funding support directly from their loyal fans, and the artist's team must determine the creative elements, product and experience offerings, and the fulfillment of these campaigns. This course will review the various platforms, successful crowd-sourced campaigns by other artists, and key strategies to create, manage and fulfill a successful campaign.

MB-DD: DIGITAL DISTRIBUTION

Prerequisite: MB-RA: Royalty Accounting

The distribution of digital audio and video content is the cornerstone of today's music business. Understanding the various digital retailers, process of distributing the content, metadata requirements for royalty tracking, distribution companies, retail advertising, and payment processes are all critical to successfully distribute and sell digital content. This course will include a study of the digital distributors, retailers, metadata requirements, and marketing and sales strategies.

MB-ES: ENDORSEMENTS & SPONSORSHIPS

Prerequisite: MB-BDP: Brand Development & Partnerships

An important revenue stream and marketing platform for artists is securing sponsorship deals with major brand partners that fit the artist's brand strategy. This is a challenging and time consuming process that requires specific knowledge of the brand world and a particular process to identify the sponsor, pitch the sponsor, negotiate the deal, and execute it. This course will provide students a thorough overview of the brand and sponsorship industry and takes them through the process of securing a deal.

MB-GMB-1/MB-GMB-2: GLOBAL MUSIC BUSINESS 1& 2

Prerequisite: MB-AMS: Artist Management Seminar

Today's music industry is a global marketplace. Artists, managers, and labels must look at the business from a global perspective and determine targeted strategies to build a successful career in each territory. This requires a specific strategy localized for each territory based on that country's music industry and consumer behavior. In order to do this successfully, local teams must be identified and put into place in each market. This course will provide students the necessary knowledge of the key music territories around the world, local music customs, business practices, and strategies for putting local teams in place to help build the artist's career country by country.

MB-IRL: INDIE RECORD LABELS

Prerequisites: MB-DR-1/MB-DR-2: Digital Revolution 1-2; MB-MMF: Music Marketing Foundations; MB-P: Publicity; MB-ARS: A&R Strategy; MB-DD: Digital Distribution

Today's music industry has become much more independent versus the previous decades where the major record labels controlled the industry. Artists and executives can now easily found their own record company and handle all of the functions of a major label independently. This course will provide a review of the important functions of running an independent record company including artist development, marketing, radio, digital, retail, business operations and finance.

MB-MAD: MUSIC APP DEVELOPMENT

Prerequisites: MB-DR-1/MB-DR-2: Digital Revolution 1-2; MB-DD: Digital Distribution
Apps have become the medium for which fans engage with artists and their music. A successful app strategy can drive stronger fan engagement and direct to fan revenue streams. Through this course, students will become knowledgeable of the app industry, successful music apps, business models and strategies for apps, and how to develop, cost, and build an app.

MB-MB: MARKETING BUDGET

Prerequisite: MB-CMP: Creating the Marketing Plan

Once students understand the fundamentals of building a marketing plan, it is imperative they have an understanding of how to build a marketing budget that is cost-effective and ensures ROI. This course will give students the knowledge of costing out a marketing plan, evaluating the ROI, and managing the ongoing marketing spend of a project.

MB-MBLC-1/MB-MBLC-2: MUSIC BUSINESS LAW & CONTRACTS 1 & 2

This course covers all of the business affairs issues related to understanding music agreements and basic music legal principles. It will prepare students to effectively review and negotiate music deals and contracts. Topics will include management contracts, merchandise deals, and recording, music licensing, touring, producer; and distribution agreements.

MB-MDDS: MUSIC DELIVERY DEVICES & SERVICES

Prerequisite: MB-DR-1/MB-DR-2: Digital

Revolution 1-2; MB-DD: Digital Distribution

To work in today's music industry, it is vital to have a solid understanding of the technology and the many digital music delivery methods including the devices and services that the music content is delivered through. From devices like mp3 players, mobile phones, computers, smart TVs, and game consoles to the services that provide the music content such as iTunes, Spotify, Pandora, Vevo, and more, this course will prepare students as business people in music industry to understand each of the platforms,

their business models, and strategies to drive fan engagement and revenue through each of them.

MB-MIH-12: MUSIC INDUSTRY HISTORY 12

This course provides a thorough overview of the history of the recorded music industry. It will cover all of the major events and breakthroughs that started the industry and have continued to evolve it for the past 80+ years. Topics covered include: first recordings, beginning of record companies and their evolution, early recording contracts to present day, creation of music industry revenue streams, professional roles in the music industry, music retail then and now, creation and development of the tour industry.

MB-MIS: MUSIC INDUSTRY SHOWCASE

Prerequisite: GM-OSS: Original Solo Showcase

Students will have the option to either perform their own material with a band or enlist a vocalist and perform as part of the band in this showcase. The final performance of four original songs will be evaluated by a panel of industry members who will be focusing on areas including showmanship, song marketability, performance quality, set arrangement and industry viability. Students in the Music Industry program will also prepare all logistics of band construct, musical direction, show promotion and technical aspects.

MB-ML-12: MUSIC LICENSING 12

Prerequisite: MB-MP-12: Music Publishing 1-2

This course provides students an in-depth review of the process and legal aspects of licensing music for film, TV, advertising, and artist placement. It will review the role of the music publishers, synch agents, music supervisors, ad agencies, and A&R executives. Topics covered also include administration, securing licenses, payments, tracking, clearance agencies, and licensing songs for covers.

MB-MLR: MERCHANDISE LICENSING & RETAIL

Prerequisite: MB-BD: Brand Development

A major revenue stream in the music business is merchandise, licensing and retail development. It is much more complex than printing t-shirts to sell at concerts. An artist must have representatives that create a strategy for creating relevant products around their brand, find partners to license and manufacture these products, and build retail relationships to promote and sell the products. This full ecosystem is focused on the artist's brand strategy set forth in the Brand Plan. Students in this course will learn the process of identifying licensees and retailers, and get a full understanding of the role of the licensing agent.

MB-MLSPP: MUSIC LICENSING & SONG PLACEMENT PRACTICUM

Prerequisites: MB-ML-12: Music Licensing 1-2, MB-MP-12: Music Publishing 1-2

This course will take students through the process of sourcing, pitching and placing songs in film, television, commercials, and with artists. Students will represent an actual collection of songs from an artist/songwriter and will select material, offer musical critique, guide catalog expansion, pitch, follow up, and potentially get their songs placed. Students will not only get the hands-on experience, but they will also build a network of music supervisors, synch licensing agents, ad agencies, and A&R representatives.

MB-MMF: MUSIC MARKETING FOUNDATIONS

Marketing has always been a crucial part of the label structure and an effective marketing campaign can ensure an artist's success. While this remains a key label function, now that the music business has become more independent, an artist or manager must have a solid understanding marketing and building a fan base independently. This course will provide a thorough overview of the functions of marketing and how to effectively use marketing for a major label artist, independent artist, or concert tour.

MB-MP-12: MUSIC PUBLISHING 12

This course focuses on music publishing and the various income sources found in the music industry. In addition, students learn the essential elements of music marketing which are critical in optimal marketing of both themselves and their music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the

Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising, PR, internet marketing and promotion, demo packaging, and CD packaging and production.

MB-MS: MUSIC SUPERVISION

This course will cover creative and business concepts associated with the role of the Music Supervisor, including: what a music supervisor's primary job is, how to interact with the music supervisor on a Film/TV assignment, what a music supervisor needs to know and be qualified to do, and how to pursue becoming a music supervisor. Qualities a music supervisor must have will be studied extensively, as this can be a viable career path for many musicians and songwriters. Topics will include: critical "song to picture" analysis, expansive music genre and artist knowledge, ability to organize song clearances and cue sheets, confidence in communicating with directors and producers of Films and TV shows along with expressing specific needs to composers in regard to musical direction, tempo, keys, song edits and sound alike references.

MB-MSP: MARKETING & SPONSORSHIPS PRACTICUM

Prerequisites: MB-MMF: Music Marketing Foundations; MB-BMP: Building the Marketing Plan

This course will provide students experience in creating a marketing plan and the process of pitching and securing marketing and funding through brand and retail partnerships. Students will create a marketing plan for an artist including identifying a targeted list of potential sponsors/ marketing partners. The students will then create their sponsor pitch materials and begin the pitching process, meeting with potential sponsor companies, negotiating the deal, and executing the program through completion.

MB-MYA: MANAGING YOUR AUDIENCE

Prerequisite: MB-MYA: Music App Development

Fan 'clubs' not only connect artists with their fans, they develop strong marketing platforms and fan revenue streams. Managing an artist's connection to their audience can utilize many different structures, business models, and platforms including web based or as an app. This course will explore these many audience relationship management structures and the variety of companies that offer fan club development, audience interaction tools, and communication management services.

MB-P: PUBLICITY

Prerequisite: MB-BMP: Building the Marketing Plan

Publicity is an integral part of the marketing mix which garners national and local media coverage to build an artist's image and career with the public. This course will provide a strong understanding of the role of publicity in a marketing campaign, key strategies to create a publicity plan, and methods used to pitch and secure media placement. The course will include an overview of key media outlets, developing a press plan, writing press releases, pitching media outlets, and providing media training to artists or executives.

MB-RA: ROYALTY ACCOUNTING

This course studies and analyzes the process of calculating music royalty payments. Topics include calculating, tracking and paying master, synch, and mechanical royalties for labels, artists, producers and songwriters.

MB-RLARP: RECORD LABEL & A&R PRACTICUM

Prerequisites: MB-IRL: Indie Record Labels; MB-MBLC-1/MB-MBLC-2: Music Business Law & Contracts 1-2; MB-MP-12: Music Publishing 1-2; MB-ML-12: Music Licensing 1-2; MB-MMF: Music Marketing Foundations; MB-P: Publicity, MB-DD: Digital Distribution

This course will allow students to gain practical experience with the day to day operations or running an independent record label, from the creative construction of artist projects to executing the final objectives of marketing and distribution. Students will launch their label, find an artist to sign, develop that artist and the creative/musical process, and manage the sales, marketing, and distribution and finance aspects of running the artist's label.

MB-TDR-12: THE DIGITAL REVOLUTION 12

Prerequisite: MB-MIH-12: Music Industry History 1-2

This course will detail the revolution of the recorded music industry caused by the introduction of digital formats and retailers. It will provide an in-depth look at the business at the beginning stages of the digital introduction and provide a step by step review and analysis from beginning to present of the impact that digital has had on the recorded music industry including labels, retail, and artists. Topics also include a review of the business

MB-TF: TOUR FINANACE

The touring business is much deeper than just income from the ticket sales and merchandise. Managing the tour budget, understanding the promoter and venue shares, and accounting to managers and labels can be a complex equation. This course will provide a solid understanding of the process of budgeting and accounting all aspects of tour income and expenses.

MB-TM: TOUR MARKETING

Prerequisite: MB-BMP: Building the Marketing Plan

Marketing a tour requires a very specific set of marketing tactics based on the special needs of the touring business model. This includes working with the venues and promoters, local radio, TV, and print outlets and targeted digital platforms to reach each individual local market and drive ticket sales. This course will include study the building of an overall national and local marketing network with local media partners, local publicity efforts, tactics to successfully drive local awareness and ticket sales, retail partnerships, ticketing strategies and the various ticketing companies.

MB-TMM: TIME & MONEY MANAGEMENT

Understanding revenue streams and expenses is the key to properly managing music income. Artists, managers, attorneys and business managers all must understand the fundamentals of managing the artist's revenue and budget. This course will provide a solid understanding of music career finance. This course will also present critical techniques for managing short and long term goals, requisite scheduling, target-driven networking, team organization, and more crucial time management techniques.

MB-TS: TECHNOLOGY STARTUPS

Prerequisites: MB-MAD: Music App Development; MB-MDDS: Music Delivery Devices & Services

Technology has revolutionized the music business and has become the best platform to create new music revenue streams. This course will review some of the current successful startups and the process of creating the next successful technology company from concept and funding to launch and on-going management.

MB-TSB: TOURING STRATEGIES & BOOKING

Prerequisites: MB-TM: Tour Marketing; MB-BT: Building a Tour

There are many strategies to consider when determining when, where, and how to tour. This course explores various strategies for developing and established artists including tour routing, types of venues, headlining vs. supporting, domestic vs. international, frequency of touring, methods to secure funding, and strategies to maximize potential revenue while on the road. This course will also provide students with hands-on experience in booking local shows and tour dates. Students will find a local artist to create and execute a show booking plan including the identification of venues, pitching artists, booking the shows, and overseeing local promotion efforts.

MUSIC PRODUCING & RECORDING

MPR-ASP: ADVANCED SIGNAL PROCESSING

Prerequisite: Intro to Signal Processing

Building on the skills learned in Introduction to Signal Processing, this course delves even deeper into the world of signal processing. Students explore matrix effects, specialty-use devices, plugins, and soundscapes.

MPR-DIYRA: DIY: RECORDING AND ACOUSTICS

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

MPR-DJ: INTRO TO DJ TECHNIQUES

Despite historical legitimization of DJ work as a musical art, DJ-style music and techniques have evolved to the point where they are now a respected as part of mainstream production. This course teaches the basics of using finished mixes and samples to create an effective DJ-style production.

MPR-DPA: DRUM PROGRAMMING AND ANALYSIS

This course studies and analyzes both human-played and electronically recorded drum performances and teaches the elements necessary to create an effective programmed drum track. Both electronic music (e.g. dance, house) and traditional music (e.g. rock, country, pop, & R&B) are explored and students learn to create their own recorded performances.

MPR-DPL: DRUMS PRIVATE LESSON

This course serves as an accompaniment to the Drums for Producers course and aims to create a physical understanding of the act of playing drums and percussion. Students work on core drumming concepts during weekly private lessons with an LACM drum instructor.

MPR-DRMP: DRUMS FOR PRODUCERS

This course focuses on the skills needed for producers to communicate and convey their ideas to a drummer. Students learn drumming vocabulary, tuning, and recording techniques, as well as drum set technique basics, functions, and grooves. The course aims for students to emerge toward effective communication for demonstration and composition of drum parts. This course is supported by a Drums Private Lesson.

MPR-EP-1/MPR-EP-2: ENGINEERING FOR PRODUCERS 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

As we move further into the new millennium it becomes increasingly more important for producers to know how to engineer properly. Oftentimes they may be the only engineer available on a project or they may be in a situation where modern technology allows for recording remotely from a different continent. Level 1 of this course begins the recording technology discussion, while Level 2 delves deeper into the subject by studying complex signal processing, muting tricks and techniques, and sound replacement and augmentation.

MPR-FOS: FUNDAMENTALS OF SYNTHESIS

The true strength of synthesizers is their ability to have their sound tailored to best suit any musical situation. Students will move beyond the “hunt-for-an-acceptable-preset” and learn first-hand how to unlock the true potential of the instrument. From the classic analog subtractive synth of yesterday to the computer based virtual instruments of today, this course will review the various synthesis engines, their strengths, and applications within music production.

MPR-HP-1/MPR-HP-2: HISTORY OF PRODUCTION 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

By tracking the birth and development of sound recording and playback technologies the first level of this course provides the springboard to discuss and analyze the parallel evolution of the producer and their many roles in the process of crafting music. During the second level, students focus on the rise of the producer from a "behind-the-scenes facilitator" to an increasing spot in the limelight.

MPR-ISP: INTRO TO SIGNAL PROCESSING

A successful producer must truly know the necessary tools used in production. This course introduces students to the primary building blocks used in signal processing. Topics include compression/limiting, reverb, pitch-based effects, and delay/echo.

MPR-LAW: LAWS OF PARTS: ARRANGING FOR PRODUCERS

This course focuses on arranging from the perspective of creating an effective recorded production. Analysis of parts and elements from both older and more recent recordings are used to demonstrate how best to approach the building of a successful production.

MPR-LER-1/MPR-LER-2: LIVE ENSEMBLE RECORDING 1 & 2

Students will collaborate to record live performances and deliver mixes of the recordings. Due to the highly varied nature of performances given throughout the year students will gain vital insight into recording different instrument groupings and ensembles.

MPR-MIC-1: MICROPHONE TECHNOLOGY AND TECHNIQUE 1

Prerequisite: A passing grade is required for advancement to 3rd Quarter

This course introduces students to the world of microphone technology and technique. Topics include the various classes of microphones, their construction and application, and how to achieve the desired results from various acoustic sources.

MPR-MIX-1: FUNDAMENTALS OF AUDIO MIXING 1

Prerequisite: MPR-ASP: Advanced Signal Processing

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

MPR-MIX-2: FUNDAMENTALS OF AUDIO MIXING 2

Prerequisite: MPR-MIX-1: Fundamentals of Audio Mixing 1

Part 2 of the Mixing course explores different genre- specific mixing approaches and introduces more advanced techniques (e.g. master buss processing, etc.). Students will study advanced sonic stamp with in-depth comparisons of microphones, mic pre-amps, and amplifiers, as well as stereo mic configurations. Students will learn to monitor and apply critical listening to their mixes, be able to add character to the mix by using "Lo-Fi" techniques, use multi-band compression in mastering, and master the mix using EQ and limiting.

MPR-MPFS: MUSIC PRODUCTION WITH FOUND SOUNDS

This course focuses on creating musical productions using only found musical sounds. As no virtual instruments or commercial samples are allowed in this class, students are forced to listen to everything in their environment for sonic and tonal inspiration. The next step is to capture and manipulate those sounds into a successful production.

MPR-POP-1/MPR-POP-2/MPR-POP-3: PRODUCING OTHER PEOPLE 1-3

Prerequisite: Students must complete each level in order to continue into the subsequent

Producing other artists requires an altogether different set of skills than working alone. In this three-level course, students learn how to manage the process of producing someone else, as both the producer and the engineer. Topics include creating conducive environments, managing multiple people at once, head- phone mixes and their resulting effects, the application of songwriting class work; and motivational techniques.

MPR-PP: INTRO TO POST PRODUCTION

Students will learn and experience the basic building blocks of audio post-production for picture. Audio sweetening, Foley, FX editing, and an introduction to mixing in surround are all included topics.

MPR-PSG: PRODUCTION STYLES AND GENRES

Just as an instrumentalist must be familiar with various styles and techniques so must a producer with different production styles and genres. This course analyzes commercial recorded musical examples in a variety of different musical and production styles providing both the background necessary to emulate these styles and the information necessary to encounter new territory.

MPR-PSS: PRODUCER'S SURVIVAL SKILLS

MacGyver-like in concept, this course teaches the miscellaneous skills modern producers would be wise to learn but may not be covered in standard production courses. Topics covered include techniques for troubleshooting, cabling/wiring, and an introduction to basic soldering and simple electronics. Also included is perhaps the most important subject going forward for producers: the internal working of computers and hard drives.

MPR-SFP: STRINGS FOR PRODUCERS

This course provides the skills needed for producers to communicate/convey their ideas to a guitarist as well as teaches the basics of guitar and bass playing. Topics include technique, strumming, chords, slapping, and finger picking. Special emphasis is placed on obtaining the skills necessary for songwriting, arranging, and recording. This course is supported by the Strings Private Lesson.

MPR-SPL: STRINGS PRIVATE LESSON

This course serves as an accompaniment to the Strings for Producers class and aims at creating a physical understanding of the act of playing guitar and bass. Students study guitar for half of the course with a LACM guitar instructor and the other half of the course studying bass with a LACM bass instructor.

MPR-VOXP: VOCALS FOR PRODUCERS

This class is designed to help students develop their vocal skills as well as gain the knowledge needed to successfully work with singers in a recording setting. In addition, students study vocal technique and qualities of sound. This course is supported by the Vocal Private Lesson.

MPR-VPL: VOCAL PRIVATE LESSON

This course serves as an accompaniment to the Vocals for Producers class and aims at creating a physical understanding of the act of singing. Students work on core vocal concepts during weekly private lessons with a LACM vocal instructor.

SW-ACE: ARRANGING FOR CONTEMPORARY ENSEMBLE

This course will introduce the varied aspects of each popular instrument group in a Contemporary Ensemble: namely Guitar, Bass, Drums, Piano/ Keyboards and Vocals. Understanding how the rhythm section is built, how chord progressions and song structure can be enhanced by the performance approach in each instrument group, assigning complimentary melodic counterpoint and internal hooks in the song arrangement, along with acquiring a working understanding of the limitations and potential of each instrument group will all be concepts that will be focused on throughout this course.

SW-ASW: ADVANCED SONGWRITING

Prerequisite: SW-ASW1: Advanced Songwriting 1

This course will focus on the structural, melodic and lyric aspects of creating a "hit" song in today's music marketplace. Analysis of past radio chart successes and specific similarities between hits of varied genres and eras in popular music will offer the student perspective regarding how to apply the patterns in their own original song material. While there are no guarantees in the music industry, there are specific methods that have been employed by many past popular songwriters and musicians to insure the highest level of success possible. Students will learn how to craft a memorable and marketable hook, create a dynamically progressive structure, write a lyric that connects with a specific demographic audience, and more.

SW-COW-1: CO-WRITING 1

This course will provide the foundation for learning how to collaborate with one or more songwriters on a project. In pairs and small groups, students will practice the sharing of ideas and strategizing complementary strengths and talents in order to achieve the most viable song concept possible. The business of royalty splits, songwriting agreements and co-production arrangements will also be addressed throughout this course.

SW-COW-2: CO-WRITING 2

Prerequisite: SW-COW-1: Co-Writing 1

Building on the concepts and experience of Co-Writing 1, students will advance to learning how to write for and with a recording artist or group. Concepts of writing to an artist's specific vocal range, style, identity, lyric message and fan base will be practiced. Students will also learn to write as part of a songwriting and production team, one of today's music industry formats that is widely practiced for major label record production.

SW-CSHOW: COLLABORATIVE SHOWCASE

Students will work in pairs to collaborate on original song material, creating a six-song set that they will write charts for and direct a small band to perform. Each student will be required to either sing or play an instrument as part of the presentation and must equally contribute to the song creation in the areas of lyric, melody, structure and arrangement.

SW-CWFTV: CUSTOM WRITING FOR FILM & TV

This course will address the varied business and creative aspects involved with writing for Film and TV. Specific scenarios addressed and compared will include: theme song composition for a TV network show, staff composition for a TV network series, the creative and business considerations involved in the composition of Film trailers, Film scoring and composition, communicating with the "team" (music supervisors to producers, directors to screenwriters) and providing properly formatted deliverables with requisite documentation and contracts. Students will also learn how to replace "temp tracks" versus custom composing based on visual media and description of requirements only.

SW-DAW-1: BUILDING YOUR DAW 1

Learning how to build a custom Digital Audio Workstation for the purpose of recording and producing song material is crucial to today's professional songwriter. Many writing opportunities require the writer to be able to

deliver new edits, key changes, arrangement alterations and style variations in the matter of hours. Songwriters who are not proficient in basic engineering and producing skills and do not have a personal "rig" to work with will be at a disadvantage. This course will explore the options for software and hardware platforms in order to prepare the students for choosing the setup most effective for their personal style and skill set.

SW-DAW-2: BUILDING YOUR DAW 2

Prerequisite: SW-DAW-1: Building Your Daw 1

In continuation of the research conducted on various recording platforms, software instruments, programs and hardware components pursued in Building Your DAW 1, students will make their final selections and will learn to set up their own portable recording studio. Exploring various software configurations and program interactions will be a focus, along with making use of different microphones and instrumentation in the recording process. Students will use their own DAW to produce a three-song demo project of their original material.

SW-GTSW-1: GUITAR FOR SONGWRITERS 1

Students will be introduced to the instrument based on each individual's level of experience. This course will focus primarily on utilizing the guitar as an accompanying instrument while in the songwriting process. Varied rhythmic patterns, chord progressions, fingerings, chord inversions, tunings and techniques will be studied and implemented into the student's original song material.

SW-GTSW-2: GUITAR FOR SONGWRITERS 2

Prerequisite: SW-GTSW-1:Guitar for Songwriters 1

Building on the basic techniques learned in Guitar for Songwriters 2, students will begin to access more advanced concepts of rhythmic foundation and harmonic composition. Complimentary internal instrumental hooks and lead lines will also be studied as a means to create additional motifs within the student's original song material. Students will also learn how to accompany themselves on the guitar while singing, along with playing as part of a small ensemble in support of another singer/songwriter.

SW-GVS: GUITAR VOCAL SHOWCASE

This showcase will be focused on using the guitar to accompany the student's original song material. Through weekly meetings with their private instructor, each student will prepare a five-song set of original material that they will sing along with accompanying themselves with either the acoustic or electric guitar.

SW-HS-1: HISTORY OF SONG 1: NOTHING IS SACRED

This course will offer students an introduction and overview of "the song" as its own independent entity according to varied cultures and regions. Some of the cultures that will be studied in relation to the creation and utilization of song will include African, Celtic, Latin and Asian origins. This course will begin an analysis on the various experimentations and improvisations that led to important evolutions in the development of popular songs in diverse societies. Specific songs that represent strong associations with social and political climates, societal expectations and cultural beliefs will be analyzed and discussed.

SW-HS-2: HISTORY OF SONG 2: CREATING YOUR OWN CLICHÉ'S

Prerequisite: SW-HS-1: History of Song 1

Continuing on the concepts introduced in History of Song 1, a further studying of the evolution of the popular song will be focused on. Students will be challenged to "connect the dots" between varying words, phrases, concepts and ideas to become viable stories. Learning how to become a great storyteller through song and studying some of the most effective and powerful story songs throughout popular music history will offer students the ability to find their own unique and essential "voice". Studying the evolution and cadence of folk song material through the eras will compliment and contrast valuably with the more current use of storytelling in popular genres and cultures.

SW-HS-3: HISTORY OF SONG 3: AMERICA, THE PERFECT STORM

Prerequisite: SW-HS-2: History of Song 2

Students will be introduced to the "melting pot" involved in the birth of the American song. From the tragedy of the slaves to those who survived the Irish potato famine, to the Great Depression and those persecuted, detained, abused and victimized throughout America's history, we see how a "perfect storm" of crisis and cultural conflict led to and opened the door to the development of early American music. Genres studied according to the specific societal implications and musical results will include: Blues, Jazz, Folk, Country, R&B and Rock n Roll. The American "pop" song holds influences of these varied eras, genres and evolution of societal and political challenges. Students will learn of influences from the Irish/ Afro sounds of New York City in the early 1800's to the backfields of New Orleans and on to the cowboy songs of the western frontier, back again to current times and societal conflict as influence and topics for popular songs.

SW-HS-4: HISTORY OF SONG 4: TO WRITE GREAT SONGS, YOU MUST LOVE GREAT SONGS

Prerequisite: SW-HS-3: History of Song 3

In this course, students will dissect and analyze a popular "hit" song each week. Each song will be discussed according to societal, cultural and political origins or influence of the particular era, genre or stylistic approach, lyric message, demographic of audience and aspects of the artist in regard to song selection and interpretation. Students will have the opportunity to offer their own creative interpretations and "cover" arrangements of each song, both solo and in small group performances. Guest hit songwriters will appear consistently throughout this course, to offer perspective and insight into their own song material and how to write unique, important and authentic songs in today's music industry.

SW-PASHOW-1: PRO ARTIST SHOWCASE 1

Students will have the option to either perform their own material with a band or enlist a vocalist and perform as part of the band in this showcase. The final performance of four original songs will be evaluated by a panel of industry members who will be focusing on areas including showmanship, song marketability, performance quality, set arrangement and industry viability.

SW-PASHOW-2: PRO ARTIST SHOWCASE 2

Prerequisite: SW-ISHOW-1: Industry Showcase 1

Taking the critique and evaluation of the industry member panel in Industry Showcase 1, students will focus on incorporating the feedback into at least two of the songs from the original set and adding three more original songs. Concentration will be placed in areas of stylistic approach, instrumentation, advanced song arrangements, marketability in today's music industry and connection with the audience.

SW-ISP: INTRO TO SCORING FOR PICTURE

This course will be an introduction to skills, concepts and composition techniques when scoring to a specific piece of visual media. Using a simple platform such as iMovie, students will practice scoring to a commercial, a video game portion, a film trailer and a TV theme sequence. Topics will include: assigning appropriate emotional and dynamic musical setting to the visual, tracing and anticipating shifts in scene and action, developing leading motifs for setting a mood and expressing character identities or qualities through distinct melodies and instrumentation.

SW-MBP-1: MUSIC BUSINESS PRACTICUM 1

Students will have the opportunity to "work" in a hands-on setting that mocks an active publishing and licensing company. Sourcing from talent within the LACM student body, each student will find one artist or songwriter with material that needs to be developed and promoted. Acting as part of the publishing company, students will learn to "pitch" material to specific projects and opportunities. Working with the LACM Music Licensing catalog, students will also act as publishing administrators in filing copyright forms, cue sheets and calculating royalty distributions.

SW-MBP-2: MUSIC BUSINESS PRACTICUM 2

Prerequisite: SW-MBP-1: Music Business Practicum 1

Students will promote their own song catalog, website, social media and promotion materials utilizing the marketing and business plans created in previous courses. Real contacts will be made in live networking events, as well as direct contact with publishers and A&R reps for specific projects and submissions to music supervisors and licensing companies for various Film/TV placement opportunities.

SW-MBS-1: MUSIC BUSINESS FOR SONGWRITERS 1

This course focuses on music publishing with an introduction to the various income sources found in the music industry. Topics include: choosing between BMI and ASCAP, how to protect your song or song performance through copyright, recording artist deals and record companies, production deals and song splits, mechanical and sync licensing, as well as understanding the varying types of common publishing deals.

SW-MBS-2: MUSIC BUSINESS FOR SONGWRITERS 2

Prerequisite: SW-MBS-1: Music Business for Songwriters 1

Building on the concepts presented in Music Business for Songwriters 1, this course will delve into the aspects of writing for varied media platforms and the practices and contracts associated with each. Topics will include: writing for music libraries, title replacement, single-song agreements, licensing deals, catalog acquisition, video game custom composition agreements, film trailer and/or theme song composition and contracts.

SW-MBS-3: MUSIC BUSINESS FOR SONGWRITERS 3

Prerequisite: SW-MBS-2: Music Business for Songwriters 2

Following Music Business for Songwriters 2, this course will cover topics including: work-for-hire agreements, understanding the Musicians Union when contracting with demo session players, common agreements with major Film and TV companies, advanced royalty allocation and distribution, when to seek an attorney or manager/agent and how to make most effective use of the relationship with each, along with catalog compilation in varied genres/formats. A study of international markets applied to royalties, copyright and contracts will also be a focus in this course.

SW-MBS-4: MUSIC BUSINESS FOR SONGWRITERS 4

Prerequisite: SW-MBS-2: Music Business for Songwriters 3

The independent songwriter must learn how to be a viable and efficient businessperson. This course will cover concepts of business accounting procedures and tools, state and federal tax laws for the independent contractor, business investments and growth plans, strategic partnerships with like-minded professionals and companies, corporate music opportunities and more. The course series will conclude with a practical, hands-on application of concepts in the compilation of all needed business agreement and contract templates, a complete short and long term business plan, along with a song catalog that is ready for promotion to the varied media sources addressed in Music Business for Songwriters 1-3.

SW-MMSW-1: MUSIC MARKETING FOR SONGWRITERS 1

In this course, students will learn the essential elements of music marketing that are critical in optimal marketing of both themselves and their music. Various marketing channels and media such as physical versus digital advertising, PR, social media and promotion campaigns will be compared and contrasted. Developing a unique brand identity will be addressed as well, laying the groundwork for building a strategic marketing plan.

SW-MMSW-2: MUSIC MARKETING FOR SONGWRITERS 2

Prerequisite: SW-MMSW-1: Music Marketing for Songwriters 1

In this course, each student will begin to develop their own personal marketing and promotion plan for their music. Even if the student wishes only to write for other artists and projects, the competition in the industry is fierce and every writer will need to promote themselves and their music uniquely and aggressively. Analyzing the successful marketing and promotion plans of known artists, projects, songwriters and producers will offer valuable perspective and inspiration for the development of their own customized marketing plan. Students will build a simple website and will customize various social media platforms in preparation for launching their marketing campaign.

SW-MMS-3: MUSIC MARKETING FOR SONGWRITERS 3

Prerequisite: SW-MMSW-2: Music Marketing for Songwriters 2

This course represents the final compilation of all marketing and promotion materials created and developed in Music Marketing for Songwriters 1-2. Their own logo, brand, social media and website, complete with audio and video materials, will be "launched" and viewed by their LACM peers. The effectiveness of this launch and requisite materials will be evaluated by a panel of industry professionals at the conclusion of this course. In addition, aspects of cross promotion and strategic partnerships with varied companies and organizations will be presented. Students will learn which companies and organizations might provide added promotion benefits, while understanding how to "pitch" themselves and their unique talents in a way that might be most effective.

SW-MSPRV: MUSIC SUPERVISION

This course will cover creative and business concepts associated with the role of the Music Supervisor, including: what a music supervisor's primary job is, how to interact with the music supervisor on a Film/TV assignment, what a music supervisor needs to know and be qualified to do, and how to pursue becoming a music supervisor. Qualities a music supervisor must have will be studied extensively, as this can be a viable career path for many musicians and songwriters. Topics will include: critical "song to picture" analysis, expansive music genre and artist knowledge, ability to organize song clearances and cue sheets, confidence in communicating with directors and producers of Films and TV shows along with expressing specific needs to composers in regard to musical direction, tempo, keys, song edits and "sound alike" references.

SW-OSS: ORIGINAL SOLO SHOWCASE

This showcase will be prepared under the supervision and guidance of a music faculty advisor through weekly sessions designed to compile a final performance of three original songs. The performance will consist of the songwriters accompanying themselves on either piano or guitar, whichever is their primary instrument, while singing their own material.

SW-PVS: PIANO VOCAL SHOWCASE

This showcase will be focused on using the piano or keyboard to accompany the student's original song material. Through weekly meetings with their private instructor, each student will prepare a five-song set of original material that they will sing along with accompanying themselves with either the piano or a keyboard.

SW-SBS: SMALL BAND SHOWCASE

Students will write charts for and rehearse with a small group of musicians (2-3) in weekly rehearsals, culminating in a final showcase of six original songs. According to how they would like to express and perform their original material, the instrumentation will be the students' choice and they will act as both musical director and participant in the performance.

SW-SSA: SONGWRITING SESSION ARRANGEMENT

Every songwriter needs to learn the art of translating their material to a format that will communicate to the producer, engineer and players involved with creating the song demo. Creating and compiling clear chord and structure charts will be addressed and practiced. Learning the roles of each musician, the engineer and producer, and learning the language needed to speak to each effectively will be practiced in a live and practical "hands on" studio setting. Confident demonstration of melody, lyric, dynamics and structure of each song will also be a focus.

SW-VOXS: VOCALS FOR SONGWRITERS

This course will address the need of all songwriters to be able to adequately express their song ideas through vocal interpretation and performance. The basic techniques of tone, pitch center, enunciation, dynamics and melodic accuracy will be covered, along with the more advanced interpretative skills when acting as the primary performer of their own material as the Singer/Songwriter. Powerful expression of the lyric concept, along with varied dynamic and tonal qualities in the melodic approach will be assessed through weekly performances of the student's original song material.

SW-WMR-1: WRITING FOR MUSIC ROW 1

In the songwriting world of Nashville, the practices and fundamentals can vary greatly from the process and business in other regions. Students will learn the art of writing with multiple songwriting partners, "pitching" material to publishers and labels, writing only music or lyric per song, and communicating with session players using the Nashville Number System. While today's Nashville music market supports many genres, the two most popular continue to be Country and Contemporary Christian. These two styles and markets will be focused on in both creative and business concepts. Industry guests from each genre and market will present their own professional experiences and answer student questions throughout this course.

SW-WMR-2: WRITING FOR MUSIC ROW 2

Prerequisite: SW-WMR-1: Writing for Music Row 1

Continuing on the concepts presented in Writing For Music Row 1, students will learn the business of presenting themselves in the most marketable light possible for potential publishing deals and song placement for major artist projects. This will include learning how to compile a solid "reel" showcasing the strongest aspects of the individual's writing abilities, pitching to direct project requirements, business networking events, popular venues to showcase the material live, writing with artists who are affiliated with particular publishing houses or record labels, interacting with their PRO to increase opportunity, and more. Students will also practice presenting their material in an acoustic solo "live" format, along with performing with their co-writing partners in a small ensemble setting. Mock networking meetings and events will also help to prepare the students for establishing positive business relationships. As part of this course, students will also have the opportunity to meet guest Nashville session players, publishers, songwriters and artists.

VO-VW-1/VO-VW-2: Vocology Workshop 1 & 2:

Prerequisite: Students must complete each level in order to continue into the subsequent.

Vocology is the science of enabling or endowing the human voice with greater ability or fitness. The purpose of this course is to impart singers with a basic understanding of vocal anatomy, function and acoustics, so that they are better equipped to assess and address personal issues of breath management, intonation, resonance, registration, tone quality, diction and artistic expression.

Students will read, draw, discuss, sing and experiment with concepts presented in the assigned text and lectures. Special emphasis will be placed on:

1. Developing good vocal habits (establishing a daily warm-up routine, practicing mindfully, releasing unnecessary tension);
2. Understanding the root causes of common vocal problems, such as pitchiness, poor sustain, and register breaks; and
3. Learning how to correct vocal faults through efficient coordination of the respiratory, vibratory and resonating systems.

VO-AVP: APPLIED VOCOLOGY PERFORMANCE

Prerequisite: VO-VW-2: Vocology Workshop 2

This course aims to improve skills in vocal performance through the practical application of vocal technique while singing with a band. Students perform one song (from their Ensemble Workshops or Songwriting classes) per week and work with the instructor to address technical issues of breath management, intonation, resonance, registration; tone quality, diction, and artistic expression.

VO-BGV-1: BACKGROUND VOCALS

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

VO-DUO: THE DUO ENSEMBLE

This course aims to explore the freedom found when performing in within a duo. Instrumentation during class includes voice/piano, voice/guitar, voice/bass, and voice/drums pairings. A special emphasis is placed on communication during rubato material establishing a solid groove and tempo, duo improvisation, and arrangement development.

VO-VI-1: VOCAL IMPROVISATION 1

This course serves as an introductory course to learning the skills required for students to be able to improvise over chord changes. Vocal Improvisation 1 builds upon knowledge from harmony, theory, ear training, and sight singing courses to develop the ear and voice so students are able to musically express themselves.
The course will cover the blues scale and its permutations, tension availability, writing and singing guide tones, motivic development, and improvisation over many standard chord changes in combination with beginner written and oral jazz transcription. Students will interact, improvise, and perform weekly with a live band.

VO-VI-2: VOCAL IMPROVISATION 2

Prerequisite: VO-VI-1: Vocal Improvisation 1

This course builds upon information from the Vocal Improvisation 1 course. Vocal Improvisation 2 uses advanced ear training, reading, and writing skills to aid students in learning to improvise advanced melodies and rhythms in the jazz idiom. Students will continue working on melodic and rhythmic motivic development, improvise bebop lines and phrasing, and perform oral and written transcriptions of historic vocal and instrumental

solos. Students will interact, improvise, and perform weekly with a live band.

VO-VI-2: VOCAL IMPROVISATION 2

Prerequisite: VO-VI-1: Vocal Improvisation 1

This course builds upon information from the Vocal Improvisation 1 course. Vocal Improvisation 2 uses advanced ear training, reading, and writing skills to aid students in learning to improvise advanced melodies and rhythms in the jazz idiom. Students will continue working on melodic and rhythmic motivic development, improvise bebop lines and phrasing, and perform oral and written transcriptions of historic vocal and instrumental solos. Students will interact, improvise, and perform weekly with a live band.

VO-IPV: INSTRUMENTAL POINT OF VIEW

This course's primary focus is on using the voice as an instrument. During class students will work on emphasizing tone, singing instrumental lines, solo concepts, and instrumentally based repertoire. This type of singing is used in a variety of musical styles ranging from jazz, rap, hip hop, and beyond. The class will feature instrumental guest lecturers who will focus on the vocalist from their own instrumental perspective. Students emerge from this course with increased knowledge, confidence when interacting with instrumentalists, in addition to increased vocal skill, precision, and assurance.

VO-PHY-1: PHYSICAL PERFORMANCE

This course is a culmination of the knowledge gathered from previous quarters as it aims to fuse all knowledge gained into an effective whole. Using the fundamentals of physical performance, students will learn balancing and core exercises, how to block movement on stage, arranging and choreographing background sections and overall physical communication with band members and the audience. This class also serves as an excellent opportunity for students to work on material for their final recital.

VO-SHWC-1/VO-SHWC-2: SHOWCASE 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

Under the guidance and critique of an experienced performer and vocal coach, students bring all they have learned to the stage. Students choose each week from a variety of song options and will be analyzed on their performances – both by the instructor as well as guest instructor/artist. The course culminates in a final concert before a panel of high-profile guest judges.

VO-SSFP-1/VO-SSFP-2: STUDIO SINGING FINAL PROJECT 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

This two level course introduces students to the real world of vocal studio production. The course begins with the fine-tuning of each song students choose to record by working on song structure, arrangements, melody, and lyrics. As the class continues, these songs are recorded and produced into a professional master recording. Students are graded on their creativity, compositional skills, studio vocal techniques, musical chops, and the sound quality of their final mixed songs.

VO-SSS: STUDIO SINGING SKILLS

This course teaches students to apply the skills of sight-singing, ear training, blending, vocal arranging, emoting, and performing on the microphone in the studio. Students gain important real world skills applying to singers, songwriters, and music producers, while running through and recording music from real movie soundtracks, jingles, and record dates.

VO-TAT: THE ALEXANDER TECHNIQUE

The Alexander Technique is an educational method teaching how to change faulty postural habits in order to improve mobility, posture, and performance. In this course, students will learn to recognize and release unnecessary tension in order improve breathing, vocal production, and speed and accuracy of movement. Specific topics to be addressed include: physical mechanics, the stress response and its effect on function and performance, pre-phonatory vocal work, and audition techniques.

GENERAL MUSIC (GM)

GM-AC-EW: AFRO CUBAN ENSEMBLE WORKSHOP

Afro Cuban is an ensemble workshop meeting twice per week. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-ARM-EW: AMERICAN ROOTS & BLUES ENSEMBLE WORKSHOP

American Roots and Blues is an ensemble workshop meeting twice per week. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-ARRO-1: ARRANGING & ORCHESTRATION 1

Suggested: Completion of GM-ETT-2: Ear Training/Theory 2

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with three horns (specifically: piano, bass, drums, guitar, trumpet, tenor sax, and trombone). Students learn the musical relationship between the rhythm and horn sections, various techniques used in voicing horns, as well as their appropriate ranges and transpositions. The class will also focus on the melodic and harmonic roles played by the rhythm and horn sections, and the various ways in which to score a horn section. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded.

GM-ARRO-2: ARRANGING & ORCHESTRATION 2

Prerequisite: GM-ARRO-1: Arranging & Orchestration 1

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with six horns (plus doubles, more specifically: piano, bass, drums, guitar, 2 trumpets and/or flugelhorns, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone). This course will starts students on the road to listening to music through color as well as sound. Students learn about the various roles of the woodwind section and the most effective techniques in which to voice them. Students also explore the many colors achieved by the blending of Saxes, flutes, and clarinets, and the possibilities from blending the woodwinds with each other as well as with the brass section. In addition, students learn the various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded.

GM-ARRO-3: ARRANGING & ORCHESTRATION 3

Prerequisite: GM-ARRO-2: Arranging & Orchestration 2

This continuation of the Arranging & Orchestration 2 course is designed to prepare students to arrange and orchestrate for an augmented ensemble. This includes oboe or English horn, bassoon, French horn, tuba or bass trombone, and percussion. This course presents the possibilities one can achieve when combining jazz and classical elements to form a cohesive musical work. Students learn about the various colors of the newly introduced instruments, their ranges and transpositions, and explore the art of combining the vast array of colors each instrument has to offer. Students also continue to learn the art of linear vs. block writing, while gaining a better understanding of arranging/orchestration through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded.

GM-ARRO-4: ARRANGING & ORCHESTRATION 4

Prerequisite: GM-ARRO-3: Arranging & Orchestration 3

This continuation of the Arranging & Orchestration 3 course is designed to prepare students to arrange and orchestrate for the string family (including violins, violas, celli and acoustic bass), as well as voices (soprano, alto, tenor and bass). During the course students learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, students learn about arranging and orchestrating for the human voice, and explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course also goes more in-depth regarding the linear approach to orchestration, and gives students a better understanding of arranging and orchestration for strings and voices through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded.

GM-ASR-1/GM-ASR-2/GM-ASR-3/GM-ASR-4/ GM-ASR-5/GM-ASR-6: APPLIED SIGHT READING 1-6

Prerequisite: Students must complete each level in order to continue into the subsequent

This six level course is designed for bassists, drummers, and guitarists to develop the skills necessary to becoming a proficient sight reader. During this series, students begin by focusing on single line reading and notation theory and are then introduced to rudimental exercises continuing throughout the course and gradually increase in difficulty. Students are introduced to orchestral exercises drilled each day. At the conclusion of the six Applied Sight Reading levels students are equipped with the knowledge to sight read for a robust amount of repertoire.

GM-B-EW: BRAZILIAN ENSEMBLE WORKSHOP

Brazilian is an ensemble workshop meeting twice per week. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-BCP: THE BUSINESS OF CONTRACTING & PAYROLL

Have you ever been to a concert in a venue larger than a coffee house where more than a couple musicians assemble? How do they get paid? Who hired them? Could that person be you? LACM believes that in a rapidly evolving industry, being business minded is paramount to survival. This course is an introduction to another face of the industry. The business of contracting and payroll gives you a glimpse at how students can develop the business side of the music profession.

GM-COND: CONDUCTING

This course will teach students how to communicate musical ideas to instrumental ensembles with motion at a fundamental level. Basic conducting techniques, score analysis, conducting patterns, problems of tempo; dynamics, articulation, and text will be studied. Students will conduct all sizes of ensembles such as big bands, small ensembles, and larger orchestral ensembles.

GM-CW-1: CHART WRITING 1

Writing accurate and effective song charts will be essential for the songwriter whether preparing for studio recording sessions or live performances. Students will learn the basics of using Sibelius to create lead or “top line” chord and structure charts, with all requisite notations and dynamic markings. Peer performance of original songs will allow students to determine how effective their charts are in producing the desired interpretation by the musicians. Weekly chart composition and peer critique will offer consistent “benchmarks” of progress.

GM-CW-2: CHART WRITING 2

Prerequisite: GM-CW-1: Chart Writing 1

Students will build on the skills and knowledge gained in Chart Writing 2, moving into creating complex form and structure charts for a large contemporary ensemble. Writing in varied keys, ranges and notations associated with specific

instruments will be analyzed and practiced. Students will be required to compose and create a chart for an original song intended for a contemporary large ensemble to perform. All instrument parts will be notated distinctly on a grand staff chart, complete with requisite structure and dynamic markings. Professional session players will read each composition chart "cold" and will assess the effectiveness in a live critique at the end of the course.

GM-CW-3: CHART WRITING 3

Prerequisite: Chart Writing 2

The third level of chart writing focuses on a compilation of both levels 1 & 2 while simultaneously introducing new material to connect core chart writing concepts. Topics covered include transposition, song form, rehearsal marks, basic intros, and endings. In level 3, students study trio and band arranging. The inclusion of notating hits, pedal points, expression marks, and codas are essential.

GM-ETT-1: EAR TRAINING/THEORY 1

This course employs a combination of both lecture and demonstration to ensure students acquire a full understanding of the fundamentals of music theory and ear training. Topics covered include: the staff, pitch, note heads, clefs, ledger lines, sharps and flats, enharmonic equivalents, major scales, key signatures, circle of fifths (major keys), intervals (major, perfect, minor, augmented, and diminished), pitch matching, determining the highness or lowness of pitch; as well as hearing, transcribing, and singing melodies, harmonies and rhythm.

GM-ETT-2: EAR TRAINING/THEORY 2

Prerequisite: GM-ETT-1: Ear Training/Theory 1

Topics covered in this continuation of "Ear Training/Theory 1" include: major, minor, diminished, and augmented triads; triad inversion, open and closed voicing's; diatonic progressions of major keys, transposition, determining keys, and non-diatonic harmony; major, minor, dominant, minor b5, diminished, minor-major, and major #5 seventh chords; chord symbols and seventh chord inversions; figured bass, polyphony, scalar movement, and harmonic rhythm; hearing, transcribing, and singing melodies, harmonies and rhythm.

GM-ETT-3: EAR TRAINING/THEORY 3

Prerequisite: GM-ETT-2: Ear Training/Theory 2

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

GM-ETT-4: EAR TRAINING/THEORY 4

Prerequisite: GM-ETT-3: Ear Training/Theory 3

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

GM-FHRB-EW: FUNK, HIP HOP, & MODERN R&B ENSEMBLE WORKSHOP

Students will apply the concepts in a group ensemble setting focused on the styles of Funk, Soul and Modern R&B from the roots of the genres to current hits utilizing foundations from these stylistic approaches. Students will be challenged to read, analyze, interpret, and perform popular songs from the genre(s) on their chosen instrument while accompanied by a blend of professional players and student musicians. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-FHRB-HIST: HISTORY OF FUNK, HIP HOP, & MODERN R&B MUSIC

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B music while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles are: James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher, and Beyoncé.

GM-GA-1: GUITAR ACCOMPANIMENT 1

Students will be introduced to the instrument based on each individual's level of experience. This course will focus primarily on utilizing the guitar as an accompanying instrument. Varied rhythmic patterns, chord progressions, fingerings, chord inversions; tunings, and techniques will be studied and implemented into various styles of repertoire as well as the student's original song material.

GM-GA-2: GUITAR ACCOMPANIMENT 2

Prerequisite: GM-GA-1: Guitar Accompaniment 1

Building on the basic techniques learned in Guitar Accompaniment 1, students will begin to access more advanced concepts of rhythmic foundation and harmonic composition. Complimentary internal instrumental hooks and lead lines will also be studied as a means to create additional motifs within the student's set list of repertoire "covers", along with original song material. Students will also learn how to accompany themselves on the guitar while singing, along with playing as part of a small ensemble in support of another lead instrument and/or artist.

GM-GRS-EW: GOSPEL, R&B & SOUL ENSEMBLE WORKSHOP

Gospel, R&B and Soul is an ensemble workshop meeting twice per week. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-GRS-HIST: HISTORY OF GOSPEL, R&B, & SOUL MUSIC

Gospel, R&B and Soul music are widely considered as some of the primary influences in the development of disco, rap, hip hop, fusion, and contemporary urban and modern R&B styles. This course will follow the trajectory of Gospel, R&B and Soul music from their roots in rhythm and blues through their classic formulation in the 1970s and will place them within their cultural and social context. This course will cover artists such as Mahalia Jackson, Big Joe Williams, Ray Charles, The Isley Brothers; The Temptations, Marvin Gaye, and Aretha Franklin.

GM-HACM: HISTORY OF AFRO CUBAN MUSIC

This course introduces and examines Afro-Caribbean rhythms, including Cha Cha, Mambo, Son, Merengue, and many others. Students also learn the historical importance and origins of these rhythms and how they are used in today's contemporary music. Artists studied will be: Tito Puente, Ray Barreto, Mongo Santamaria, and Machito.

GM-HAR: HISTORY OF AMERICAN ROOTS & BLUES MUSIC

The History of American Roots and Blues music offers students a glimpse at the styles, songs, and singers helping shape American popular music as we know it today. The course will focus primarily on early-to-mid 20th century genres including African-American work songs and spirituals, minstrelsy, blues, traditional folk balladry; hillbilly music, protest songs, and early rock 'n' roll. All of these will be explored via lectures, reading and research assignments, listening exercises, YouTube videos, and biographical sketches.

GM-HBM: HISTORY OF BRAZILIAN MUSIC

A comprehensive and interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, students will analyze how these forms were incorporated into popular musical styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim, and Dori Caymmi will be presented and discussed.

GM-HJ-1: HISTORY OF JAZZ MUSIC 1

The History of Jazz Music 1 will examine jazz from its origins thru the 1940's. Special attention will be given to such artists as Scott Joplin (the Joplin Rag), Jelly Roll Morton, Cab Calloway, Count Basie; Tommy Dorsey and Louis Armstrong. Class time will be spent listening to and analyzing a wide variety of recordings as well as watching video presentations.

GM-HJ-2: HISTORY OF JAZZ MUSIC 2

The History of Jazz Music 2 surveys the development of jazz music from the 1950's and 1960's, investigates representative composers, and examines the musical characteristics, compositional practices, and instrumental and vocal techniques associated with Be Bop, Cool, and Modal jazz. Students will study such artists as Duke Ellington, Gil Evans, Chet Baker, Stan Getz, and Miles Davis. These topics will be explored via lectures, reading and research assignments, listening exercises, and YouTube videos.

GM-HR-1: HISTORY OF ROCK & POP MUSIC 1

History of Rock and Pop Music 1 focuses on the beginnings of Rock & Roll music. Students will study Rock Music in the 1950's with artists such as Elvis Presley, Buddy Holly, and Chuck Berry. Rock & Pop History 1 then moves to the "Golden Age" of rock music and focuses on the 1960's and the British Invasion along with Folk Rock and Psychedelic Rock movements. This course finishes with the 1970's Classic, Glam, and Progressive Rocks. These topics will be explored via lectures, reading and research assignments, listening exercises, and YouTube videos.

GM-HR-2: HISTORY OF ROCK & POP MUSIC 2

History of Rock and Pop Music 2 is a survey of Rock music from the 1980's to present. Students will study music starting with the Hair Bands of the 80's and new wave Pop music. Then the focus will shift to Seattle and the Grunge scene with bands such as Nirvana and Soundgarden.

History of Rock & Pop Music 2 will conclude by studying modern Alternative Rock with Artists and bands such as Jack White, Radiohead, the Foo Fighters, and Muse. These topics will be explored via lectures, reading and research assignments, listening exercises, and YouTube videos.

GM-I-1: INTERNSHIP 1

Students will be evaluated according to their skill sets and career objectives to be placed in a practical internship with an active Los Angeles music company. Students will work on location at this company for a minimum of four hours per week and will be supervised and evaluated by that staff. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

GM-I-2: INTERNSHIP 2

Students will have the opportunity to work a minimum of eight hours per week at a new company and will be challenged to select a different industry focus in order to broaden the professional experience. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

GM-IWP: INTRO TO WORKING WITH PICTURE

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching "do-it-yourself" video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, and video/sound editing. By the conclusion of the course, students will produce both a music video and a commercial promoting said music video. To be competitive in today's music industry, musicians must have a presence online. Intro to Working with Picture teaches students how to create their own video projects and upload them to such platforms as YouTube and Facebook. Students also learn about file formats, cameras, lighting, planning, and video/sound editing.

GM-JAZZ1-EW/AS-JAZZ2-EW: JAZZ ENSEMBLE WORKSHOP 1& 2

Students will apply the concepts in a group ensemble setting focused on the Jazz style from New Orleans Jazz to Big Band Swing to Jazz Fusion. Students will be challenged to read,

analyze, interpret and perform popular songs from the Jazz genre on their chosen instrument, accompanied by a blend of professional players and student musicians. In the first meeting of the week students are accompanied by professional musician accompanists and in the second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-JD-5/GM-JD-6: JAZZ DRUMS 5 & 6

Prerequisite for Jazz Drums 5: Jazz Drums
Prerequisite for Jazz Drums 6: Jazz Drums 5

This course is a continuation of the required Jazz Drums course within the Drum Department. Students wanting to continue studying jazz drumming have the option to take these courses.

GM-JF-EW: JAZZ FUSION ENSEMBLE WORKSHOP

Jazz Fusion is an ensemble workshop where students prepare and perform new material each week. This course focuses on the music of the 1970's 80's and 90's in jazz. Artists such as John Scofield, Michael Brecker, Mike Stern, Weather Report, and Mahavishnu Orchestra are presented, discussed, and performed. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-JR: JUNIOR RECITAL

At the completion of the seventh quarter, each Bachelor of Music candidate is required to perform a 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time, and determining the program).

GM-JRE: JAZZ REPERTOIRE ENSEMBLE

This student ensemble is designed to provide in-depth experience within the repertoire of a specific genre. Students are expected to study, learn, and perform material of each genre with an ensemble of fellow students. Students will be able to experience the challenges and accomplishments of an ensemble player. At each quarter's conclusion, the class will participate in a final concert.

GM-JTT-EW: JAZZ TODAY & TOMORROW ENSEMBLE WORKSHOP

Jazz Today and Tomorrow is an ensemble workshop where students prepare and perform new material each week. This course focuses on the most current trends and artists in jazz music today. In the first meeting of the week students are accompanied by professional musician accompanists. The second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics and authenticity as well as overall performance.

GM-MBM: MUSIC BUSINESS & MARKETING

This course focuses on music business and marketing and the various income sources found in the music industry. In addition, students learn the essential elements of music marketing critical to optimal marketing of both themselves and their music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising; PR, internet marketing and promotion, demo packaging, and CD packaging and production.

GM-MC-1/GM-MC-2/GM-MC-3/GM-MC-4: MASTER CLASS 1-4

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists, Songwriters, Producers, and Industry Veterans are invited to share their life's work and experiences with students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional musician.

GM-MH-1/GM-MH-2: MUSIC HISTORY 1 & 2

Music History 1 and 2 offer a broad survey of musical masterpieces from the Middle Ages to the Baroque era; and from the Pre-Classical era up to and through the 20th Century. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form; period instruments, secular and sacred music, and listening awareness.

GM-MIDI-1/GM-MIDI-2: MIDI PRODUCTION 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

Level 1 of this course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lay the groundwork for their own MIDI- based productions. Expanding on the techniques learned in MIDI Production 1, MIDI Production 2 digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating mu/stacks, and synth programming.

GM-OP-1/GM-OP-2: ORIGINAL PROJECT 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

During this course, students are divided into various ensembles, work to hone their skills as performers, and improve those skills from a production standpoint. Classes involve a combination of lecture, demonstration, and ensemble participation, in which students prepare a 20- minute set for their final concert. This requires a reasonable amount of rehearsal outside of the classroom, and must include at least one original element. The culmination of this course involves a professional recording studio session, during which each group will record their song(s), and the final concert.

GM-P: PUBLISHING

The moment a writer hears one of their own compositions on the TV, radio or in a film is the moment of ultimate fulfillment. This is an added experience in the growing list of positions in the music industry. Learn how the publishing side of the industry functions; how money can be made, how a writer can safeguard their work. Explore the world of publishing and all it has to offer the professional music career.

GM-PE-1/GM-PE-2: PERFORMANCE ENSEMBLE 1 & 2

Students will rehearse and perform in this faculty directed ensemble. The faculty director will also play in the ensemble, giving the students a firsthand experience of playing with a top professional. The focus is on group dynamic and creative improvisation and many of these groups will often feature student originals and arrangements alongside well-known standards.

GM-PED: PEDAGOGY

Music students may want to become instructors in their future professional careers giving purpose to pedagogy. This comprehensive and in-depth course looks at the mechanics of bass, drums, guitar, or vocal for comprehensive musical teaching processes. Students learn the “why” and the “how” as it relates to their program on how to instruct others. Pedagogy is the study of how to teach teaching. It contains ideas and techniques to help organize students to teach effectively in their future career as a music instructor. Career development as a teacher and performer are at the forefront of pedagogy coursework.

GM-PFM: PHOTOGRAPHY FOR MUSICIANS

Have you ever missed out on an opportunity because you don’t have a head shot? Ever been asked to put together a group and send in a photo but can’t pull it together in time? There’s certainly no shortage of opportunities in this booming, vibrant industry. The question then becomes… do you have the time, energy, resources, equipment & skills to establish these opportunities into a flourishing career? LACM’S photography for musician’s class will be an enormous asset and an eye opening experience to any music industry prospect.

GM-PL-1/GM-PL-2/GM-PL-3/GM-PL-4/GM-PL-5/GM-PL-6/GM-PL-7/GM-PL-8/GM-PL-9/GM-PL-10/GM-PL-11/GM-PL-12: PRIVATE LESSON 1-12

Prerequisite: Students must complete each level in order to continue into the subsequent

Private lessons are led by the student's needs and the instructor's expertise. Private lessons encourage new learning opportunities and reinforce core music curriculum including ensemble workshops and showcase courses. Any questions from classes can be addressed with a private lesson instructor. Additional assignments may be given to students so they can continue to improve their craft. Students will be placed with instructors from their programs department and every 2 quarters the instructor can be changed by student request to gain experience from many expert perspectives.

GM-PIA-1/AS-PIA-2/AS: PIANO 1-2

Prerequisite: Students must complete each level in order to continue into the subsequent

This course series consists of instruction in basic piano skills with particular emphasis on learning to read music, proper fingering patterns, and improving overall musicianship. In level one of this course, topics include pitch and the grand staff, intervals and major scales. The second level of this course progresses into triads, figured bass, seventh chords and voice leading. An additional goal of this course is to parallel and support the information acquired in the "Ear Training/Theory" courses.

GM-PIA-3/AS-PIA-4: PIANO 3-4

Prerequisite: Students must complete each level in order to continue into the subsequent

Piano 3 & 4 builds on skills learned in Piano 1 & 2, expanding basic piano skills to include compositional concepts and methods, which are developed and considered through application at the piano. Topics from corresponding levels of Harmony & Theory and Ear Training are also applied to the piano. Piano 3 focuses on natural minor scales and chord progressions, modes of the major scale, and understanding when and why to use harmonic minor. Students harmonize a given minor melody with diatonic chords and learn appropriate voice leading. Finally, students learn how to accompany a lead-sheet melody, using seventh chords with appropriate voice-leading. Piano 4 introduces more advanced arranging and harmonizing techniques, such as secondary dominants, modal mixture, tritone substitutions and seventh chord extensions. Improvisation is considered through use of the Blues form, pentatonic scales, and the blues scale. Students also learn harmonic and melodic minor, whole tone, chromatic and diminished scales and how to apply these in composition. Format: weekly, 1-hour lecture.

GM-PROT-101/GM-PROT-110: PRO TOOLS 101 & 110

Prerequisite: Students must complete Pro Tools 101 to subsequently take Pro Tools 110

Music Producing & Recording Major Prerequisite: Students must complete Pro Tools 110 to advance to 3rd Quarter
During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary course- work provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. The advanced level of this course continues on by focusing on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post- production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 101 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time.

GM-RFM-1/GM-RFM-2/GM-RFM-3: RECORDING FOR MUSICIANS 1-3

Prerequisite: Students must complete each level in order to move on to the subsequent

This course defines and explains the digital workstation, while specifically tailoring the subject for the modern musician. This includes

creating a Pro Tools session, understanding file management, and exploring MIDI fundamentals. In addition, signal path and all its components are explored, microphone pre interfacing, creating a track, and saving a session. Students also explore the finer points of tracking instruments during a session consisting of bass, drums, vocals and guitar. In the upper level of this course, students begin MIDI recording and editing, learn to fix all tracking issues, and introduces the art of mixing and mastering.

GM-RP1-EW/GM-RP2-EW: ROCK & POP ENSEMBLE WORKSHOP 1 & 2

Prerequisite: Students must complete each level in order to continue into the subsequent

Students will apply the concepts in a group ensemble setting focused on Rock and Pop styles from classic to modern. Students will be challenged to read, analyze, interpret, and perform popular songs from the Rock and Pop genres on their chosen instrument, accompanied by a blend of professional players and student musicians. In the first meeting, students are accompanied by professional musician accompanists and in the second meeting students perform together as student ensembles. Students will focus on repertoire, stylistic characteristics, and authenticity as well as overall performance.

GM-RR: READING REALITY

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page the way countless pros do every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. An equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles.

GM-SAMC: STYLES & ANALYSIS OF MUSICAL COMPOSITION 1

This course is designed to provide students with a better understanding of how the principles of music theory are applied to create a coherent musical composition. This is achieved by analyzing classical, pop, and jazz music by composers such as Bach, Mozart, Ellington, Gershwin, and Stevie Wonder. The class also traces the evolution of melody and harmony, and shows the connection that they have shared for the last 600 years. In addition, students learn the importance of form in musical composition, and the various shapes it has taken through the musical periods and genres. Throughout the course students learn how to construct and harmonize melodies and how to fit melodies and harmonies into various types of musical form. At the conclusion of this course, students compose an original musical piece which is then professionally recorded.

GM-SMB: SOCIAL MEDIA BRANDING

The Internet, and in turn social media, has changed the music industry forever. This course provides an in-depth examination of the social media landscape as it pertains to the music industry today. Students explore current platforms, tools, practices and emerging technologies that professional musicians use to generate interest in projects, acquire new fans, and build one's brand online. Students also explore tips, tricks, peer-to-peer feedback, case histories from other successful campaigns, developing techniques for all online initiatives, and how to manage a community. Students must be prepared to take an honest look at how they represent themselves online, and how to grow their efforts into word of mouth buzz, new opportunities, more fans and a thriving online community.

GM-SR: SENIOR RECITAL

At the completion of the ninth quarter, each Bachelor of Music candidate is required to perform a one hour recital. Students will work in their private lesson to plan and perform their recital. Just like the junior recital, the student is responsible for all aspects of the recital (e.g. securing the date and room, hiring the musician accompanists, booking rehearsal time, and determining the program).

GM-SS-1/GM-SS-2/GM-SS-3: SIGHT SINGING 1-3

Prerequisite: Students must complete each level in order to continue into the subsequent

Sight Singing 1, 2, & 3 is a three level series

designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In level one students develop the ability to sight-sing through major scales utilizing stepwise motion and perform and transcribe rhythms in simple meters (4/4, 3/4, 2/4 and 2/2). Level two focuses on singing major, minor and medieval modes and the development of melodic, rhythmic and intervallic dictation skills. In level three students further develop the skills to sight-sing major, minor and medieval modes from diatonic leaps through chromatically altered pitches using solfeggio syllables and Curwen hand signs.

GM-SW-1: SONGWRITING 1

This course is designed to enhance each student's core songwriting ability by challenging this instinctual songwriting talent into becoming a more strategic "craft". Students will broaden their perspective of songwriting through a study of definitive songs and songwriters in recent and current popular music, while performing and recording their own compositions weekly. Weekly peer and instructor critique and feedback will allow student to develop his/her skills and craft quickly. Effective melodic phrasing, efficient use of popular song structure, powerful lyric imagery, and development of a memorable "hook" will be focused on throughout the course

GM-SW-2: SONGWRITING 2

Prerequisite: Songwriting 1

This course will continue the study of popular song construct, but will be applied directly to varied genres of music and the requisite shift in stylistic approach. Each genre demands varied approaches as applies to lyric, melody, hook construct and delivery, structure and chord progressions. Popular genres to be analyzed will include Pop, Pop/Rock, Modern Rock, Hip Hop, Dance/Electronica; Indie/Folk, and Alternative Country.

GM-SW-3: SONGWRITING 3

Prerequisite: GM-SW-2: Songwriting 2

This course will address more complex techniques of melodic and harmonic functionality, advanced lyric construction with attention to issues of meter and syllabic accents as applied to lead melodic phrasing, complex lyric imagery and metaphor construct, and more. Analysis of popular songs will be utilized to demonstrate and show marketable examples of how each concept can be practically applied to the student's original material.

GM-THB-1/AS-THB-2: THREE HORN BAND 1 & 2

The main objective of this course is to give students the valuable experience of working with a professional horn section. Students perform a variety of challenging music and are mentored during each performance by a faculty member.

GM-VFI: VOCALS FOR INSTRUMENTALISTS

Many instrumentalists can increase their performances and take advantage of learning how to perform vocally. This course is designed to provide basic training to instrumentalists wanting to develop their vocal skills as lead or background vocalist.

GM-VI: VOCAL IMPROVISATION

Prerequisite: Vocal Improvisation 1 & 2
This course is intended as a continuation of the knowledge gained in Vocal Improvisation 1 & 2 within the Vocal department. Students wanting to continue studying vocal improvisation have the opportunity to take this course.

GM-WD: WEB DESIGN

If musicians are to survive and be competitive in today's global economy they must expand into all facets of the industry. It's been said the three rules of business are advertising, advertising, advertising. This course will provide students with the skills to design their own web site. It's a vitamin B shot of technology every musician needs to survive in the ever evolving culture of musical expression.

AREA 1: ENGLISH LANGUAGE COMMUNICATION & CRITICAL THINKING

A: ORAL COMMUNICATION
B: WRITTEN COMMUNICATION
C: CRITICAL THINKING

A: ORAL COMMUNICATION

GE-OC-101: ORAL COMMUNICATION 101: INTERPERSONAL COMMUNICATION & ORAL SPEAKING LAB

Prerequisite: GE-ENG-101: English 101: Composition

Displaying effective communication is a necessity for any industry and is used as a tool that connects and improves the quality of interaction between people. This course will provide music students with an applied knowledge of how to increase communication skills with others for their success as music professionals. Some of the topics that will be covered are listening skills, social norms, communication styles, providing and processing feedback, metacognitive reflections and cognitive communication, and interpersonal, non-verbal, and verbal communication models. Music students can rely on the relevancy that this course will have on their interactions with other music professionals. A speaking lab is also part of this course and allows for music students to gain the practical experience they need for their careers. The speaking lab acts as a practical application to provide music students with the speaking and listening skills necessary for their careers. It will consist of guest speakers where the students can act as spectators. It will also give students the opportunity act as the guest speaker and present to the class. Topics in this lab will be relevant to music students' needs and interests.

B. WRITTEN COMMUNICATION

GE-ENG-101: ENGLISH 101: COMPOSITION

Understanding the writing process with proper use of grammar and APA formatting are useable and integral skills of college students. Planning, preparing, writing, and editing will be important aspects of this course and students can expect to develop their skills within narrative, descriptive, expository, and persuasive essays. A focus on APA formatting will be essential for this course. Supporting evidence and research for these essays will be conducted from articles, journals, and books pertaining to musical topics such as genre, artists, theory, and history. Music students will be able to explore their musical topics of interest and use their composition skills to demonstrate their ability to effectively communicate in writing.

C. CRITICAL THINKING

GE-ENG-102: ENGLISH 102: ENGLISH COMPOSITION & THINKING CRITICALLY

Prerequisite: GE-ENG-101: English 101: Composition

Thinking critically is a logical art of understanding how to evaluate circumstances, judgments, and situations. Escaping ambiguity within writing and deterring from fallacy within logic is this courses objective. Critical thinking in combination with English composition offers dynamic features that include professional writing of resumes, business letters, and proposals. The grammatical and APA concepts learned in English 101will be emphasized and applied. Music students will be able to explore how to effectively use critical thinking skills and composition while working within the music industry. Topics include philosophical, psychological, historical, social, and mathematical approaches to thinking critically. Effectively knowing how to critically think allows for successful communication and logical problem solving in a student's career and everyday life.

AREA 2: MATHEMATICAL CONCEPTS & QUANTITATIVE REASONING

GE-M10102: MATH 101-102: COLLEGE ALGEBRA I & II

This introductory algebra course covers the concepts of fractions, exponents, radicals and rationals, factoring, graphing; linear and quadratic equations and inequalities, complex numbers, probability, and other types of equations. This course allows the student to think in terms

of formulas to solve complex questions. An introduction to statistics is assembled within this course. Music students will be able to relate these algebraic concepts back to the mathematics within their musical theory courses. At the end of this course, students will gain a deeper understanding and appreciation for algebraic concepts.

GE-STAT-103: STATISTICS 103: METHODS AND APPLICATIONS OF STATISTICS

Prerequisite: GE-M10102: Math 101-102: College Algebra I & II

Statistical methodology and hypothesis testing are the basis of this course. Students will analyze data, correlate, work with T and chi-square tests, and understand variance and intervals. This course will incorporate the evaluation of musical statistics for instance professional musician employment rates, the most popular music genres, and violations of musical freedom, etc. At the end of the course, students will be able to apply statistics to everyday questions that are relevant to the music profession.

AREA 3: ARTS & HUMANITIES

ARTS

GE-M111: MUSIC 111: MUSIC APPRECIATION

As music students that are soon to be music professionals, exposure to music and developing an overall appreciation should be exponential. This course is designed to expose students to musical performance on personal and professional levels. Students will be able to listen to recordings both live and in studio, attend a series of performances, and present their appreciation in creative presentations about their experiences as music listeners. This course allows for students to emerge from previous notions about music and augment their musical appreciation for multiple genres and composers that are currently performing today.

GE-M112: MUSIC 112: MUSICAL CULTURES OF THE WORLD

Understanding musical culture is a wonderful tool in the city you live in but imagine if you could academically travel through Native American, Chinese, Indian, or Latin American cultures to experience how culture broadens musical perspective, composition, and performance. This course will navigate musical elements of beat, rhythm, and meter with consideration to the world's musical cultures. Access to world music resources and the ability for students to share and express their own musical culture through performance and presentation will be essential.

HUMANITIES

GE-PHIL-101: PHILOSOPHY 101: FUNDAMENTALS OF PHILOSOPHY

Prerequisite: GE-ENG-101: English 101: Composition

Philosophy is considered to be the history of human thinking. Philosophy teaches how to think and attempts to unravel concepts of life through the practice of questioning. Philosophical questions examine what reliable knowledge is, what is God and does it exist, what is truth, what are right and wrong, what makes something beautiful or unattractive, what is reality, what happens when we die, and in totality, what does it mean to study philosophy. This course will act as a guide for conducting life and every major can benefit from philosophical learning. Students will be able to gain relevant connections from philosophy to their daily life.

GE-SPAN-101: SPANISH 101: BEGINNER

This introductory Spanish language course provides a background in Hispanic culture and emphasizes communication skills. Focus on listening, speaking, reading, writing, grammar, and vocabulary will be the embodiment of the course activities and learning objectives. Students will be able to command the Spanish language as beginners and finish the course as intermediate speakers. Basics of verb usage and conjugation, number arrangement, greetings, colors, use of adjectives, etc. will be the basis of the course learning outcomes. Living in Los Angeles filled with Hispanic culture, there will be many opportunities for students to practically use the Spanish language. Employers appreciate the ability to speak another language (especially Spanish) which makes this course translatable into students' professional careers.

AREA 4: SOCIAL & BEHAVIORAL SCIENCES

GE-PSYCH-101: PSYCHOLOGY 101: FUNDAMENTALS OF PSYCHOLOGY

Investigating the human mind and behavior is fascinating through the lens of psychology. The basic concepts, problems, and research methodologies in psychology will be addressed within this course. The science of psychology includes topics about cognition, motivation, learning, perception, social behavior, biological influences on development, mental disorders, cultural components, and the varieties of personality. Students will be able to demonstrate their skills in the field of psychology through explanation of terminology, principles, and theories that compose the psychological field. Students will gain a new perspective and acceptance of diversity and cultural differences as well as encouragement toward thinking critically.

GE-SOC-101: SOCIOLOGY 101: FUNDAMENTALS OF SOCIOLOGY

The social group is essential to human interaction. Thinking critically about society and its many influences allows for students to expand their range of knowledge and progress as social beings. Students will understand the importance of social influence and the role that society plays in their daily lives. Every day human beings leave one social group and interact with another social group. Very little ideas develop separately from the social context. Society influences everything we do and this course examines these sociological aspects of human development. A close look at how to study groups of people as sociologists do and particular human behavior will be conducted. Students will be able to demonstrate the importance of social policy and critical thinking skills by the end of the course.

GE-GEO-101: GEOGRAPHY 101: WORLD GEOGRAPHY

Discovering the physical environments of the regions of the world is essential to the growing music student's academic and professional life. Travelling for their future career and studying abroad are common and students must be prepared for these endeavors. This course will cover spatial and geographical perspectives as well as cultural, organizational, and environmental aspects of geography. Students will be able to recognize and understand land formations all across the globe and will be able to apply this information throughout their continuing academic and professional music careers.

GE-MM-101: MUSIC MONEY 101

This course covers the most important aspects of personal finance and is designed to introduce students to the world of finance as it relates to musicians and to all creative entrepreneurs. Students are introduced to the basic concepts of finance and learn the money-related skills vital for running their own business of being a working musician. Students begin with a historic overview of money and banking and are introduced to basic numbers concepts. Students also learn about critical money management skills to deal with everyday finances. As the course progresses, concepts are applied during class and students are given detailed examples of how financial management skills apply to the lives of musicians. The course culminates with each student developing a personal financial plan.

AREA 5: PHYSICAL & BIOLOGICAL SCIENCES

GE-ASTRO-101A: ASTRONOMY 101 A: EXPLORING THE UNIVERSE

This course is a stellar introduction to theory on how the universe formed. An overview of stars, constellations, planets, black holes, moons, nebulas, quasars, galaxies; the Hubble Space Telescope, NASA missions, different types of telescopes and their proper use, how light is interpreted, and a modern understanding of how the universe has changed over time will be discussed. This general introduction to contemporary astronomy will conduct relevant and useful information from recent voyages and discoveries. Students will be able to understand basic astronomy terminology and the conceptual framework from theorists of how the universe was established.

GE-ASTRO-101B: ASTRONOMY 101 B: EXPLORING THE UNIVERSE - ASTRONOMY LAB

Prerequisite or Co-requisite: GE-ASTRO-101A: Astronomy 101 A

Exciting and interesting is the space around the world! This course laboratory coincides with Astronomy 101 A. Daytime observations of the sun and nighttime observations of the stars, moon, and local planets will be an ample part of this course laboratory. Excursions to the Getty Center and the Griffith Park Observatory will be part of this laboratory under the responsibility of the student with options for class group and teacher meetings. Discussions will transpire into the correlation of learned information from Astronomy 101 A with observations made from this laboratory.

GE-PHYS-101: PHYSIOLOGY 101: ARCHITECTURE OF THE HUMAN BODY

Knowing the anatomy or physiology of the human body is essential to knowing one's own body and how it functions. This exploration of the architecture of the human body will cover anatomical terminology, cells and tissues, basic biochemistry, and all of the body systems including the skeletal, muscular, nervous, endocrine, cardiovascular, integumentary, lymphatic, respiratory, digestive, urinary, and reproductive processes. There will be an exploration of diseases and an overview of the functionality of the human body when it is compromised. Students will be able to understand each body system and the basic architecture of the human body.

AREA 6: UNITED STATES HISTORY, CONSTITUTION, & AMERICAN IDEALS

GE-POLYSCI-1: POLITICAL SCIENCE 1: GOVERNMENT & POLICY

Prerequisite: GE-ENG-101: English 101: Composition

Political science is a study of political policy, behavior, process, systems, and overall government structures. This course will cover the concepts of political economy, ideology, theory, and philosophy. It will further elaborate on political analysis, comparative politics, and international relationships. An examination of both humanistic and scientific approaches, perspectives, and tools will be used throughout the course. The political dynamics of American governmental structures as well as comparisons with other regions of the world will be applicable. Students will be able to understand and compare different countries from around the world and firmly understand the integration of government and policy within multiple societies.

AREA 7: CONTINUAL COURSE WORK & LIFE-LONG LEARNING

FOREIGN LANGUAGE

GE-SPAN-102: SPANISH 102: INTERMEDIATE

Prerequisite: GE-SPAN-101: Spanish 101: Beginner

Moving forward in the Spanish language, this course guides students through the Hispanic culture and emphasizes the skills of mastering a foreign language. A continued focus on listening, speaking, reading, writing, grammar, and vocabulary will be at the forefront of this course. The development of intermediate Spanish speaking skills as well as a more comprehensive exposure to the Spanish culture will be utilized. Advancing on the topics covered in Spanish 101 and a practical application of the language in the city of Los Angeles will give students the opportunity to recall and effectively command the Spanish language.

UNITED STATES HISTORY

GE-HIST12: HISTORY 12: UNITED STATES HISTORY 1890-1954

The United States has a youthful history since it is such a young country but there is much to know about where the country has been and the projections of where the country may end up in the future. This course will examine the Civil war to WWII along with the depression, the new deal, and the hopeful prosperity that America held onto through adverse times and conditions. The economy, social influences, and interpretations from the historical context of scholars will be applied in this course. A sequence of events and debates will be noted and students will be able to grasp the formidable approach and stance that the U.S. takes at the end of 1954. Students will complete this course knowing the history of events that the U.S. encountered from 1890-1954 and gain an extensive comprehension of historical acts through this time period.

LIFE LONG UNDERSDTANDING AND SELF-DEVELOPMENT

GE-HLTH-11: HEALTH 11: SELF-DIRECTED WELLNESS

Health is a broad concept that is vital to the physiological and psychological success of all students. In the course, dimensions of lifestyle including nutrition, fitness, mental and emotional health, sexuality and relationships, substance abuse, violence and injuries, body systems, conception, contraception, STDs, and self-assessment and treatment encompass learning. Students will be able to better comprehend their own health choices and the socioeconomic influences that alter people's perceptions of their health and well-being. Students will be able to use tools to assess their own health for an overall improved perspective and performance toward a balance of well-being.

ELECTIVES

All electives are contingent upon the Dean of Faculty and Students, Department Head, and Instructor approval. Below are the department's offering electives to students who want to take courses outside of their major. Students may take courses outside of their program if:

1. There aren't any class scheduling conflicts
2. Students have met all required prerequisites for the course
3. Class size allows for additional students
4. The class being taken as an elective is not in the students core program

Bass Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Bass Technique 1
Bass Technique 3
Bass Technique 5
Fretless Bass 1
Studio Bass 1
Synth Bass 1

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Bass Technique 2
Bass Technique 4
Bass Technique 6
Fretless Bass 2
Studio Bass 2
Synth Bass 2

CVM Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
History of Music in Film & TV
Intro to Working with Picture
Organizing the Workstation

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Conversations w/ Composers 1
Conversations w/ Composers 2
Conversations w/ Composers 3
Music Editing

Drum Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Applied Sight Reading 1
Applied Sight Reading 3
Applied Sight Reading 5
Ensemble Reading Technique 1
Hand Percussion 1
Playing Technique 1
Playing Technique 3
Playing Technique 5
Rhythm Studies 1

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Applied Sight Reading 2
Applied Sight Reading 4
Applied Sight Reading 6
Ensemble Reading Technique 2
Playing Technique 2
Playing Technique 4
Playing Technique 6
Rhythm Studies 2
Studio Drums 1

Guitar Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Studio Guitar

MPR Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Advanced Signal Processing
History of Production 1
Intro to Signal Processing
Music Production with Found Sounds
Production Styles and Genres

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Drum Programing & Analysis
Fundamentals of Audio Mixing
History of Production 2
Introduction to DJ Techniques
Laws of Parts
Microphone Technology & Technique 1

Songwriting Elective Offerings

1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Building your DAW 1
Collaborative Showcase
Co-writing 1
History of Song 1
Intro to Scoring For Picture
Music Supervision
Original Solo Showcase
Styles & Analysis

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Building your DAW 2
Co-writing 2
History of Song 2

Vocal Elective Offerings
1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Vocology 1

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Vocal Improvisation 1
Background Vocals
Vocology 2

General Music Elective Offerings
1st, 3rd, 5th, 7th, 9th, & 11th Quarter Classes
Chart Writing 1
Chart Writing 3
Conducting
Ear Training/Theory 3
Guitar Accompaniment 1
History of American Roots & Blues Music
History of Brazilian Music
History of Gospel, R&B, & Soul Music
History of Jazz Music 2
History of Rock & Pop Music 1
MIDI Production 2
Music Business
Original Project 1
Piano 3
Pro Tools 101 & 110
Recording for Musicians 1
Recording for Musicians 3
Sight Singing 1
Sight Singing 3
Social Media Branding
Songwriting 2

2nd, 4th, 6th, 8th, 10th, & 12th Quarter Classes
Arranging and Orchestration 1
Chart Writing 2
Ear Training/Theory 4
Guitar Accompaniment 2
History of Afro Cuban Music
History of Funk, Hip Hop, & Modern R&B Music
History of Jazz Music 1
History of Rock & Pop Music 2
Intro to Working with Picture
Master Class 1
Master Class 2
Master Class 3
MIDI Production 1
Original Project 2
Piano 4
Recording for Musicians 2
Sight Singing 2
Songwriting 1
Songwriting 3
Website Design

LACM DEPARTMENT CHAIRS

JERRY WATTS, JR.,
Bass Department Chair

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

WILLIE MURILLO
Brass & Woodwinds Department Chair

Willie Murillo is proud to be a product of the Southern California School Band and Orchestra Association, as principle trumpet in both the Honor Jazz Band and Honor Orchestra all four years of his high school career. Since then, Murillo, a Grammy Award winner, has made his mark as one of the top studio trumpeters, music educators, commercial writers, and producers in the world. Since graduating high school, Murillo has participated in music education at over 400 schools, often volunteering his time and performing pro bono. As a highly sought after educator, clinician, and guest artist, he has participated in jazz festivals around the world. Murillo can be heard on countless albums, motion picture soundtracks, and television recordings. He has performed and/or recorded with artists like Stevie Wonder, Christina Aguilera, Josh Groban, Natalie Cole, Jamie Cullum, Maynard Fergueson, Tony Bennett and many more. Murillo is proud to have written and produced music for numerous commercially successful avenues, such as Nip/Tuck, Disney, Robin McKelle, The Brian Setzer Orchestra, Aimee Mann, Tim Timmons, and the Seattle Symphony.

MARTIN DAVICH
Composing for Visual Media Department Chair/ Songwriting Faculty

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

RALPH HUMPHREY
Drum Department Chair

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

JOE PORCARO
Drum Department Co-Chair

Joe Porcaro's musical spectrum ranges from jazz and rock to opera and symphonic. He has recorded with jazz artists including Stan Getz, Gerry Mulligan, Freddie Hubbard, Don Ellis, Mike Manieri and rock/pop artists such as Toto and Madonna. His credits include numerous television shows and movies. One of the most highly

regarded percussion and drum instructors in the world, Joe is the author of two drum books: Joe Porcaro's Drum Set Methods and Odd Times, and the instructional video Joe Porcaro on Drums.

KRISTEN ANDERSEN
General Education Department Chair

Kristen Andersen is a life-long learner. In 2010 she received her Bachelor of Arts in Psychology, and in her Master of Arts in Education with a specialization in Higher-Education in 2012 from Ashford University. Kristen is currently working on her Doctorate of Education at Northcentral University and is specializing in Curriculum and Instruction. Her dissertation will focus on collegiate level music and neuro-education. As Department Chair of General Education and Director of Curricular Development and Assessment at LACM, Kristen is dedicated to administering knowledge while developing integrative and experiential course work meeting the interests and needs of music students. Additionally, Kristen has performed and recorded on drums for 16 years. Kristen has also taught multiple subjects and developed numerous projects as an administrator for multiple secondary schools and colleges within Los Angeles.

ADAM LEVY
Guitar Department Chair

Levy has created a remarkable body of music over the past 30 years, and his talents continue to evolve today. He was recruited for Norah Jones' recording of "Come Away with Me," her multi-platinum, multi-Grammy debut on Blue Note Records. He remained in Jones' orbit for several years to come, recording two additional albums and three DVDs, and touring the world as a member of her Handsome Band. He also played on Tracy Chapman's mid-90s masterpiece New Beginning. Levy's guitar earns the limelight in the bluesy "Give Me One Reason," which won Best Rock Song at the 1997 Grammy Awards. Levy is also a respected writer and educator, with the instructional courses Play the Right Stuff (book/DVD), 50 Low-Down Rhythms (DVD/online course), and Rhythm Makeover(DVD/online course) to his credit, as well as numerous articles for Guitar Player, Fret board Journal, and other top guitar magazines.

ERIN WORKMAN
Music Business Department Chair/Songwriting Department Co-Chair

Erin Workman's years of experience in the field of Artist Development include working alongside major labels and networks to hone the skills of new and established artists such as Zac Efron, DJ Ashba (Sixx:AM), Drake Bell, Miley Cyrus, Sara Overall, Emma Roberts, Ashley Tisdale and many more. As former Senior Director of A&R at TAXI Music, former Senior Director of Education and VP of Industry Relations at Musicians Institute, and in her current role as an independent Education, Entertainment and A&R consultant, Erin has successfully applied her passion for guiding artists and projects to success. Her background as a staff songwriter for Gaylord Entertainment in Nashville and a Film/TV composer have given her the practical experience to teach solid song craft and the fine art of commercially competitive communication and strategic alliances. As a session singer and pianist, Erin can be heard working with artists as varied as Rufus Wainwright, Russell Crowe (TOFOG), Disney's Suite Life of Zack and Cody, Nickelodeon's Unfabulous with Emma Roberts, and many more. Erin's educational background includes a Bachelor of Arts in Music Education and Vocal Performance earned at CSU, Chico.

RON SOBEL
Music Business Department Advising Chair

Co-Founder/Partner of Winogradsky/Sobel, is a nationally-recognized entertainment attorney, with primary expertise in intellectual property law, music copyright, New Media platforms, and media strategic planning, and music education. Winogradsky/Sobel provides legal services, artist development, music publishing/administration, corporate strategic media development, and music clearance & licensing services. Win/So represents artists, composers, and production companies for television, film, Internet, video games, and commercial advertising campaigns. Prior to developing Winogradsky/Sobel in 2009, Ron served as President of North Star Media, a music and media services company (2000 – 2009). Prior to serving as President of North Star Media, Ron was V.P./Creative Affairs, and head of the L.A. office at ASCAP. Over the course of 16 years at ASCAP, Ron also served as Director of Business Affairs, was on the New Media Council,

and he signed Pearl Jam, Soundgarden, Alice in Chains, and Lenny Kravitz, among others. Ron has published several music industry articles, and his latest book, "Music Publishing: The Roadmap to Royalties", has been released by Routledge Books. Ron served as Chair of the Music Business Division at McNally Smith College of Music (St. Paul, MN) from 2009 – 2010, was on the Board of Directors of the California Copyright Conference for 18 years, and is a frequent speaker and Instructor at USC, Cal State Northridge, and UCLA.

SARA LEIB
Vocal Department Co-Chair

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

DANI PALOMINO
Vocal Department Co-Chair

Dani Palomino first caught the music bug at age eight when an uncle introduced her to the rock group KISS. Face painting, guitar lessons, and talent shows followed until she discovered her true instrument — voice. Under the direction of Dr. Arthur LA Pierre, Dani learned the basics of vocal technique. She continued to study voice and music theory while earning her bachelor's degree in creative writing from the University of Pennsylvania. In 1991, she released a CD with Philadelphia-based blues band Soul City. In recent years, Dani has studied with Sunny Wilkinson, Kevyn Lettau, Helen McComas, and Bill Brendle. She has recorded for Zenasia International (a company that produces karaoke/sing-along tapes) and with Katia Moraes and Sambaguru, a Brazilian band based in Los Angeles. Dani is an ardent student of American roots music (blues, gospel, hillbilly and jazz) and is currently writing/recording material that explores these genres.

BASS DEPARTMENT FACULTY

KEVIN AXT
Bass Department

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

ANDRE BERRY
Bass Department

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

Paul Jackson, Jr., and many others. For the latest information, please visit www.andreberry.com.

STEVE BILLMAN
Bass /Vocal Departments

Steve Billman attended Berklee College of Music on a full scholarship and also graduated from Musicians Institute in 1981. Steve studied with Jeff Berlin and Bob Magnusson while at Musicians Institute and has worked with some of the world's finest musicians, including Brian Bromberg, Brandon Fields, Rob Mullins, Pat Kelley, Gregg Karukas, Free Flight, Alex Acuña, Tom Brechtlein, Gary Novak, Jeff Richman and most recently, Frank Gambale, to name a few. Steve also played on Tia Carrere's Grammy-winning album Ikena. He was a member of the band Continuum for 15 years and has been a member of LACM's staff since its earliest days.

MARK BROWNE
Bass Department

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

PHILIP BYNOE
Bass Department

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

JOEY HEREDIA
Bass Department

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

TIM LANDERS
Bass Department

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

DAVID LEVRAY
Bass Department

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

RUFUS PHILPOT
Bass Department

In 2004, Rufus moved to Los Angeles, touring the U.S. with British Acid Jazz group Down to the Bone (acting as Musical Director), playing in a trio with Kirk Civington's CPT Kirk, touring with Lao Tizer and playing locally with such virtuosi as Scott Henderson, Steve Weingart, Tony Macalpine, Brandon Fields, Joel Taylor, and Mitch Forman. In 2006, Rufus and Virgil Donati were asked to headline the International Bass N Drum Day in Stockholm, Sweden here they closed the entire weekend, and other notable performers included Meshuggah and Etienne M'Bappe of the Zawinul Syndicate. In 2007 Rufus toured with his own Band, K.P.H. featuring Greg Howe on guitar and Will Kennedy on the drums. Rufus continues to perform Masterclasses at Los Angeles College of Music, Musicians Institute, and recently recorded tracks for Derek Sherinian's (Dream Theater, Billy Idol) solo c.d. alongside Allan Holdsworth and Simon Phillips. He also performs in a new trio with Scott Henderson and drummer Andy Sinise. In 2010 Rufus acted as Musical Director/Band Leader for acid jazz group Down to the Bone, and continuing to play with Kirk Covington trio, Scott Henderson, Tizer (feat. Karen Briggs & Chieli Minucci) and many more. He is a fully endorsed artist with Ibanez basses, Gallien Krueger Amplification, La Bella strings, and Seymour Duncan Pick-ups.

DOUG ROSS
Bass/General Music Departments

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

TOM WITT
Bass Department

Tom Witt is a professional bassist who moved to California after attending Berklee College of Music in Boston and has assembled an impressive array of credits in his journey. He has toured extensively with acts such as Javier, Missing Persons, and American Idol Live! He has worked with such artists as: Enrique Iglesias, Andrae Crouch, Fantasia, Jennifer Hudson, Impromp2, Lemar, Pepe Aguilar, Martha Reeves, Isyss, Don Omar, Keiko Matsui, Jackiem Joyner, and many more. His television appearances include: The Brian McKnight Show, the 2005 Latin Grammy Awards, The Ryan Seacrest Show, The Ellen DeGeneres Show, BET's 106 & Park, and Soul Train. He also has a recording career which includes #1 singles, film soundtracks, and jingles/commercials. Currently, Tom works as an LA-based sideman and session player.

BASS DEPARTMENT GUEST CLINICIANS & VISITING FACULTY

Juan Alderete, Bryan Beller, Kevin Brandon, Alain Caron; Oscar Cartaya, Chazz Frichtel, Andrew Gouche, Janek Gwizdala; Stu Hamm, Jerold Johnson, Todd Johnson, Larry Kimpel; Kristin Korb, Abe Laboriel, Andre Manga, Carey Nordstrand, Lee Sklar; Norm Stockton, and Michael Tobias.

BRASS & WOODWIND DEPARTMENT FACULTY

WAYNE BERGERON
Brass & Woodwind Department

Born in Hartford, Connecticut, Bergeron grew up in Southern California where he started on French horn before switching to trumpet in the 7th grade. In 1986, Bergeron landed the lead trumpet

position with the Maynard Ferguson Band. As a sideman, Bergeron's list of CD credits reads like a who's who in contemporary jazz and pop, running the stylistic gamut from Ray Charles to Green Day. Bergeron has worked on 300 plus TV & motion picture soundtracks and has numerous TV credits. After being behind the scene for so many years, Bergeron stepped out on his own with his first solo effort You Call This a Living?, earning him a Grammy nomination. Wayne's latest recording Plays Well with Others was released on the Concord Jazz label in 2007. Big band recordings include work with Quincy Jones, Gordon Goodwin, Arturo Sandoval, and many others. Bergeron is a National Artist for the Yamaha Corporation of America and is co-designer of the YTR-8335LA trumpet and YFH- 8315G Flugelhorn. Bergeron enjoys his work as a clinician and educator and feels it is important to give back by mentoring young musicians.

BARB CATLIN
Brass & Woodwind Department

Originally from the San Francisco Bay Area, Barb has become one of the Southwest's leading jazz educators and pianists. Her extensive touring, cruise ship, and show playing include work with top entertainers including Smokey Robinson, Ben Vereen, Lou Rawls, Bobby Vinton, Michael Crawford, and Wayne Newton. Barb majored in music education on woodwinds at California State University at Fresno, Graduated Summa Cum Laude from Grand Canyon University, and completed her Master's in Music Education with an emphasis in Jazz Studies on piano from Arizona State University. During her 18 years in Arizona, Barb was the Director of Jazz Studies at Mesa Community College in the Phoenix-metro area and had eight highly successful years as Musical Director of the award-winning youth honor jazz program, The Young Sounds of Arizona. Her students have been featured in the Grammy Jazz Band in Los Angeles, Wynton Marsalis' All-American Jazz Ensemble, the Dave Brubeck Institute, and the Mancini Institute. Her enthusiasm for playing, "real-life" approach to education and expertise in the rhythm section has made Barb a popular clinician and adjudicator at the high school and college levels.

CRAIG GOSNELL
Brass & Woodwind Department

Craig Gosnell is a freelance bass trombonist and vocalist. In 1997 and 1998 he earned both bachelors and master's degrees in music with an emphasis in instrumental performance from the University of Northern Colorado. In 2003, he earned the Doctor of Musical Arts degree from the University of Miami. His performance experience includes concerts with ensembles including Opera Pacific, the Bill Holman Big Band, the Florida Phil- harmonic Orchestra, the Bob Florence Limited Edition Big Band, and the Hollywood Bowl Orchestra. His television credits include The Academy Awards, The Prime- time Emmy Awards, and Dancing with the Stars. He has recorded on a number of motion picture soundtracks including Jack Reacher, Pacific Rim, Alice in Wonder- land, The Campaign, Public Enemies, Hairspray, and Sex and the City 2. He has performed and/or recorded with artists including Barry Manilow, Quincy Jones, Kevin Spacey, Celine Dion, John Williams, Ray Charles, James Taylor, Peter Gabriel, Paul Anka, Andy Williams, Nancy Wilson, Randy Newman, Julio Iglesias, James Brown, Tom Jones, Tony Bennett, Burt Bacharach, Pat Boone, Dionne Warwick, Michael Bublé, Keely Smith, Natalie Cole, Dianne Reeves, Lionel Richie, Frank Sinatra, Jr., Queen Latifah, Debbie Allen, Mary J. Blige, Arturo Sandoval, Roberta Flack, James Ingram, Diane Schuur, Seal, Beyoncé, Lyle Lovett, Kurt Elling, Patti Austin, Aaron Neville, Billy Crystal, Gwen Stefani, The Four Tops, Peabo Bryson, Jennifer Hudson, John Pizzarelli, Daft Punk, Jewel, Randy Brecker, Gunther Schuller, Clare Fischer, Vince Mendoza, Bob Brookmeyer, James Newton Howard, Lennie Niehaus, Jorge Calandrelli, Russell Watson, Annie Ross, Maria Schneider, Bob Mintzer, Sir James Galway, Billy Preston, Usher, Nelly Furtado, Josh Groban, Carrie Underwood, Joss Stone, Korn, Billy Ray Cyrus, Natasha Bedingfield, Jackie Evancho, Eliane Elias, and Christian McBride, among others. In 2003, Gosnell was inducted into the national music honor society, Pi Kappa Lambda, and has been a member of the International Trombone Association since 1993. He placed second in the Donald Yaxley International Memorial Bass Trombone Scholarship Competition, and is a recipient of three DownBeat Student Music Awards during his time performing with the University of Miami's "Jazz Vocal I" and the University of Northern Colorado's "Jazz Lab Band I" and "Et Cetera."

ALEX ILES
Brass & Woodwind Department

A graduate of UCLA, Alex enjoys his musical life as an in- demand trombonist and lowbrass performer. Among the varied palette of artists with whom Alex has performed and/ or recorded are Joe Cocker, James Horner, Esa Pekka Salonen, Alan Jackson, Zubin Mehta, Hans Zimmer, Johnny Mathis, Lalo Shiffrin, Natalie Cole, Danny Elfman, Ray Charles, Trevor Rabin, Harry Connick Jr., Robbie Williams, and Henry Mancini. He has toured as lead and solo jazz trombonist with Woody Herman and Maynard Ferguson. He has performed on The Motion Picture Academy Awards, The Emmy Awards, The Golden Globes, and hundreds of television series and motion picture soundtracks. Alex has played in the pit orchestras of numerous Los Angeles productions of Broadway shows including: Phantom of the Opera, Chicago, The Producers, and Wicked. In 2002 Alex was appointed principal trombonist of the Long Beach Symphony Orchestra. He has also performed as alto, tenor, and bass trombonist with the Los Angeles Philharmonic and The LA Chamber Orchestra.

JON LEWIS
Brass & Woodwind Department

Jon grew up in Virginia and began playing the trumpet at age nine. He attended the University of Kansas under Roger Stoner (1977-81), receiving a bachelor of music degree. Over the years, he has performed over one thousand soundtracks for feature films including playing 1st trumpet on such films as Lone Ranger, Despicable Me 2, and Smurfs 2. Television credits include Star Trek, Deep Space Nine, Next Generation, and Voyager. He is also principal of the Hollywood Bowl Orchestra and the Santa Barbara Symphony, and is a charter member of the Los Angeles Chamber Brass Quintet. In addition, he often performs with the Los Angeles Philharmonic, Pasadena Pops Orchestra, Los Angeles Opera Orchestra, and Los Angeles Chamber Orchestra.

JAY MASON
Brass & Woodwind Department

Jay attended California State University, Long Beach, studying saxophone with Leo Potts and flute with John Barcellona. His performance credits include appearances with The Rockettes, Barry White, The Temptations, The Four Tops, Kenny Rogers, Scott Record, Joel Gray, Jerry Seinfeld, Donny Osmond, Johnny Mathis, Tom Harrell, Don Rickles, and Cirque Du Soliel. Jay is a member of Gordon Goodwin's Big Phat Band, and plays with Bill Watrous, The Bill Elliot Swing Orchestra, Wayne Bergeron Big Band, and the Tom Kubis Big Band, the Long Beach Municipal Band, the Walt Disney Distinguished Service Awards Orchestra, the Pacific Symphony, and the Desert Symphony. He is active in the Southern California musical theatre scene, including Dirty Rotten Scoundrels, The Drowsy Chaperone, and The Full Monty. Recording credits include Patti Austin, Chick Corea, Eddie Daniels, Take 6, John Lithgow, The Lettermen, Alan Jackson, and Steve Allen. Soundtracks for motion pictures and television include Just like Heaven, Payback, and The Tonight Show with Jay Leno. DAVE POZZI
Brass & Woodwind/General Music Departments
Dave Pozzi has been a Los Angeles-based freelance artist since 1979, recording and playing with artists including: Santana, Henry Mancini, Mel Torme, Celine Dion, David Foster, Johnny Mathis, Jeff Hamilton, Rich Little, Charlie Shoemake, Melissa Manchester, Marvin Stamm, Bobby Shew, Pete Christlieb, Don Menza, Roy McCurdy, Bob Cooper, Jeff Berlin, Diana Krall, Billy Childs, and others. Big band credits include Ray Anthony, Bob Crosby, Bill Watrous, Louie Bellson, Bob Florence, and Doc Severinsen. Dave is featured as a soloist on recordings with John Patitucci, Nick Brignola, Dick Berk, Bob Magnus- son, Ray Pizzi, and Milcho Leviev. Other recording work includes radio and TV commercials, TV shows such as The Osbournes, and numerous demos and record dates.

HOWIE SHEAR
Brass & Woodwind/General Music/ Songwriting Departments

After receiving a master's degree from the Eastman School of Music, Howie moved to Los Angeles to pursue a career as a musician/ composer/arranger. He soon took a slight detour to go on the road where he played lead trumpet with the Woody Herman Orchestra. After two years, he moved back to LA, and has since performed on countless TV and movie soundtracks, commercials, Broadway shows and recordings. Howie has performed with Tony Bennett, George Benson, Stevie Wonder, the Temptations, Natalie Cole, Linda Ronstadt, and Mel Torme, to name a

few. In addition to performing, Howie has been an active composer/arranger/orchestrator getting his first big break as the musical arranger for the Joan Rivers late night talk show, where he composed for a 16-piece big band 5 nights a week. Howie has also scored several movies. He received his doctorate in mu- sic from the University of Southern California in 2002.

COMPOSING FOR VISUAL MEDIA DEPARTMENT FACULTY

MARK CROSS
Composing for Visual Media Department

Mark Cross is an award winning producer, composer, mixer, author, and educator with an extensive discography in records, film and television spanning over two decades. He has composed for Last Comic Standing, American Idol, Curb Your Enthusiasm, Key and Peele, as well as The CBS Evening News. KAIT DUNTON Composing for Visual Media/Vocal Departments Kait Dunton is a Los Angeles based jazz pianist and composer. She was featured as one of "10 Future Female Jazz Stars" on Jazz.com and described by Don Heckman as "an extraordinary talent on the rise" with "impressive compositional skills". Her first album, Real & Imagined, has also garnered high praise for Dunton's writing and playing, as well as her concept for piano trio, and was named best jazz album of 2009 by Something Else! Reviews. This year, Kait released a second album of original compositions, Mountain Suite, featuring master interpreters Peter Erskine on drums, Bob Mintzer on tenor sax, John Daversa on trumpet and Darek Oles on bass. The Examiner calls Mountain Suite "…a stunning showcase of a jazz newcomer holding her own with legends". JAZZIZ Magazine featured her song "Frolic" on their Spring issue sampler disc, writing that Kait "displays impressive maturity in her playing" and finding her music "richly emotive". In addition to her focus on composition, Kait is also an active performer around Los Angeles and elsewhere, playing standards as well as her original music with her trio in a variety of settings. Kait completed her Masters of Music from the University of North Texas, but being a native of Pasadena, California, she returned home to complete another educational milestone, earning a DMA from the University of Southern California Thornton School of Music, where she studied under pianist Alan Pasqua and composer Vince Mendoza.

TOM HEIL
Composing for Visual Media Department

Tom Hiel is an award-winning composer for film and television. Hiel is best known for his work on the television show "The Practice" which he composed the background underscore on 86 episodes for the last four years of the show. Hiel is also known for his score for the film "Swimming with Sharks" starring Kevin Spacey. Hiel has also contributed additional underscore, orchestration, and arranging talents to the following major motion pictures: "Red Eye", "Cursed", "Good Boy", "Rugrats Go Wild", "Rugrats Go to Paris", "The Dangerous Lives of Altar Boys", "Angel Eyes", "The First 20 Million", and "Scary Movie 2", working with composers Marco Beltrami, and Mark Mothersbaugh.

JON KULL
Composing for Visual Media Department

Jon Kull maintains a busy and diverse schedule covering many musical disciplines. As a film orchestrator he has amassed over 175 credits, working with many of the top composers in Hollywood on some of their biggest projects, including James Horner (Avatar, Troy, The New World), Elmer Bernstein (Twilight, The Deep End of the Ocean), Christopher Young (Spider Man 3), Marco Beltrami (Hellboy, The Wolverine) and James Newton Howard (King Kong, Maleficent). His recorded arrangements cover a wide variety of styles: classical, featuring Kathleen Battle and Christopher Parkening (Angels' Glory); popular, with Neil Diamond (The Movie Album); and specialty ethnic works featured in multi-CD releases of Yiddish Theatre songs (including the crossover hit, "Bay mir bistu sheyn") for the Milken Archive's ambitious recording project dedicated to the preservation of American Jewish music. Jon is also experienced as a session conductor in every genre of music. Jon's composition credits include a large catalog of production music for a wide variety of genres and ensembles. His music is heard daily in theatrical trailers and network promos in the U.S. and worldwide, most notably in NBC's "Must See TV" campaign. As a composer for the New York- based creative house Siblings, Kull has also written music for commercials, among them efforts for Neutrogena, J.C. Penney, Snapple, and Canon. His feature film original score credits include Lone Wolf, Retribution, Be Somebody, and the recent festival favorite The

Real Old Testament. At present he is fine-tuning a stage musical, Plug, a collaboration with writer/comedian Steve Stajich. Jon is a graduate of the University of Colorado (BM, MM) and holds a certificate in Film Scoring from the University of Southern California.

BRETT PERRY
Composing for Visual Media Department

Brett Perry is currently owner of Daddy Jack Music in Burbank; CA. Daddy Jack Music is full service music Production Company for Film and Television. To date over 400 episodes scored, including That 70s Show, It's a Miracle and New Jim Henson property Sid the Science Kid. DJM also produces records in between film production. He has selected artists to be a part of DJM for the purpose of licensing content for media. All is housed in a 3500 sq. ft. facility with 4 studios and office space. Prior to going on his own Brett was a staff composer and editor at Jonathan Wolffs Music Consultants Group (Seinfeld, Will and Grace). Brett modeled his company after Jonathan's successful game plan of streamlined content and communication in the post production process which allows for massive amounts of content to be provided in a short amount of time. Before MCG Brett had worked with who he considers to be his musical father and best musician he knows, Robbie Buchanan. Robbie is a monster musician with arrangement credits from Phil Collins against All Odds to Quincy Jones Just Once. Brett worked alongside Robbie as a keyboard tech, and studio manager. They often wrote together and at the time Brett had a music pub deal with BMG. Credits with Robbie include Linda Ronstadt/Aaron Neville, Peter Cetera, Kirk Whalum, Patti Austin, and the Wilson Sisters. Brett's musical career began in Nashville where after the usual internships he became a Synclavier programmer. Credits include the duet with Hank Jr. and Sr. Tear in My Beer, Amy Grant, Alabama, BeBe and CeCe Winans, Earnest Goes to Camp and Three Men and a Baby. Brett has penned two #1 songs with BeBe and CeCe, and Paul Smith.

DRUM DEPARTMENT FACULTY

DAVE BEYER
Drum/General Music/Music Producing & Recording Departments

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

JIMMY BRANLY
Drum Department

Jimmy Branly was born in Havana, Cuba, and grew up in a rich musical environment of Cuban flavors. He began his studies at the Conservatory of Music in Havana Adolfo Guzman and ENA (National School of Art) Jimmy's professional career began at the young age of 15. Jimmy started playing with a band named "Cuarto Espacio" that combined the styles of fusion, jazz, rock, and Cuban music with member of the band Afro-Acuba. Then Jimmy moved to the big stages Natalie Cole, of Cuban-Salsa-Timba bands including, Issac Delgado and NG La Banda. Jimmy continued to evolve in his approach to playing jazz drums when he worked with Gonzalo Rubalcaba until he moved to the US. Jimmy moved to the United States in 1998, performing and recording with many groups and artists including: Flora Purim, Airto Moreira, Rebeca Mauleon, Francisco Aguabella, Brandon Fields, Alan Pascua, Lyle Mays, Otmaro Ruiz, Abraham Laboriel, Michael Nezmith, Sheila E, Alex acuna, Celia Cruz, Strunz & Farah, Luis Conte, Justo Almario, Andy Narell, Carol Welsman, Jimmy Haslip, Russel Ferrante, Oscar Hernandez, Dave Valentin, Don grusin, Omar Sosa, Ken Pleplowski, Tom Scott, John Patitucci, Bob Mintzer, Doc Severinsen, Bryan Linch, Carlitos Del Puerto, The LA Latin Jazz All Stars, Poncho Sanchez, Giovany Idalgo, Bill Cunliffe, Sandro Albert, Ramon

Stagnaro, Playing For Change, Arturo Sandoval, Michael O'neil, Ricky Martin, Alejandro Sanz, Andy Garcia, Prince Roy, Raul Malo, Natalie Cole, Gloria Estefan, Emilio Estefan, Bob Sheppard, David Garfield, Randy Waldman, etc. Jimmy Branly plays: Yamaha drums, Zildjian Cymbals, Remo drumheads, VicFirth sticks, and Meinl Percussion.

TIMOTHY CURLE
Drum Department

Tim's training began in Newark, Ohio at the age of five. Tim received a bachelor of music degree from the University of Oregon, and a masters of music from the University of Southern California with Professor Eric Forrester and Ndugu Chancellor. He performed for audiences worldwide as percussionist with Grammy-nominated artist Josh Groban. He has also performed and/or recorded with Herbie Hancock, Elton John, David Foster, Chris Botti, Angelique Kidjo, Ashley Maher, Ladysmith Black Mambazo, Andre Manga, Gary Novak, Bakithi Kumalo, Lucia Micarelli, John Williams, Joshua Bell, Bird York, Angie Stone, and Bela Fleck. Film and television recordings include NCIS, JAG, The Prize Winner of Defiance Ohio, When Billie Beat Bobbie, Andy Richter Controls The Universe, and Lucky. Television appearances include PBS's Soundstage, The Sundance Channel's Live from Abbey Road, Rockefeller Center Christmas, Good Morning America, The American Music Awards, The Today Show, The Tonight Show with Jay Leno, Conan O' Brian, and Ellen. He is currently on tour with the band Incendi in support of their new CD, The Shape of Dreams.

RICHIE GAJATE-GARCIA
Drum Department

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

TONY INZALACO
Drum/General Music Department

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

SAM MAZUR
Drum/Vocal Departments

Originally from France, Samuel is a freelance musician and teacher based in Los Angeles. From the Utopia Jazz club in Paris to the Rose Bowl Stadium in Pasadena, he has played many venues, working with a broad array of artists such as the experimental band the Elegantes Machines, led by Francis Lassus, Taiwanese pop artist Cindy Chaw, guitarist- singer Roy Ashen (Rock), keyboardist Russell Ferrante (Yellow Jackets), producer Frank Renaudier and singer-songwriter Thena Dare. His recording credits include Nicolas Ternisien's live album with bassist Dominique DiPiazza, and Kenny Peavy's studio album Resonate. Samuel began to play drums at church at an early age and has been involved with worship ministry since then. He studied under renowned teachers Ralph Humphrey, Joe Porcaro, Claude Gastaldin, Joe Hammer, Jerry Steinholtz,

and Raynord Carroll. His involvement at LACM includes teaching a class for vocalists and private lessons. He also plays for Ensemble Workshops, where he has worked alongside Jerry Watts, Tierney Sutton and Dorian Holley, and played with guitarist Oz Noy.

MICHAEL PACKER
Drum Department

Michael Packer graduated from the University of Northern Colorado with a Bachelor of Arts in Music. Michael has studied privately with Ralph Humphrey and Jeff Hamilton. Performance credits include Free Flight, Nils Lofgren, Carl Anderson, Ben Vereen, Steve Allen, Michael Bolton (Cable Ace Awards), and Cirque Du Soleil (Cable Ace Awards). Television credits include 16th, 17th, 18th, and 19th Annual Cable Ace Awards (TNT), The Easter Seal Telethon (National Broadcast), KTLA Morning Show with Leeanza Cornet, World Cup Closing Ceremonies (World Wide Broadcast) and the New York New York Casino & Hotel, Las Vegas, NV (In-house recording). His teaching experience consists of 15 years of private instruction and several clinics in the USA and Europe. Michael is the author of Feet Don't Fail Me Now (Hal Leonard Publications) and Feet First (Michael Packer Publications). Michael has also written for Modern Drummer Magazine. Please visit www.michaelpacker.com for more info.

STEVE PEMBERTON
Drum Department

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

TONY SHOGREN
Drum Department

In his early years, Tony had the fortune of a classical musical environment. Through the aid of his trumpeter father, he became a percussionist in the Merced Symphony Orchestra just before his twelfth birthday. By the time he had reached his university education in Fresno, CA, he was a professional playing and recording drums in popular music and jazz. In 1989, he began to work in the Los Angeles–Brazilian music scene and eventually forming the world-class group Sambaguru with Kátia Moraes. In 2000, he began a tour with the Brazilian musical legend Sergio Mendes and Brazil 2000. His informal introduction to colonial music came to fruition with his time living in Peru and visiting Brazil. Working on creating the various musical aspects of the feature film "Woman on Top" for Fox Searchlight Films, gave him the musical understanding to finally score a short for "Gladiator" famed CG Producer, Scott Anderson. Shogren's work in film composition inspired change into a larger compositional world. In 2007 Anthony achieved a B.M. degree and in 2010 an M.M. degree in composition from CSULA. In academia he forged a solid foundation in writing program music. Awards include the Valley Symphony Orchestra Thirteenth Annual Composers Competition as well as the world premiere of "Zona Amazona" of the "Zonas" program. Shogren's drive to jump full-force back into the live playing scene came at a time of industry strife. His full effort concentrated primarily on his love of Afro-Caribbean styles. He maintains a full playing schedule as timbalero (timbales player) with the Susie Hansen Latin band. Meanwhile, the creative composer/producer launches the Latin big band project, Tumbao 21. The collaborative project is projected to debut in March 2014. Shogren's mission is to contribute a lasting understanding of lesser-known music cultures. He strives to bring to American people (North, Central and South) cultural awareness through composition, live performance, sound recordings and cinema.

MATT STARR
Drum Department

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

GUITAR DEPARTMENT FACULTY

ANDY ABAD
Guitar Department

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

JACKSON ALLEN
Guitar Department

Jackson Allen grew up in Northern California, greatly influenced by his guitarist father who played a heavy role in the local music scene. Originally playing drums, Jackson began playing as a teenager with musicians such as Joe Lewis Walker, Terry Haggerty, and Nina Gerber. After transitioning to guitar, Jackson attended LACM's Guitar Program and graduated in 2006. Since then, Jackson has steadily worked in Los Angeles for many artists, played sessions for TV commercials and other recordings, and performed and recorded with many notable LA musicians. He has also toured extensively with Filipino super stars, Gary Valenciano and Martin Nievera, and performed with Filipino TV star, KC Concepcion, and artist Kate Earl (Universal Republic).

BILL FOWLER
Guitar/General Music Departments

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

STEVE GREGORY
Guitar/Vocal Departments

Steve Gregory has been playing the guitar professionally since he was seventeen and has played a variety of musical styles extensively. While a student at California State University, Northridge, he was the recipient of the "Shelley Manne Memorial New Talent Award" given by the Los Angeles Jazz Society. Steve has toured with Ray Charles, Frankie Valli and most recently Columbia Records recording artist Anjani. He has performed and/or recorded with Thelma Houston, Brian Mcknight, Michael Buble, Diane Reeves,

Patti Austin, Marilyn McCoo, and many others. Steve is active as a freelance session guitarist.

DAVE HILL
Guitar Department

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

ROBERTO MONTERO
Guitar/General Music/Vocal Departments

Brazilian born Roberto Montero has performed with Grammy Award winner Sergio Mendes at the Blue Note in Tokyo, Japan, in Morocco, and across the United States; with Grammy nominated Brazilian singer Baby Consuelo; with four-time Grammy nominated Tiziano Ferro; and Rickey Minor & The Tonight Show Band. He has written extensively for TV and radio in Brazil. Roberto has been music director for the Dorian Holley Band for over 10 years. Recent recording credits include guitar and vocals for Rio 2 for film composer John Powell.

DAVE MURDY
Guitar Department

Dave, a native Californian, received his Bachelors of music in Jazz and Studio Guitar from the University of Southern California. Dave performs and records in a wide variety of genres including pop, jazz, classical and rock. Dave was an original member of the smooth Jazz band Kilauea and played on 4 of their CDs, 2 of which made it to the Top 10 on Billboard. While with Kilauea, he toured the country and also released a straight Jazz record, That Goes to Show You, on Time Is records. The recording made it to the air play charts and received excellent reviews. Dave has also released two CDs with his trio Toxic Jazz and performs regularly with the very popular local band Tijuana Dogs. Dave has also performed with Art Davis, Eric Marienthal, Bobby Shue, Mel Carter, Jackie Deshannon and many others. He has also composed music for Muzak and Universal Studios theme park.

BRAD RABUCHIN
Guitar Department

Born in 1955, Brad Rabuchin was born in Pasadena, CA. He was first inspired to take up guitar after catching Mason Williams on TV playing his guitar instrumental "Classical Gas" using a guitar with fish swimming around inside of it! He then delved into playing, first acoustic finger style and later getting into electric. Brad studied music at Pierce Junior College, but his musical identity was more drawn from self-study and several excellent private teachers including Ted Greene. Brad now splits time between leading his own band and a successful career as a sideman. Brad spent 5 years and toured 6 continents as the last guitarist with Ray Charles. Some of his other credits include: Bonnie Rait, Roy Hargrove, Louie Bellson, Pat Martino, Steve Turre, Al Kooper, Steve Wonder, Buddy Miles, Lean-to, Diane Shurr, David "Fathead" Newman, Willie Nelson & Tom Jones. Brad is not one to paint by the numbers, musically speaking, or plays by a given set of rules, as is clear on his 2 solo albums When Smart Dogs Go Bad and Cats Have Edge. Please visit Reverbnation.com/bradrabuchin for more info.

ART RENSHAW
Guitar Department

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

JAMIE ROSENN
Guitar Department

Jamie Rosenn studied at the New England Conservatory of Music in Boston, where he received a Bachelor's Degree in Music studying with jazz luminaries Jimmy Giuffre, Ran Blake, Mick Goodrick, George Russell and Bob Moses. After completing his studies in Boston, Jamie moved to California where he attended the California Institute of the Arts (Cal Arts) in Valencia. At Cal Arts, Jamie studied with Charlie Haden, Leo Smith and Joe LaBarbera and was a featured performer and composer on the '94 and '95 Cal Arts Jazz CDs. Since receiving his Master's Degree from Cal Arts, Jamie has been an active member of the Los Angeles jazz scene. In 1996, Jamie was chosen by the United States Information Agency to be an artistic ambassador and perform in a duo that took part in a seven week tour of the Middle East and South Asia. Jamie currently performs as a member of the trio JoE-LeSs shOe with Jason Harnell and Matt Otto, who released their self-titled CD in 2007. Additionally, Jamie co-leads the organ trio Option 3 with Joe Bagg and Mark Ferber, who released their debut CD Points Subtracted in early 2008.

KEN SONG
Guitar/Music Producing & Recording/Vocal Departments

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

VISITING GUITAR FACULTY

Tariqh Akoni, Mike Miller, Oz Noy

MUSIC BUSINESS DEPARTMENT FACULTY

Steven Corn
Music Business Department
Steven Corn, CEO & Co-Founder, brings over 25 years of strategic media and music licensing experience to BFM Digital, a global digital distribution company specializing in representing independent artists, labels, publishers and other content creators. BFM Digital delivers quality music, spoken word, and video content to leading online retailers worldwide, including iTunes, Amazon, Rhapsody, eMusic, Napster, Walmart, Nokia and many more. Corn is responsible for the over-all vision of the company, and signing BFM Digital's current network of hundreds of digital services worldwide. In addition, Steven Corn is co-founder of BFM Jazz. The artists of BFM Jazz are well-established, masters of their craft who have toured and recorded with their own bands in addition to lending their prominent voices to hundreds of pop, rock, jazz and soundtrack recordings in the course of several decades. Prior to forming BFM, he created Corn Music Services, Inc. a company that was one of the first to license master recordings, sound effects and images to cellular providers around the world for use as ringtones, wallpaper and ring backs. More recently, Corn Music Services has provided consulting services for such high profile online companies and licensors such as Myspace, Fox Interactive, Universal Studios, Odd cast and kSolo.com. Previous to this, Corn held the position of Executive Vice President at Licensemusic.com, the first one-stop, online music licensing service. He also served as the Vice President/General Manager of Megatrax Production Music, a leading production music library.

MARKO DESANTIS
Music Business/Songwriting Departments

Marko DeSantis is a music professional best known as the lead guitarist and co-founder of modern rock & roll band Sugarcult, with whom he has toured worldwide and sold over a million records since launching out of Santa Barbara, CA in 2001.Sugarcult released three studio records which spawned hit singles such as; "Bouncing Off the Walls", "Pretty Girl (The Way)", "Do It

Alone" and "Memory". They've also released a documentary DVD, a live album, a "best of"/ concert DVD. Sugarcult has headlined their own national and international tours; performed on the main stages of festivals around the world (Glastonbury, Reading/Leeds, Summersonic, Warped Tour, Soundwaves, etc.); were the main support act on Green Day's "American Idiot" USA/ Japan tours, and Blink 182's farewell European tour and countless other tours. Prior to Sugarcult, Marko wrote, recorded & performed live with national indie/power-pop/punk bands such as The Atari's, Swingin Utters and Nerf Herder. Marko also produces/writes for other artists and composes for film and television. As an educator, DeSantis has appeared as a guest lecturer/ adjunct professor and panelist at several music conferences and academia programs: SXSW, MI (Musicians Institute), LACM (LA College of Music), Citrus College, Kenshu (Japanese exchange), Taxi Road Rally, New Noise, Camp Jam and Power Chord Academy. Specializing in Artist Development and career an opportunity in the future of the music industry, Marko DeSantis is based in Los Angeles, CA.

Jennifer Horton
Music Business Department

While studying Intellectual Property Law and Chemical Engineering at Columbia University, Jennifer Horton got her start in the music industry with a prominent bi-coastal talent agency, KSA. She then moved into the Director of Strategic Alliances position at Clear Talent Group, handling such projects as world tours and music videos for artists including Justin Timberlake, Paul McCartney and Madonna. She then moved on to 11-16 Entertainment with the title of VP and eventually Partner, developing acts including Pussycat Dolls, Danity Kane and more. She has since had the privilege of consulting for some of the top executives in the music business including legendary manager/film producer Joe Ruffalo (Prince, Earth Wind & Fire, "Purple Rain"), top Def Jam A&R turned manager Tina Davis (Chris Brown), international pop manager/promoter Polo Molina (Black Eyed Peas, will.i.am), teen pop guru and former EMI A&R Andre Recke (Hilary Duff, Ross Lynch/R5), and entertainment attorney/ manager James McMillan (MGK, Justice League). She has also consulted for high profile clientele like NBA player Roger Mason Jr (NY Knicks) and his independent label Weight Records resulting in a major label deal at Universal Republic. Most recently Jennifer has been given the opportunity to help build the independent label CBE Records a joint venture between pop star Chris Brown and Tina Davis, along with Davis' new management company Phase Too housing an impressive roster of artists and producers.

Matt Lilley
Music Business Department

Currently the President of MCL Music Services, Matt Lilley provides music clearance, licensing, and supervision services to the Film, Television, and Advertising community. Previously the Director of Music Clearance in the Feature Film division at Paramount Pictures, Mr. Lilley is responsible for much of the music clearance in many of Paramount's most successful films and soundtracks from 1998 - 2008. In late 2008, Mr. Lilley was named Senior Director of Music Clearance and Licensing at Lionsgate Entertainment (in charge of the Film, Television, and Marketing divisions of the company) and transitioned into maintaining this job under the umbrella of MCL Music Services in 2009. In addition to Lionsgate, MCL clients include MGM Pictures, The Ray Charles Marketing Group, Yahoo! Music, Dave Pelman Music, and VTown Cartel Music. Also, in addition to his duties at Lionsgate and MCL, Mr. Lilley is a working freelance saxophonist in the greater Los Angeles area. Mr. Lilley holds a Master of Business Administration degree from the University of Phoenix and a Bachelor of Arts Degree in Music Industry Studies from California State University, Northridge.

Garret McElver
Music Business Department

Garret McElver is currently employed as Director of Creative Services at Winogradsky/Sobel, specializing in music and licensing placement opportunities for independent and unsigned artists in Film and Television, and he maintains their music library catalogue licensed by Fox Sports Music. In early 2013, McElver became a part of the team at Super Music Vision, the creative and professional vehicle for music supervisor Thomas Golubić, working on shows such as 'Breaking Bad', 'The Walking Dead', 'Ray Donovan', 'Turn', and 'Halt and Catch Fire', among others. McElver has developed cutting

edge expertise and applications experience with website development, online audio platforms, and social media. An alumnus of Cal State Northridge's Music Industry Studies program, McElver graduated at the top of his class, and was involved in several leadership positions for campus-wide events, including Co-Executive Producer for the independent record label Five of Five Music Entertainment. In addition, he received a Certificate of Training in Audio Technology. McElver has a performance background playing guitar and singing in various projects, including a 2009 tour that performed at the Vans Warped Tour. Bachelors of Arts in Music - Music Industry Studies Option, California State University Northridge, Northridge, Calif. Graduated with Honors - Cum Laude, Personal Achievement Dean's List: Spring 2010, Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2013 Music Industry Studies Student of The Year – 2013; Certificate of Training in Audio Technology (Cuesta Community College).

Ben McLane
Music Business Department

Ben McLane is an entertainment attorney veteran, focusing primarily on music contracts, artist management, talent scouting, promotions, record label operations, and recording agreements. Ben's law practice has emphasis in negotiating and drafting recording, production, publishing, songwriter, management, producer, soundtrack, video, partnership, agency, investor, endorsement, licensing, merchandising, performance, touring, internet, new media, film, motion picture, television contracts and agreements. Ben has several gold/platinum albums and Billboard Top 10 and #1 chart hits to his credit, and he has worked in conjunction with musical artists/projects in various genres over the years, including Guns & Roses, Dixie Chicks, Nine Inch Nails, Alicia Keys, and others. Ben is a 1991 graduate of Pepperdine Law School, is a frequent speaker and presenter at national music conferences, and has written and published an extensive body of articles on the music business, most of which can be viewed at www.benmclane.com and benmclane.blogspot.com .

Steve Winogradsky
Music Business Department

With over 30 years' experience as an attorney in the music industry, Steve Winogradsky is a partner in Winogradsky/Sobel in Studio City, Calif., providing global media and music business affairs & legal support for composers; songwriters; music publishers; recording artists; and television, film, video, and multi-media producers. Prior to being in solo practice with The Winogradsky Company from 1992 to 2009, Mr. Winogradsky had served as Director of Music Business Affairs for Hanna-Barbera Productions, Inc.; Managing Director of Music, Legal & Business Affairs for MCA Home Entertainment; Director of Music Licensing and Administration for Universal Pictures and Universal Television; and Vice President of Business Affairs for The Clearing House, Ltd. He was twice elected President of the California Copyright Conference, after spending nine years on the Board of Directors, and also served for four years as President of The Association of Independent Music Publishers. Mr. Winogradsky is the author of the nationally acclaimed book "Music Publishing: The Complete Guide" published in 2013. The Complete Guide is the definitive manual on music copyright. And serves as a thorough guide for industry pros, lawyers, and music business and law students. Mr. Winogradsky was awarded the 2012 Texas Star Award by the Entertainment and Sports Law Section of the State Bar of Texas for his contributions to legal education in Texas. He was also named as one of the Outstanding Instructors in Entertainment Studies and Performing Arts at UCLA Extension, where he has taught since 1997. He has written numerous magazine articles on the subject of music for motion pictures and television and has lectured on a variety of music-related topics at MIDEM; University of Houston Law Foundation (1993, 1994, and 1997); Texas State Bar Entertainment Law Seminar (1994–2013); American Bar Association Entertainment & Sports Law Conference; University of Southern California Entertainment Law Institute; The Hollywood Reporter Film and Television Music Conference (1997–2000); Billboard Film and Television Music Conference; NARAS; The Society of Composers and Lyricists; Loyola Law School; Southwestern Law School; California Lawyers for the Arts; American Film Institute; LMNOP (New Orleans); Toronto International Film Festival; Canadian Music Week; Musicians Institute; McNally Smith

College of Music; California State University, Northridge (CSUN); NARIP; Copyright Society of the USA; and various other symposia. In addition, he is a guitarist, singer, and songwriter who are both a composer and publisher member of ASCAP.

MUSIC PRODUCING & RECORDING DEPARTMENT FACULTY

ANDREW MURDOCK
Music Producing & Recording Department

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

MATT PIPER
Music Producing & Recording Department

Well-known among music software nerds for his work with Propellerhead Reason music production software, Matt Piper is the author of Reason 4 Ignite and Using Reason's Virtual Instruments. More recently, he has been authoring video courses for Lynda.com. During his four years as Propellerhead Product Specialist for Line 6, Piper conducted clinics on all aspects of music production at music schools, recording studios, and convention centers all over the United States, and produced numerous how-to videos demonstrating recording techniques and software tips and tricks, as well as marketing videos. Piper plays several instruments including keyboards, guitars, upright and electric bass, and a variety of ethnic wood and bamboo flutes, and also produces electronic music.

BENJAMIN ORTH
Composing for Visual Media/Music Producing & Recording Departments

Benjamin Orth, born in Germany, studied physics at the Universities of Kassel and Hamburg. He moved to California in 2011 where he attended the Music Producing & Engineering program at LACM. After his graduation, Benjamin began instructing labs for both the Music Producing & Engineering and Composing for Visual Media programs, as well as overseeing LACM's computers and software. Benjamin is actively producing, engineering and performing as a keyboardist in the Los Angeles area.

TROY WALLACE
Music Producing & Recording Department

Born in Seattle, WA and raised in the Pacific Northwest, Troy relocated to Los Angeles to attend the University Of Southern California, from which he graduated with honors and a Bachelor of Science degree in Business Administration with an emphasis on Marketing. He also received a Certificate in Recording Arts from the school, plus found time on the side to play bass in a rock band which allowed him the opportunity to play on some of LA's most iconic stages, including The Troubadour, The Roxy, and The World Famous Whisky A Go Go. Following college, Troy began his career in the music industry, first working in Distribution at MCA/Universal (Nirvana "Nevermind"), then at Warner Bros Records where he started in Merchandising, then moved into Product Management/Marketing and finally on to A&R. Over an 11 year span at Warner's he was blessed to work with a wide array of artists that included the likes of Jane's Addiction, The Flaming Lips, Morcheeba, Green Day and Static-X among others. After Warner's Troy began consulting and also spent time in marketing at Rhino Records, where he oversaw projects for another outstanding group of artists, including The Who, Peter Gabriel, Pixies and New Order to name just a few, and during that period of time that covers both his Warner Bros and Rhino years, he received several gold, platinum and multi-platinum sales awards for many of the various projects he was involved with.

SONGWRITING DEPARTMENT FACULTY

RICK GARCIA
General Music/Songwriting Departments

Rick Garcia grew up in South Texas and began his music career as a drummer. He performed and toured with numerous bands before making the

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

LISA HARRITON
Songwriting Department

Lisa Harriton graduated with distinction from the Royal School of Music, London with a degree in classical piano. Thereafter, Lisa received a degree in Jazz Piano from University of Southern California. For several years, Harriton played the Los Angeles jazz club scene, drawing a growing following with eclectic sets interspersing jazz with her own original songs and performing or recording with veteran jazz musicians such as Ernie Watts, Joe LaBarbara, Darek Oles, Ingrid Jensen and Larry Koonse. In 2007, Lisa became the touring keyboardist and backing vocalist for modern rock superstars The Smashing Pumpkins. Harriton appears in the videos for “Tarantula” and “That’s the Way (My Love Is).” Since her work with the Pumpkins, Lisa has toured/performed with Dave Stewart (Eurythmics) Adam Lambert, Ke$ha and Natalia Kills, opening for the Black Eyed Peas, Katy Perry and Bruno Mars. She can also be seen in Adam Lambert’s videos “Whataya Want from Me?” and “For Your Entertainment.” Lisa has also been working with Matt Sorum (from Guns N’ Roses) as keyboardist/background vocalist in his new band Diamond Baby, and can be seen in their debut video, “Last Rockstar.” As a singer/songwriter, Lisa serves up a soulful blend of alternative rock infused with layered jazz vocals on her debut solo record on Broad stroke Records. Lisa was nominated for a Critics Choice Award and a Grammy Award in the category of Best Song Written for Visual Media for the tune she co-wrote, “Everything Is Awesome!!!” which was the theme song to 2014’s animated hit The Lego Movie.

VOCAL DEPARTMENT FACULTY

JOHN AVILA
General Music/Vocal Department Faculty

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

DAWN BISHOP
General Music/Vocal Department Faculty

Dawn Bishop graduated with a degree in Commercial Arranging from Berklee College of Music, where arranger Richard Evans and jazz vocalist Maggie Scott served as Dawn’s mentors. Shortly after finishing at Berklee, Ms. Bishop relocated to Los Angeles, California. She has been involved in music ever since, performing as vocalist, songwriter, arranger, and com- poser. Although she is a woman with a busy schedule, Dawn continues to perform and record with a variety of international and local artists. Most of all, she enjoys leading her own group. She has performed with Sergio Mendes, Don Grusin, Bill Cunliffe, Gerald Al- bright, Alex Acuna, the Black-Eyed Peas, Ledisi, Brian McKnight, Patti Austin, Deniece Williams, Michael Paulo, Harvey Mason, India.Arie, John Legend, and Engelbert Humperdinck. Ms. Bishop recently provided

backing vocals on Sal Santana's (son of Carlos Santana) CD entitled Keyboard City. She was a member of the Hollywood Film Chorale on the Academy Awards in 2008, along with singing in the Sound FX choir for the NBA Playoff commercials later that same year. Her vocals have also been featured on tracks for both television and film.

KACEE CLANTON
Vocal Department

After studying at a classical conservatory, this Northern California native packed her heart and soul and everything else she owned into a truck bound for Los Angeles and the freedom it offered. Kacee wrote, produced and released her debut CD Seeing Red in 1996. Shortly after, her career branched out into modeling, acting, and commercial work as a singer, writer and producer. In the summer of 2001, she was cast in the role of a lifetime: playing the lead in Off- Broadway's Love, Janis, an extreme rock musical about the life and music of legendary singer Janis Joplin. In early 2002, she was asked to join Big Brother & The Holding Co., Joplin's original San Francisco-based band, as their lead vocalist. She continued in both of these capacities as time permitted for nearly a decade. In 2005, Kacee joined forces with rock icon Joe Cocker as a background singer on his Heart & Soul world tour. In early 2008, she completed a second world tour to support his CD release Hymn For My Soul. Her sophomore recording effort Mama Came To Sing was released in 2005. Kacee was honored to join the LACM faculty in 2008 as a vocal and performance instructor. She has been instrumental in designing both the performance program and rock division of the vocal department. Kacee began singing behind the incomparable Luis Miguel in 2008, serving as section leader, choreographer and stylist until 2012. She also stays busy as a private vocal/ performance coach, producer and arranger, and writes for film and TV.

LYNN FANELLI
Vocal Department

Lynn Fanelli began her singing career at the tender age of 5 years old when she performed with her father on his record release. She has recorded and toured with Delaney Bramlett, who taught George Harrison to play slide guitar and Eric Clapton to sing and produced Clapton's first album. She was on staff with record producer Ray Ruff at Oak Records, recording and arranging vocals for all of their country artists. While with this label, she sang background vocals and created vocal arrangements for Pat Boone's CD Ready to Rock, among others. She toured with movie actress Connie Stevens, sang with The National In Choir on the Oasis CD Dig Out Your Soul in 2008. She has toured, recorded and/or performed with Hal David, Jon Bon Jovi, Wild Cherry, Terry Ilous, Spencer Davis, Percy Sledge, Deniece Williams, Billy Paul and Taste of Honey, among many others. She has recorded with many renowned producers, among them Jim Stein- man (Meatloaf) and Giorgio Moroder (Blondie) and David Briggs (Neil Young). Her voice has been heard on national jingles and television and movie soundtracks such as Nickelodeon, Melrose Place, Days of Our Lives, and Elvira, Mistress of the Dark, among others. Most recently, Lynn performed with Jackie DeShannon on the heels of DeShannon's 2010 induction into the Songwriters' Hall of Fame. She was on board in the vocal section for DeShannon's recorded performance for the Grammy archives in 2012.

CARRAH FLAHIVE
Vocal Department

An LA native, Carrah Flahive grew up in a musical family singing in an acclaimed children's choir with whom she toured Europe five times and recorded an album as a featured soloist. She then continued her music and theatre education at LA County High School for the Arts. After studying jazz and contemporary music at LA College of Music, Carrah moved to São Paulo, Brazil to study Portuguese and Brazilian music. For two years, she sang with some of the country's finest musicians, gigging nightly and recording a solo album with guest performances by Latin Grammy-winning composer Ivan Lins and world renowned pianist André Mehmari. After returning to Los Angeles, she joined the LA Master Chorale and is grateful for the privilege of singing with some of the finest musicians in the industry. Recent highlights include performing Frank Zappa's 200 Motels for the 10th Anniversary Celebration of Disney Hall, singing soprano film score queues, and jamming with fellow jazz musicians around town.

KAREN HAMMACK
Vocal Department

Karen Hammack is a native Californian and a second generation musician. Her father, Bobby Hammack, was a studio pianist and arranger so Karen's talents came by her naturally. Karen has performed and re- corded with Michael McDonald, Bill Frisell, Greg Leisz, Jackson Brown, Perla Batalla, Niki Haris, Tierney Sutton, Kate McGarry, Eric Marienthal, Vinnie Colaiuta, and Julie Christensen, to name a few. She has toured Europe playing jazz festivals with Niki Haris and has played Royce Hall and the Kennedy Center with Perla Batalla. Having all these influences, Karen began writing in a highly intimate and personal style which has become her latest recording My Beating Heart. Karen is already hard at work on several new projects and continues to compose, arrange, perform, teach and record.

CAROL HATCHETT
Vocal Department

Carol Hatchett is a singer, songwriter, dancer, actress, and choreographer currently residing in Los Angeles since moving west from her native Chicago, Illinois. Carol was one of the infamous "Harlettes", Bette Midler's backup singer/dancers, touring across the country and appearing in Bette's Emmy Award winning Diva Las Vegas HBO Special. She has been featured in the films Ali, Legally Blonde, and Legally Blonde 2: Red, White & Blonde and has worked with recording artists Beyonce Knowles, Kenny "Babyface" Edmonds, Brian McKnight, and Monica. She has also recorded with composer/ recording artist Stanley Clarke and Dave Stewart, choreographed for musician/recording artist Sheila E. and Snoop Dogg, worked with directors Tom Hanks, Debbie Allen, P.J. Hogan and choreographers Toni Basil and Fatima Robinson. Carol was also nominated as "Featured Actress in a Musical" by the LA Stage Alliance Ovation Awards and performed in "The Showgirl Must Go On" with Bette Midler at Caesars Palace in Las Vegas. She has recently released an EP of original dance music with The Bareroot.

TERESA JAMES
Vocal Department

Growing up in Texas, Teresa James started singing and playing piano at a very young age and has been performing ever since. With her band, the Rhythm Tramps, she has toured throughout the US and Europe and has released 8 CDs, receiving a nomination from the Blues Foundation for Contemporary Female Blues Artist of the Year in 2008 and an Independent Music Award nomination in 2010. In addition to working with her band, she has sung for many films and TV shows, including Toy Story 3, Runaway Jury, Hole, The Simpsons, Ellen, Step By Step, to name just a few. She can also be heard singing with Reba McIntyre on the theme to her television show Reba. As a professional session singer, Teresa has also been featured on commercials (for McDonald's, Barbie, Michelob, etc.) and works regularly in the studio with Burt Bacharach, Barry Mann and Cynthia Weil, Steve Dorff, and many others. She has served as a studio coach for many other professional singers and actors, including Andie McDowell, Tommy Castro and the Radio City Rockettes. Some of the artists that she has toured or recorded with include Randy Newman, Bill Med- ley, Neil Diamond, Eric Burdon, Spencer Davis, Peter Gallagher and others (including a duet with Mickey Mouse). For more info, please visit Teresa's website at www.teresjames.com.

KASIA "KC" LIVINGSTON
Composing for Visual Media/Music Business/ Music Producing & Recording/ Songwriting/ Vocal Departments

KC has been writing songs since the age of ten. Initially, KC was discovered by Grammy award-winning producer David Foster early in her career. Since then, she has had cuts on many prominent artist's albums, including Flo Rida, Jessie J, Ricki Lee, Britney Spears, Whitney Houston, the Pussycat Dolls, NKOTB, The Wanted, Big Time Rush, Jordin Sparks, Jessica Simpson, Gloria Gaynor, Dream, Eden's Crush, and Toni Braxton, among others. Writer and producer collaborations include: Flo Rida, Jessie J, David Guetta, Alex Da Kid, Britney Spears, Will.I.Am, Scott Cutler, Tokio Hotel, BC Jean, Matt Squire, Carmen Michelle, Freescha, Fraser T. Smith, Victoria Justice, Kevin Griffin, Lindy Robbins, Ashley Gorley, Neon Hitch, Josh Abraham, Ari Levine, Luke Boyd, Brandy, Esmee Denters, Jordyn Taylor, Pixie Lott, Cassie,

Rock City, Mike City, Frankie Storm, Bloodyshy & Avant, Danja, Fernando Garibay, Mike Elizondo, Rodney Jerkins, Brian Kennedy, JR Rotem, The Stereotypes, Andre Merritt, Rob Fusari, Dan & Leah, Cathy Dennis, The Writing Camp, Madd Scientist, The Jam, James Fauntleroy, Underdogs, Makeba, Greg Wells, Evan Bogart, Kara DioGuardi, Fred- wreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

PHIL SWANN
Vocal Department

Phil Swann's career in the industry has spanned over 30-years as a performer, songwriter, producer, teacher & author. His songs have been heard in television, film and have been recorded by numerous recording artists including: Clay Aiken, Lee Ann Womack, Josh Strickland, Blake Shelton, Neal McCoy, Rodney Atkins, Eamonn McCrystal and Lee Greenwood. For the theatrical stage, Swann is the composer of the hit Off-Broadway musical, Play It Cool – 2012 Outer Critics Circle nominee for best new off-Broadway musical; The People vs. Friar Laurence, the Man Who Killed Romeo and Juliet - nominated for three Jeffrey Joseph Awards including Best New Musical (recently published by Samuel French, Inc.); and, DeLEARious Garland Award winner for Best New Score. Other musicals include, In A Booth at Chasen's, Trombone, Neil Simon's Fools the Musical, Shakespeare's Greatest Hits and It Had To Be You - a musical based on the life and songs of the famed lyricist, Gus Kahn. A former staff songwriter and producer for DreamWorks, Swann's production credits include: Helen Slater, The Good Mad, Laura Hall, Kelly McCleod, Danielle Kuri, Roberta Duchak, Dave Aguallo, Dan Nahmod, Adrina Thorpe, and Greg Rowles. Swann is a favorite speaker at various organizations throughout the United States and Canada. His creative workshops have been embraced by The Songwriters Guild of America, the Nashville Songwriters Association, BMI, ASCAP and UCLA, where Swann currently teaches on the art and craft of songwriting, and sits on the Board of Advisors for the school's Music Production Program. In November 2012, Phil released his second studio album, "Age of Opportunity." Other solo recordings by Swann include his 2011 critically acclaimed CD, Stale Scotch and Cheap Cigars. Also, Phillip Swann is the author of the mystery-suspense thriller, The Mozart Conspiracy, his first novel. The book is now published in Italy under the title, Il Codice Amadeus. Originally from Milton, West Virginia, Swann is a graduate of the American Academy Of Dramatic Arts in New York City and now makes his home in Los Angeles, CA.

ROGER TREECE
Songwriting/Vocal Departments

Roger Treece designs musical experience: composing, arranging, producing, engineering, singing, and teaching. His most ambitious project to date is the 2010 album Vocabularies, for which he composed, orchestrated, recorded, and edited seven compositions for voices, percussion, and virtual & acoustic orchestra. Inspired by the work of Bobby McFerrin and performed by Roger, McFerrin and 50 musicians from around the world, Vocabularies was nominated for three Grammy awards in 2010. As a composer, Treece has been commissioned by musical organizations world-wide, including the Chicago Symphony Orchestra, The United Arab Emirates Ministry of Culture, the Danish Radio Symphony and Choir, the Los Angeles Master Chorale, and the Chicago Children's Choir. His film and television credits include music for the Discovery Channel, Disneyworld, Microsoft, McDonalds, ABC, and The United Way; and is author and singer of hundreds of commercials. His arranging, production, and engineering for artists such as the Manhattan Transfer, Bobby McFerrin, SMASH's Katherine McPhee, Barry Manilow, the New York Voices, the King's Singers, and jazz legend Mark Murphy have earned him five Grammy nominations, 14 Downbeat awards and a First at the Hollywood Film Festival. Treece has also written hundreds of works for high school and college-level choir, orchestra, jazz band and chamber ensemble, many of which are published through Hal Leonard, the UNC Jazz Press, Edition Ferrimontana and Lindalamama. His Circle Songs curriculum, a program of study for singers and choral groups which combines composition, arranging, rhythm, and conducting into one integrated exercise, has been adopted for implementation into the curriculum of the Royal Danish Academy of Music.

GENERAL EDUCATION

CASSANDRA COHEN
General Education Department

It is in Cassie Cohen's nature to connect to

nature. As an artist, she is always in a constant search for a collective narrative, what connects us a species, and those voices that make us human. She believes there is so much art that has been made already, in painting, in literature, and in music, that our stories and experiences and these works of art can inform each other and create a foundation for describing a shared human experience. “Throughout history, artists, philosophers, and all inquisitive minds have used the artistic expressions of others to launch their own creativity. There are thousands of more connections to be made, linking us all together. By studying the art of any culture, you gain insight into their personal histories, even beyond current events and factual happenings, and find that these are interpretations and records of an experience that unite us as artists in the constant search of expression.” As a teacher, Cassie serves as a guide through many of these works and narratives while the students apply the knowledge to their own existence and their own search. Cassie graduated from Rhode Island School of Design in 2010 with a Bachelor of Fine Arts in Illustration. She believes it is most beneficial to an artist to broaden their knowledge of the world around them. Cassie brings an exciting, creative, and innovative practice to general education course work at LACM. “At this point in our lives, it becomes even more important to be able to express ourselves and communicate well with others. I want to be a part of the shared experiences and to guide the next set of creative minds through finding and making really great work!”

RAELYNN GARCIA
General Education Department

RaeLynn Garcia graduated from Cal Poly Pomona with a B.S. in Applied Mathematics in 2008 and an M.S. in 2010 where she earned a 3.92 GPA. She worked as a substitute teacher for Ontario Montclair School district from 2007-2010. Summer of 2010, she taught at ACI Institute in Diamond Bar, teaching algebra classes. Summers of 2009 and 2010, she also taught for the PAGE (Pre-Algebra, Algebra, Geometry, and Enrichment) program at Citrus College. She started teaching at Chaffey Community College and Whittier College in fall 2011. She continues to teach pre-algebra, beginning algebra, intermediate algebra, college algebra, and quantitative reasoning. RaeLynn is still an adjunct at Chaffey College and has always been an employee at Stater Brothers Markets throughout teaching and attending college. Rae-Lynn is dedicated, multi-tasking, and an inspiring teacher for LACM and exemplifies what it means to work hard, challenge yourself, and never give up on your passion!

CLEMENS KOWNATZKI
General Education/General Music Department

Clemens Kownatzki has been a finance executive and market practitioner for two decades. His work in international capital markets gave him unique insights into the world of finance. He is also an experienced and passion- ate musician of many years; he graduated from Musician’s Institute in 1987 and was nominated Outstanding Guitar Player of the Year. As a financial expert as well as a musician, he can relate to the world of finance from an artist’s perspective and is therefore uniquely qualified to teach personal finance in a way that makes sense to someone who has little or no experience with money matters. His book, Money Music 101, has been the foundation for a personal finance class at LACM tailored to musicians. Clemens earned his MBA degree from the Graziadio School of Business at Pepperdine University and is currently pursuing his Ph.D. in Economics at Claremont Graduate University. He lives in California with his wife and two children.

MARTIN MAZLOOM
General Education Department

Martin Mazloom graduated from the University of Southern California with degrees in English and Cinema. After dabbling in a few different fields, he realized two things about himself: that he was a writer and a teacher. He has pursued a life of writing, and his work has been published in national publications including USA Week- end, History Channel magazine, United Airlines’ in-flight magazine Hemispheres and the USC Trojan Family magazine. After a spell as a high school English teacher, he fell in love with teaching English to international students. For six years he has helped said students to speak, write and read more effectively in English. Now, he looks forward to passing on both his love of literature (especially Shakespeare) and his passion for writing lucidly and logically to his students at LACM.

TRACI SALAZAR
General Education Department

Traci Salazar has had multiple teaching experiences that have defined her as a teacher. She started substituting in the fall following her college graduation from Cal State University, Los Angeles. She received her Bachelor's degree in Liberal Studies along with her Multiple Subject teaching credential. She is currently still employed with Arcadia Unified, in Arcadia; CA and has been fluent for several years in speaking, writing, and reading the Spanish language. Traci always knew she wanted to teach abroad. Traci found the experience she was looking for when she was contacted by an American mother, living in Brazil and running a hotel, who was on the lookout for a private teacher. So, off she went to paradise to a tiny beach town of Jericoacoara in Ceara, Brazil. "As an educator, it was such a beautiful experience having a one-on-one teacher-student relationship. We got to take more time on things that required it, delve deeply into topics that were particularly interesting to the student, and crossover subjects like science, art, and writing through creative projects. It was a unique and ideal teaching experience." Added to her several years of Spanish and after returning from Brazil, she can now deliver a bit of Portuguese! Last year, Traci completed a six-month assignment teaching a Language Arts and His- tory class for Arcadia Unified. This experience led her to discover just how much she enjoys teaching History and Social Science. Traci then decided to get a second teaching credential; a Single-Subject credential in History. As a continuing learning Traci plans on taking the CSET and has had numerous experiences tutoring and working within recreational studies. Traci brings flavor, soul, and life to the classroom and is elated to jump in with both feet and share her passion as a teacher at LACM.

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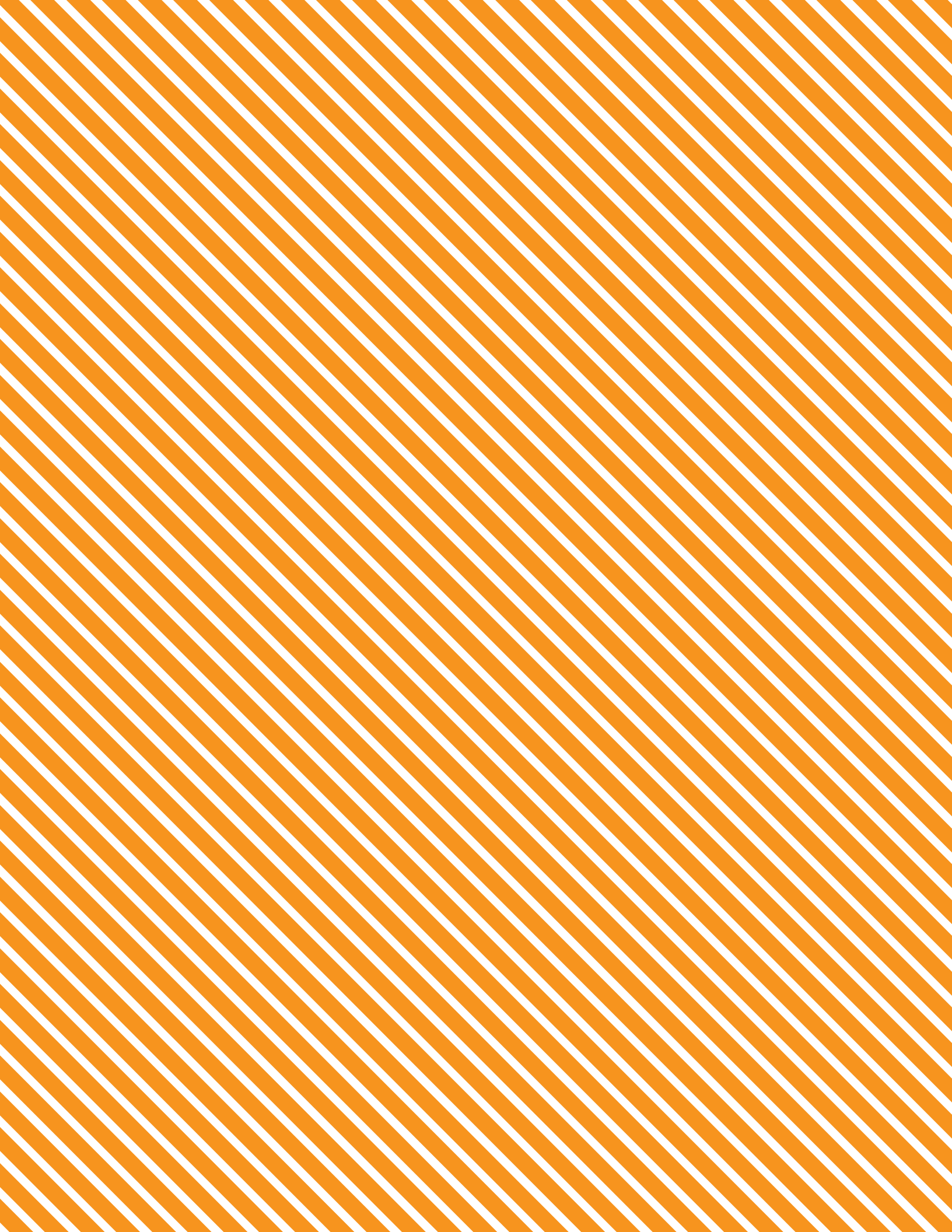
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