



2014-2015 CATALOG

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ACADEMIC CALENDAR

New students are enrolled twice a year in the fall and spring.

Calendar subject to change.

Fall Quarter 2014:

October 6- December 19

July 28- August 1 Registration Period

August 25 Tuition Deadline

October 6 Quarter Begins

November 11 Holiday, Campus Closed

November 27 Holiday, Campus Closed

November 28 Holiday, Campus Open

December 15- 19 Exams Week

December 19 Quarter Ends

December 24- 25 Holiday, Campus Closed

Dec. 31- Jan. 1 Holiday, Campus Closed

Winter Quarter 2015:

January 5- March 20

October 27-31 Registration Period

November 24 Tuition Deadline

January 5 Quarter Begins

January 19 Holiday, Campus Open

February 13 Holiday, Campus Open

March 16- 20 Exams Week

March 20 Quarter Ends

March 21 Graduation

Fall Quarter 2015:

October 5- December 18

July 27- 31 Registration Period

August 24 Tuition Deadline

October 5 Quarter Begins

November 11 Holiday, Campus Closed

November 26 Holiday, Campus Closed

November 27 Holiday, Campus Open

December 14- 18 Exams Week

December 18 Quarter Ends

December 24- 25 Holiday, Campus Closed

Dec. 31- Jan. 1 Holiday, Campus Closed

Winter Quarter 2016:

January 4- March 18

October 26-30 Registration Period

November 23 Tuition Deadline

January 4 Quarter Begins

January 18 Holiday, Campus Open

February 12 Holiday, Campus Open

March 14- 18 Exams Week

March 18 Quarter Ends

March 19 Graduation

Spring Quarter 2015:

April 6- June 19

January 26- 30 Registration Period

February 23 Tuition Deadline

April 6 Quarter Begins

May 25 Holiday, Campus Closed

June 15- 19 Exams Week

June 19 Quarter Ends

July 4 Holiday, Campus Closed

Summer Quarter 2015:

July 6- September 18

April 27- May 1 Registration Period

May 26 Tuition Deadline

July 6 Quarter Begins

September 7 Holiday, Campus Closed

September 14- 18 Exams Week

September 18 Quarter Ends

September 19 Graduation

Spring Quarter 2016:

April 4- June 17

January 25- 29 Registration Period

February 22 Tuition Deadline

April 4 Quarter Begins

May 30 Holiday, Campus Closed

June 13- 17 Exams Week

June 17 Quarter Ends

Summer Quarter 2016:

July 5- September 16

April 25- 29 Registration Period

May 23 Tuition Deadline

July 4 Holiday, Campus Closed

July 5 Quarter Begins

September 5 Holiday, Campus Closed

September 12- 16 Exams Week

September 16 Quarter Ends

September 17 Graduation

About LACM

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

The Los Angeles College of Music, LACM, prepares students to be leaders in music and offers Bachelor's Degrees in Music Performance and Music Production. Located in the heart of the music and entertainment industries, the faculty is comprised of current, leading, musical professionals with a passion for inspiring the next generation. The college offers a significant number of real world playing situations with professional musicians, not just peers, setting the school apart from other prestigious music institutions. The college is comprised of talented students from around the world who partner together in an intimate and supportive environment to learn to create, record, perform and market in today's competitive music industry.



ABOUT LACM

THE ULTIMATE LEARNING EXPERIENCE

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

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

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

Welcome to the Ultimate Learning Experience. Welcome to Los Angeles College of Music.

THE CAMPUS

www.lacm.edu

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

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

Off-campus Studio Classroom:
The Hobby Shop Studios
5239 York Blvd
Los Angeles, CA 90042
www.thehobbyshopstudios.com

Our main campuses are located in Pasadena, California. The area is safe and friendly, and is relatively close to major musical landmarks in the Los Angeles area. The LACM South building was originally built in the 1940's for a school of NASA scientists learning-as-they-went to build satellites. The press release announcing the first

man on the moon came out of an office in the building.

There are 60 faculty members on staff, and an average of 150 students enrolled each quarter.

The building's facilities include large, modern classrooms equipped with Mackie sound systems, Yamaha drumsets with Zildjian cymbals, Tech 21 guitar amps and Gallien-Krueger bass amps. Our recording studio is a 625 square-foot studio-quality "floating construction" room that includes three iso-booths and a neighboring drum room. Our computer lab is outfitted with ten 20" iMacs® and a 52" LCD monitor for instructor demonstrations. Each computer has Digidesign ProTools LE® software and an MBox2® recording interface. Ten fully-equipped practice labs are designated for drummers. Five practice labs and several practice stations are designated for guitarists, bassists and vocalists. Our Performance Hall has room for 25 players onstage and holds an audience of 160.

CAMPUS HOURS

The campus is open for student use from 6:00 a.m.-1:00 a.m. Monday through Friday, and 8:00/9:00 a.m.-1:00 a.m. on weekends. The Administrative Office is open Monday through Friday, 9:00 a.m.- 5:00 p.m. Hours will change during holidays, school breaks, and for special events.

LACM BACHELOR OF MUSIC

The Bachelor of Music (BM) program is a 3 year (12 quarter) full time program. Two majors are available for the BM degree, Music Performance and Music Production. The Music Performance major offers emphases in Guitar, Bass, Drums, and Vocal. The Music Production major offers emphases in Music Producing & Recording, and Composing for Visual Media.

Musically, this program builds on our existing Associate of Arts degree curriculum, further developing students' existing skills, augmenting their "tool kit" with new ones, and accelerating their progress along the path to professional musicianship.

The student has the right to cancel the agreement and receive a full refund before the first lesson and materials are received. Cancellation is effective on the date the LACM has received written notice to the Los Angeles College of Music (LACM) at 370 S. Fair Oaks Ave., Pasadena, CA 91105 or info@lacm.edu. If the institution sent

the first lesson before an effective cancellation notice was received, LACM shall make a refund within 45 days.

LACM ASSOCIATE OF ARTS DEGREE

The Associate of Arts program is a one-and-a-half year (six quarters), full-time Professional Degree that develops relevant skills in instrumental technique, performance, musicianship (and/or music production) as they relate to contemporary music styles. Upper level required and elective courses personalize your experience beyond instrumental training or music production. As a Professional AA Degree, the AA program does not include general education requirements and will not transfer to another institution. You can major in Music Performance (with an emphasis in Guitar, Bass, Drums, Vocal, or Brass & Woodwind) or Music Production (with an emphasis in Music Producing & Recording, Composing for Visual Media, or Songwriting). AA Degree students approaching the end of their course of study may choose to seamlessly transfer into the Associate of Arts program if they wish.

LACM DIPLOMA PROGRAM

The Diploma program is a one year, full-time program which is comprised from the first four quarters of the Associate of Arts program. As with the Associate of Arts program, some elective courses will be available to personalize your experience. Diploma students approaching the end of their course of study may choose to seamlessly transfer into the Associate of Arts program if they wish.

LACM ONLINE

For prospective students who want to learn from LACM's instructors but are unable to attend classes at our campus, LACM Online presents another great learning opportunity. With multiple 10-week course offerings in guitar and drums, you not only have a variety of courses to choose from, but also have different options for enrollment, depending on the level of interaction you wish to have with your instructor. These enrollment options include:

- Video lessons and course materials only
- Video lessons and course materials with email exchange with your instructor
- Video lessons and course materials with email and video exchange with your instructor

The LACM Online guitar courses were created by LACM Guitar Department Chair Jody Fisher and Dave Martone

and are designed for the intermediate to advanced guitarist. Courses include:

- Building A Chord Vocabulary
- Advanced Chord Systems
- Beginning Chord Melody
- Chord Melody II
- Modes the Martone Way
- Top 10 Things You Need to Be Awesome!

The LACM Online drum courses were created by LACM Drum Department Co-Chair Ralph Humphrey and are designed for the beginner through advanced drummer. Courses include:

- Fundamental Drumset Techniques
- The Weekend Warrior Playbook
- Rhythmatics

After successfully completing each course, you will receive a Certificate of Completion. This certificate is non-transferable and does not apply to any of LACM's on-campus programs. LACM Online is a non-credit program and does not prepare you for examination or future licensure.

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>). You may verify this certification by visiting the website listed above and viewing lists of institutions. You may also visit our office to view this certification or to get more information.

ADMINISTRATION

Executive

C. Thomas Aylesbury, President

Mike Packer, Executive Vice President of Operations

David Pozzi, Dean

Ashley Roberts, Vice President of Enrollment Management

Department Chairs & Directors

Jody Fisher, *Guitar Department Chair*

Bill Fowler, *Guitar Department Co-Chair*

Jerry Watts, *Bass Department Chair*

Ralph Humphrey, *Drums Department Chair*

Joe Porcaro, *Drums Department Co-Chair*

Tierney Sutton, *Vocal Department Chair*

Willie Murillo, *Brass & Woodwind Department Chair*

Sean Halley, *Music Producing & Recording Department Chair*

Andre Knecht, *Music Producing & Recording Department Co-Chair*

Martin Davich, *Composing for Visual Media Dept. Chair*

Art Alexakis, *Songwriting Department Chair*

Erin Workman, *Songwriting Department Co-Chair*

Dorian Holley, *Artist Development Director*

Admissions/Housing Advisors

Charisse Marroquin, *Admissions Counselor*

Gabriela Terán, *Admissions Counselor*

Financial Aid

Mary Olmos, *Director of Financial Aid*

Curriculum and Assessment

Kristen Andersen, *Director of Curriculum and Assessment*

Accounting/Finance

Katherine Babka, *Staff Accountant and Student Billing*

Registrar, Student Services, & Scheduling

Wendy Lilienfein, *Associate Registrar & Director of International Student Services*

Campus Logistics & Maintenance

Ty Key, *Facilities Manager*

Wilber Hernandez

ADMISSIONS**CAMPUS VISITS**

The best way to see what LACM has to offer is through a personal tour. You are encouraged to come while class is in session so you may tour the campus, sit in on classes, visit with instructors and current students, and receive admissions counseling. Private tours are given Tuesday and Wednesday from 10 a.m. to 3 p.m. by appointment only. If you would like to visit the school, please contact:

The Office of Admissions

626-568-8850

admissions@lacm.edu

Private tours will meet at the North Campus:

300 S. Fair Oaks Ave.

Pasadena, CA 91105

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

APPLICATION PROCEDURES - USA

Admission to LACM requires a digital audition submitted online through our website.

Online applications and auditions may be submitted at www.lacm.edu

It is recommended that you submit your complete application for consideration 12 months before the program start date.

Required Admission Materials:

- Submitted Admissions Application with the \$100 Application Fee
- Music Performance 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 (those with a lower GPA are still encouraged to apply as LACM evaluates the entire candidate for admission)
- Admissions Essay (Bachelor of Music candidates only): Describe the most challenging obstacle you have had to overcome; discuss its impact, and tell us what you have learned from the experience.
- Letter of Recommendation from someone who can speak of your musical abilities on an academic/professional level (i.e. Music Instructor, Choir or Band Director, etc.)

Your application will be evaluated in 15-21 business days. Acceptance is based on your fulfillment of the school's admission requirements as well as your level of musical ability, as deemed appropriate by the school's Admissions department. A high school diploma or GED is required. No entrance exams (SAT, ACT) are required. You will be notified of LACM's admissions decision via email.

Acceptance Packet Materials

Once you are accepted to LACM, the Office of Admissions will send you the official New Student Welcome Packet.

The New Student Welcome Packet Contains:

- Acceptance Letter
- Tuition & Aid Deadlines
- New Student Checklist
- International Student Checklist
- LACM Roommate Connection Information
- Enrollment Agreement
- School Performance Fact Sheet
- Most recent LACM School Catalog

Upon receiving the acceptance packet you must:

- Fill out the Enrollment Agreement included in your acceptance packet and return it to Admissions via mail or email to admissions@lacm.edu to complete your acceptance.

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

Make your 1st quarter tuition payment arrangements. It is recommended that you make tuition arrangements as soon as you are accepted in order to reserve your space in the program. Please contact the Admissions Office for details.

If you would like to participate in the Roommate Connection Program, please refer to the Housing Packet.

APPLICATION PROCEDURES - INTERNATIONAL

Admission to LACM requires a digital audition submitted online through our website.

Online applications and auditions may be submitted at www.lacm.edu

It is recommended that you submit your complete application for consideration 12 months before the program start date.

Required Admission Materials:

- Submitted Admissions Application with the \$100 Application Fee
- Music Performance 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 (those with a lower GPA are still encouraged to apply as LACM evaluates the entire candidate for admission)
- Admissions Essay (Bachelor of Music candidates only): Describe the most challenging obstacle you have had to overcome; discuss its impact, and tell us what you have learned from the experience.
- Letter of Recommendation from someone who can speak of your musical abilities on an academic/professional level (i.e. Music Instructor, Choir or Band Director, etc.)
- Proof of English proficiency via test scores or exemption.

Your application will be evaluated within 15-21 business days. Acceptance is based on your fulfillment of the school's admission requirements as well as your level of musical ability, as deemed appropriate by the school's Admissions department. You will be notified of your results via email.

Upon receiving the acceptance packet you must:

- Fill out the Enrollment Agreement included in your acceptance packet and return it to Admissions via mail or email to admissions@lacm.edu to complete your acceptance.
- As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.
- Make your 1st quarter tuition payment arrangements. It is recommended that you make tuition arrangements as soon as you are accepted in order to reserve your space in the program. Please contact the Admissions Office for details.
- If you would like to participate in the Roommate Connection Program, please refer to the Housing Packet.

Please refer to *International Students* for information on the student visa process.

ENGLISH PROFICIENCY TEST

Unless you are exempt (please see below), international Bachelor Degree applicants must demonstrate proficiency in English by submitting an official score from at least one of the following tests (minimum required score):

Test of English as a Foreign Language (TOEFL):
Paper-based: 550; computer-based: 213; Internet-based: 79

Michigan English Language Assessment Battery (MELAB): 82

Academic Modules of the International English Language Testing System (IELTS): 6.5 overall band score

Pearson Test of English: 53

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 (as indicated on the application for admissions) 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 (as indicated on the application for admissions) from an institution where the primary language of instruction and evaluation is English, and for which verification is available through the International Handbook of Universities, published and edited by IAU/UNESCO. Additional information may be requested from the applicant's university registrar's office to verify that the instruction was conducted in English.

TRANSFER CREDIT POLICY

Los Angeles College of Music, in regards to our general education curriculum, encourages transfer of credit from other institutions. LACM will determine the transferability of coursework taken at other institutions and provide transfer credit evaluations for LACM students. Students may be eligible to transfer in 100% of their general education requirements into the Bachelor of Music program; however, transfer credits will not exceed 40% of the total credits in the Bachelor of Music curriculum.

Credits to be evaluated for transfer from other educational institutions must be earned and recorded on an official transcript. Official transcripts must be submitted during the admissions process.

For transfer of credit, students must have earned a C (2.0 on a 4.0 scale) or higher and their courses for transfer must be at a minimum, an equivalent of 4 quarter credits. Students will be officially notified when credits are accepted for transfer to a program at the same time that they are given an offer of admission at LACM through the Office of Admissions.

STUDENT'S RIGHT TO CANCEL

You, the student, have the right to cancel your Enrollment Agreement at any time by providing written notice to LACM at 370 S. Fair Oaks Ave., Pasadena, California 91105 or registrar@lacm.edu. If LACM receives your notice of cancellation by the end of the first week of class sessions, or the seventh day after enrollment (whichever is later), you have the right to a full refund of all refundable fees paid and are not subject to any penalties or obligations. If you cancel after the timeframe defined above you may be required to pay for the portion of the course that has already occurred, if you have not already done so. If the school ceases operations before you graduate, you may be entitled to a refund. All refunds will be in the form of a check and will be processed within 45 days of the receipt of your Notice of Cancellation. Partial tuition refunds may be issued on a prorated basis if you withdraw from the program by 5 p.m. on the 45th day of the quarter and have paid for a greater portion of the quarter than you have attended. Students who withdraw by the end of the first week of class sessions, or the seventh day after enrollment (whichever is later), receive a full refund, as described above. No refunds will be given after the 45th day of the quarter.

TUITION & FEES

TUITION

LACM Student's tuition for full-time students taking classes between 12-19 hours is \$7,525. If a student elects to take below 12 credit hours (which is not considered full-time), the student will be billed \$627 per credit hour taken. If a student elects to take more than 19 credit hours, the student will also be billed \$627 credit hour above the 19 credit hours (this excludes elective classes). Tuition includes all required classes, LACM classroom books, and materials. Note that electives are subject to additional fees; any applicable fees will be listed on the Quarterly Registration Form for the quarter in which the elective is being offered.

Item	Cost	Refundable/ Non-Refundable
Student Activity Fee*	\$100.00	Non-Refundable
Tuition (12-19 Credit Hours)**	\$7,525.00	If applicable; refund will be pro-rated upon course withdrawal
Student Tuition Recovery Fund Fee [±]	\$4.00	Non-refundable
Books & Supplies◊	\$300.00	LACM Books & Supplies: refundable within 5 days General Education Books: If applicable through purchaser's company

Total: \$7,929

*The Student Activity Fee is non-refundable after the student has attended their first week of classes.

** \$7,525 is the tuition rate for full-time students taking between 12-19 hours, students taking below 12 credits or above 19 credits will be charged \$627 per credit hour; this excludes electives.

± In accordance with state law, students will be charged an additional fee per quarter under the Student Tuition Recovery Fund (STRF); please see "STRF Fee" for details.

◊ Books & Supplies fees vary between departments & reflect an average cost per quarter. LACM Core Classroom Books are included in the tuition, while LACM supplies, other assigned books, and general education books are the responsibility of the student.

The total amount for all fees, charges, and services the student is obligated to pay upon enrollment: \$7,925

The total amount for all fees, charges, and services the student is obligated to pay for the current period of attendance: \$23,775

The total amount for all fees, charges, and services the student is obligated to pay for the Bachelor of Music program (12 quarters) IS: \$95,148

The total amount for all fees, charges, and services the student is obligated to pay for the Associate of Arts program (6 quarters) is: \$47,574

The total amount for all fees, charges, and services the student is obligated to pay for the Diploma program (4 quarters) is: \$31,716

You are responsible for the amount of your program. If you get a student loan, you are responsible for repaying the loan amount, plus any interest, less the amount of any refund.

STUDENT FEES

There are a few fees that a student of this institution may be charged:

Student Activity Fee: All students are charged an activity fee. This is a mandatory charge that is intended to help maintain basic services and special events and programs that directly benefit students and that are complementary to, but not a part of, the core education. The student activity fee covers each student's initial student ID, participation in school clinics, annual memberships to Grammy U, graduation ceremony tickets for themselves and a guest, and access to several other student events.

STRF Fee: Students will be charged a state mandated "Student Tuition Recovery Fund" fee. This fee will be based on the amount of net tuition a student pays either by loan or out-of-pocket. This will be based on the Tuition Fee minus any Institutional Grants, Institutional Scholarships, and/or Institutional Discounts. The Student Activity Fee is not in this determination since it is non-refundable after the first week of instruction.

The calculation of this fee is made by rounding the NET tuition, after all deductions, to the nearest thousand dollars, and multiplying that amount by .0005. This fee is

collected from the student when they prepay their tuition and disbursed to the BPPE along with the STRF Quarterly Report.

Book Fees: Most students will be required to purchase books once their classes begin. A list of needed textbooks and/or workbooks are distributed by their teachers during their first class session. These required books are to be purchased at the student bookstore. Starting in Fall 2014, the bachelor's program will be offered and all regularly required books for the core curriculum will be of no charge to the students and will be available to be picked up at the student bookstore. Only General Education books will be required to be purchased by each student at an off-campus or online source.

BILLING & PAYMENT TIMELINES

The Tuition Fee, Student Activity Fee, and STRF Fee, will be invoiced to each student before the tuition deadline. Newly incoming students are invoiced at least 22 weeks prior to their intended first day of instruction. They are emailed an invoice and are expected to pay by the 12th week prior to the first day of instruction. All newly incoming students are expected to pay the full amount of their tuition and fees by the tuition deadline in order to attend classes and become officially enrolled. International students enrolling for the first time at our institution are required to make their first quarter's tuition and fees payment before having their I-20 and Visa process started by the International Student Advisor.

Continuing students are required to register for their upcoming quarter during a one-week open registration period that begins 10 weeks prior to their upcoming first day of instruction. Their invoice of tuition and fees will be emailed to them by the end of the next business week and tuition and fees payments are expected to be paid by the tuition deadline of the 6th week prior to the first day of their upcoming instruction period. If for any reason, a student is not able to or will have difficulty paying their full quarterly tuition and fees by the tuition deadline, they are able to set-up a tuition payment agreement with the Business Office. This payment allows the tuition for the upcoming quarter to be split into 3 separate payments, one per month, ending the last day of the first month of that intended quarter's instruction. All students are required to sign this payment agreement and if a said payment is not met on the day specified, the student is expected to notify the Business Office of their circumstances to see if payment will be allowed to be postponed to another day or up to a week later. If the student makes no contact with the Business Office, either via phone, email, or in person, that student's access to campus and attending classes will be forfeited. After two weeks of missing classes, that student may

possibly be withdrawn from enrollment if the Registrar's Department sees fit.

ACCEPTABLE FORMS OF PAYMENT FOR TUITION & FEES

Acceptable forms of payment for tuition, fees, and books, are: checks, money orders, bank wire transfers, credit cards (Visa, MasterCard, Discover, American Express), and cash. No Traveler's Checks will be allowed and all payments need to be in US dollars.

All check payments need to be made out and mailed to: Los Angeles Music Academy, 370 S Fair Oaks Ave, Pasadena, CA 91105. Checks and cash can also be brought in person. Credit card payments can be made either over the phone with the Business Office or in person. A credit card authorization form is filled out for each credit card transaction in which the physical credit card is not swiped. For credit cards that are physically swiped and in-person check or cash payments, a physical receipt is given to the payer. For all other transactions not in-person, a receipt is emailed to the payer. If the payment is made by a parent the receipt is emailed to that parent and cc'd to the student so they are aware of the payment being made for their tuition and who is making the payment for them.

STUDENTS RECEIVING FULL OR PARTIAL FEDERAL FINANCIAL AID

All students are invoiced in the same manner and at the same time; however, students that are expected to receive full Federal Financial Aid (including Pell, SEOG, Subsidized Loans, Unsubsidized Loans, and/or PLUS Loans) do NOT have a tuition payment to make by the tuition deadline. The Federal Financial Aid that is expected to be received is counted as a credit to that student's account at the time of invoicing. A student that is only expected to receive partial Federal Financial Aid may or may not need to make a down payment or a payment agreement depending on the amount expected to be received. If the student has a balance owed after all Federal Financial Aid is estimated for that quarter, then they are expected to make that payment by the regular tuition deadline for that upcoming quarter. If they will need to delay their payment, for any reason, they are able to make a payment arrangement with the Business Office. They may elect to make the standard 3 monthly payments or choose to only make 2 monthly payments, using the Federal Financial Aid that they are expecting to receive as the first payment.

TUITION REFUND POLICY & PROCEDURE

The student has the right to cancel their enrollment

agreement and obtain a full refund of charges paid (tuition & activity fee) through the end of the first week of class sessions, or the seventh day after enrollment, whichever is later.

The end of the first week of class sessions is defined as: October 12th, 2014 (Fall 2014) and April 12th, 2015 (Spring 2015)

If a student drops out or cancels anytime after the first week of class through the Wednesday of Week 7 (the 60% completion mark) then partial tuition will be re-funded to the student on a prorated basis. For this we use the Tuition Refund Calculation Sheet. *The Student Activity Fee is non-refundable after completing the full first week of classes.

*If a student happens to be receiving Federal Financial Aid, then we will need to use the R2T4 Form to calculate the prorated portion of federal aid that needs to be re-turned to the federal government, as well as the Tuition Refund Calculation Sheet. If there is a credit on the student's account after both calculations, then that remaining amount will be refunded to the student. If there is an amount owed, then we will need to collect that amount from the student asap.

REFUNDS

If a student happens to overpay their tuition or receive more Federal Financial Aid than needed for tuition, they will have a credit on their account. When this occurs, the student is notified within 3 days from when a credit has begun. They will be notified via email that there is an overpayment and that a check will be cut for them for that amount, unless they notify us that they want to keep the overpayment as a credit balance in their account for other fees or for the future quarter.

Refund payments will be paid via check or wire transfer, considering the student's situation.

*All refunds made via wire transfer will have the schools bank fee of approximately \$35 deducted from their balance, due to the school being charged for outgoing wire transfers.

*All financial aid overpayments (in cases for living expenses), after proper notification that funds have been received, will be refunded to the student via a check within 3 days of the receipt and clearing of those funds in the school's bank account.

CANCELLATION/WITHDRAWAL

Matriculating students may choose to withdrawal from Los Angeles College of Music (LACM) for a variety of

personal reasons, which include, but are not limited to: financial difficulties, family concerns, career exploration, and personal adjustment matters. The student has the right to withdraw from Los Angeles College of Music at any time by providing written notice by using LACM's withdrawal form from the Office of Academic Advising. A withdrawal from college 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 college notifying them that their request for withdrawal has been approved and processed.

If the Office of the Registrar received official notice of withdrawal by the end of the first week of class sessions, or the seventh day after enrollment (whichever is later), the students will obtain a full refund of charges paid (tuition & activity fee).

Students who withdraw from the college after the time frame above may be entitled to receive a partial refund for the remainder of the quarter that has not yet occurred, or the students may be required to pay for the remainder of the quarter that has already occurred. All refunds will be in the form of a check and will be processed within 45 days of the receipt of your withdrawal form.

Withdrawal Procedure: When a student expresses interest withdrawing from the college, they should be directed to the Office of Academic Advising to meet with their Academic Advisor. An exit counseling session will be conducted where the student and their advisor will determine if a withdrawal is the appropriate course of action. If it is deemed the appropriate course of action, the advisor will give the student a withdrawal form to complete. The form will be signed off by the student, their advisor and then sent to the Registrar's Office to be processed.

ADDITIONAL FEES

Reapplication Fee: \$100

Replacement Student ID: \$15

Transcript/Certification of Enrollment: \$10

Replacement of Diploma (original): \$25

Test Rescheduling Fee: \$50 (Some tests may require a higher rescheduling fee)

STRF Fee: California residents will be charged a small fee based on tuition paid

STUDENT TUITION RECOVERY FUND (STRF)

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

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

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

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

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or enrolled in a residency program attending certain schools regulated by the Bureau for Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refund or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other cost.

4. There was a material failure to comply with the Act or the Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau.

5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

FINANCIAL AID

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

FINANCIAL AID PROGRAMS

Grants

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

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

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

Loans

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

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

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

Direct PLUS Loans, also known as Parent Loans, allow parents of "dependent" students to apply for an education loan on behalf of their child. These loans are not

need-based and approval is based on decent credit history. Parents who are eligible may borrow up to the cost of attendance minus any other financial aid you are eligible to receive.

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

Private Loan Programs

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

APPLYING FOR FINANCIAL AID

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

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

ELIGIBILITY CRITERIA

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

Cost of Attendance

- Expected Family Contribution

= Financial Need

The Expected Family Contribution (EFC) is a projection of funds determined to be available from you to contribute

toward educational expenses. The EFC is derived from the information submitted on the FAFSA (Free Application for Federal Student Aid). To qualify for need-based programs you must meet certain minimum eligibility requirements.

You are eligible to apply for financial aid if:

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

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

ESTIMATED COST OF ATTENDANCE

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

2013-2014 AVERAGE COST OF ATTENDANCE BUDGET PER QUARTER

	Dependent Students (Living with Parents)	Independent Students
Tuition	\$7,525*	\$7,525*
Books & Supplies	\$300**	\$300**
Student Activity Fee	\$100	\$100
Room & Board	\$1,012	\$2,563
Transportation	\$396	\$396
Personal	\$561	\$1,056
Miscellaneous	\$90	\$190
TOTAL:	\$9,984	\$12,130

*Tuition covers 12-19 units per quarter. California residents will be charged an additional small STRF fee based on tuition paid.

**Books are included in the price of tuition for LACM classes.

TRANSFER STUDENTS

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

PROCESSING PROCEDURES

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

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

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

DISBURSEMENTS

If you qualify as a financial aid student, you must be deemed eligible before you are entitled to receive your first disbursements. You must have completed Entrance Counseling and all required financial aid documents prior to receiving the first initial disbursement. For all subsequent disbursements, Satisfactory Academic Progress (SAP) must also be maintained.

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

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

LIVING EXPENSE CHECKS

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

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

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

CONTINUED FINANCIAL AID ELIGIBILITY

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

INSTITUTIONAL AID

SCHOLARSHIPS

LACM offers merit-based institutional scholarships to students who apply and meet the necessary requirements. Institutional scholarships are awarded to both domestic and international students who demonstrate exceptional musical potential as determined by the Scholarship Committee. Candidates are evaluated on a variety of aspects including school transcripts, letters of recommendation, an essay, as well as overall musicality.

LACM accepts students and awards scholarships strictly based on merit and does not discriminate against any-

one based on ethnicity, gender, religion, national origin, disabilities, age, or sexual orientation. To learn more or apply for a scholarship please contact the Admissions Department.

If you are awarded a LACM scholarship, your award amount will be applied directly to your tuition. Each scholarship award is applied by being divided equally over the length of your program.

If you are awarded an institutional scholarship, please refer to Scholarship Student Academic Progress.

INTERNATIONAL STUDENTS

STUDENT VISAS

Students enrolling in LACM's Bachelor of Music or Associate of Arts Degree programs are eligible for F-1 student status; students enrolling in LACM's Diploma program are eligible for M-1 student status. The visa process for both student visa types is the same, and is as follows.

After receiving their school acceptance packet, international students must:

- Complete and submit their Enrollment Agreement and accompanying materials.
- Make tuition arrangements for at least their first quarter.
- Submit a clear scan or copy of their passport, which must be valid for at least six months beyond their stay in the US.
- Submit an official financial statement showing that they and/or a sponsor(s) have sufficient funds set aside for their living expenses during their first year of studies.

Once the above requirements have been satisfied, the International Student 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 (U.S. Post or FedEx) once all the required documents are received by the LACM International Office. Once LACM Form I-20 is received, the student must pay a mandatory, one-time SEVIS I-901 Fee online at www.fmjfee.com. Print a copy of your SEVIS fee payment receipt and bring it to all visa appointments and when entering the US. For more information regarding visa application requirements and to schedule a visa interview, please visit www.travel.state.gov.

Students are strongly encouraged to stay in touch with the International Student Office and to begin the visa process as soon as possible, as unexpected delays and/or long consulate wait times are not uncommon. For more information regarding student visas, please contact the LACM International Office, international@lacm.edu.

POLICIES & PROCEDURES

ACADEMIC GRADING SYSTEM

It is the responsibility of the instructor to provide students with a syllabus that establishes goals and objectives for a course, as well as the criteria in which a final course grade will be determined. It is the responsibility of the student to understand each course syllabus in order to avoid any confusion or misunderstanding when final grades are issued at the end of each academic term. It is expected that students will fully review each course syllabus, and retain a copy of each syllabus for personal review until the conclusion of the academic term.

GRADING CHART

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

Points	Letter Grade	Grade Points
92-100	A	4.0
90-91	A-	3.7
88-89	B+	3.3
82-87	B	3.0
80-81	B-	2.7
78-79	C+	2.3
72-77	C	2.0
70-71	C-	1.7
68-69	D+	1.3
Additional Letter Codes		
W	Withdraw from Course	
P	Pass, credit awarded	
I	Incomplete	
R	Retake	

COURSE CREDITS

All coursework at LACM is measured in Quarter Academic Credits. Courses are assigned specific credit weightings due to a variety of reasons, including but not limited to overall coursework required, type of course, and approximated study requirements. Classes are segregated into lectures, ensemble workshops, labs and private les-

sions. Lecture-discussion classes are awarded one hour of credit for a 50 minutes recitation. One quarter credit requires at least three hours of work each week. This is broken down into one hour of recitation and two hours of preparation. Lab and ensemble workshop classes are awarded 0.5 credits for each hour of participation. Ensemble Workshops and some labs will vary in length based on the number of students enrolled in the course section, but the minimum course length is one hour. Private lessons are awarded two credits for an hour lesson per week. It is assumed that the amount of preparation required is at least six hours a week. Measurement in credits or the listing of credits for courses does not imply transferability into college program at other postsecondary institutions.

ACADEMIC PERFORMANCE MEASUREMENTS

Student academic performance is recorded, reported, and monitored by the Registrar's office each quarter, according to the measurements stated below.

GRADE POINT AVERAGE

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

Quarterly Grade Point Average (QGPA) The Quarterly Grade Point Average (QGPA) is determined by dividing the total grade points earned for all courses attempted in the quarter, by the total course weight for the quarter.

Cumulative Grade Point Average (CGPA) The Cumulative Grade Point Average (CGPA) is determined by dividing the total grade points earned for all courses attempted at LACM by the total course weight.

If a student retakes a required course for any reason, only the retake credit grade points will be calculated into both the QGPA and CGPA. The Grade Point Average is expressed as a whole number and a hundredth, i.e. 2.52,

3.23. The Grade Point Average is calculated by rounding up to the nearest hundredth if the last digit is five or greater. It is rounded down to the nearest hundredth if the last digit is less than five. Example: 3.645 = 3.65, 3.721 = 3.72.

INCREMENTAL COMPLETION RATE

In order to maintain Satisfactory Academic Progress

(SAP), students must achieve a 67% or higher completion rate of their quarterly attempted credits. For example, a student enrolled in 15 academic credits must be awarded (through a passing grade) no less than 10 credits by the end of the academic term. The percentage of credits awarded will be rounded to the nearest percentile.

Students who fail to meet the minimum ICR at the conclusion of an academic term will be subject to Academic Dismissal (please refer to the Academic Dismissal and Procedure for Appealing an Academic Dismissal).

MINIMUM CREDITS REQUIREMENT

All students must attempt and earn 12 required credits per quarter in order to maintain Satisfactory Academic Progress (SAP).

- Students who fail to meet this minimum in any given quarter will be issued a Minimum Credits Warning and required to meet with an academic advisor.
- If the student does not meet the Minimum Credits Requirement at the conclusion of the quarter in which the student was issued the warning, they will be placed on Minimum Credits Probation for the subsequent quarter.
- If the student again does not meet the minimum at the conclusion of their Minimum Credits Probation period, the student will be subject to Academic Dismissal (please refer to the Academic Dismissal and Procedure for Appealing an Academic Dismissal).

The Registrar may grant an exception if attempting 12 required credits is deemed impossible. In these cases the student must achieve all credits attempted.

CRITERIA FOR HONOR DESIGNATION

To promote academic excellence and to recognize exemplary academic achievement, the following honor designations will be awarded:

Dean's Honor Roll: Students may receive the award of the Dean's List upon graduation. Students must achieve a Cumulative Grade Point Average (CGPA) between 3.20 and 3.59.

President's Honor Roll: Students may receive the award of the President's Honor Roll upon graduation. Students must achieve a Cumulative Grade Point Average (CGPA) of or higher.

SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY

To maintain academic progress, students must meet the

following required minimum standards:

- Maintain a minimum acceptable Cumulative Grade Point Average (please refer to the Academic Dismissal policy)
- Achieve the minimum Incremental Completion Rate (please refer to the Incremental Completion Rate policy)
- Meet the Minimum Credits Requirement (please refer to the Minimum Credits Requirement policy)
- Complete the program within the maximum allowable timeframe (please refer to Program Completion Maximum Allowable Timeframe)

Students must demonstrate academic progress by successfully completing courses attempted. Completing courses with a "C" or higher indicates stable academic progress. Receiving a "C-" or lower will put students at risk, and may lead to Academic Dismissal. It is very important that each student attends all registered courses and completes them successfully.

Administrative action will be taken if a student fails to meet the minimum standards set forth in the above criteria. If the resulting action results in dismissal, students will have the option of appealing the dismissal (refer to the Academic Dismissal and Procedure for Appealing Academic Dismissal policies. LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.

MINIMUM STANDARDS FOR ACADEMIC PROGRESS

To maintain academic progress, students must meet the following required minimum standards:

- Maintain a minimum acceptable Cumulative Grade Point Average
- Achieve the minimum Incremental Completion Rate
- Complete the program within the maximum allowable timeframe
- Meet the Minimum Credits Requirement

Students must demonstrate academic progress by successfully completing courses attempted. Completing courses with a "C" or higher indicates stable academic progress. Receiving a "C-" or lower will put students at risk, and may lead to Academic Dismissal. It is very important that each student attends all registered courses and completes them successfully.

Administrative action will be taken if a student fails to meet the minimum standards set forth in the above criteria. If the resulting action is dismissal, students will have the option of appealing the dismissal (refer to the Academic Dismissal and Procedure for Appealing Academic Dismissal policies). LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.

SATISFACTORY ACADEMIC PROGRESS: SCHOLARSHIP RECIPIENTS

MAINTAINING A SCHOLARSHIP AWARD

Along with meeting the general Satisfactory Academic Progress requirements for all students at LACM, scholarship students must also maintain a minimum Quarterly Grade Point Average (QGPA) or Cumulative Grade Point Average (CGPA), whichever is highest, of 3.20. Scholarship students who fail to achieve either a 3.20 QGPA or CGPA will be placed on Scholarship Probation, and must achieve either a QGPA or CGPA of 3.20 in the subsequent quarter. If the student fails to raise either their QGPA or CGPA by the conclusion of the subsequent quarter, the student will lose their scholarship award.

Students will be informed of their scholarship standing by an official letter sent to their current address on file, as well as by an email sent to their personal email account.

REINSTATEMENT OF A SCHOLARSHIP AWARD

Upon the cancellation of a Scholarship Award, students may have their award reinstated by taking the following steps:

1. The student must achieve a QGPA of 3.50 or higher for two consecutive quarters.
2. Upon achieving two consecutive quarters of a 3.50 QGPA, the student may submit (in writing) a request for reinstatement of their award.
3. If approved, the scholarship award reinstatement will be effective in the quarter immediately following the second consecutive quarter of achieving a 3.50 QGPA.

SATISFACTORY ACADEMIC PROGRESS: GRANT RECIPIENTS

MAINTAINING A GRANT AWARD

Along with meeting the general Satisfactory Academic Progress requirements for all students at LACM, students receiving a grant must also maintain a minimum Quarterly Grade Point Average (QGPA) or Cumulative

Grade Point Average (CGPA), whichever is highest, of 3.00. Grant recipients who fail to achieve either a 3.00 QGPA or CGPA will be placed on Grant Probation, and must achieve either a QGPA or CGPA of 3.00 in the subsequent quarter. If the student fails to raise either their QGPA or CGPA by the conclusion of the subsequent quarter, the student will lose their grant award.

Students will be informed of their grant standing by an official letter sent to their current address on file, as well as by an email sent to their personal email account.

REINSTATEMENT OF A GRANT AWARD

Upon the cancellation of a Grant Award, students may have their award reinstated by taking the following steps:

1. The student must achieve a QGPA of 3.30 or higher for two consecutive quarters.
2. Upon achieving two consecutive quarters of a 3.30 QGPA, the student may submit (in writing) a request for reinstatement of their award.
3. If approved, the grant award reinstatement will be effective in the quarter immediately following the second consecutive quarter of achieving a 3.30 QGPA.

ACADEMIC DISMISSAL

Students will be academically dismissed if:

- Their CGPA falls below 1.5 at the end of the first quarter.
- Their CGPA falls below 1.75 at the end of the second quarter.
- Their CGPA falls below 2.00 at the end of the third and all subsequent quarters thereafter.
- Their Quarterly Incremental Completion Rate (ICR) falls below 67%.
- They do not meet the Minimum Credits Requirement policy.
- They fail to complete their program of enrollment within the Maximum Allowable Timeframe.

Students may be academically dismissed for the following reason:

- Failure to attend three consecutive weeks of any course.

INITIAL DISMISSALS AND APPEALS

A student who is Academically Dismissed for the first time may appeal the dismissal to continue into the

subsequent quarter of their program, or may appeal the dismissal in order to repeat the failed term.

If appealing to continue into the subsequent quarter:

- In this circumstance the student must submit their appeal by 5 p.m. on the Wednesday immediately preceding Week 1. By submitting an official appeal, the student will be allowed to continue into the next quarter of their program sequence as originally scheduled, and they will be placed on Academic Probation.

If appealing to repeat the failed quarter:

- In this circumstance 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, the student will be allowed to repeat the failed term of their program sequence, and they will be placed on Academic Probation.

TIMEFRAME

A student wishing to appeal their initial Academic Dismissal may do so immediately, or wait up to 1 year from the dismissal date*. If a student does not resume enrollment in the subsequent quarter, but wishes to do so within the 1 year timeframe, the student must submit their official appeal by the desired quarter's Registration due date. If a student wishes to resume enrollment after the 1 year timeframe, they must first appeal and then request consideration to enroll as a Re-Entry student.

* To coincide with quarter start dates

ACADEMIC PROBATION

Students who have been Academically Dismissed will be placed on Academic Probation immediately upon approval for continuation in their program. To maintain Satisfactory Academic Progress, students on Academic Probation must meet the following requirements during four consecutive terms following Academic Dismissal:

Maintain a minimum acceptable Quarterly Grade Point Average:

- 1.50 or higher at the end of first quarter
- 1.75 or higher at the end of second quarter.
- 2.00 or higher at the end of the third and all subsequent quarters.

Achieve the minimum quarterly Incremental Completion Rate (see Incremental Completion Rate policy)

At the start of the third academic term following Academic Dismissal, the student will be held to school-wide Satisfactory Academic Progress and Academic Dismissal policies, meaning they must maintain the minimum Cumulative GPA necessary (see Academic Dismissal).

RE-ENTRY STUDENTS

WAITING PERIOD FOR RE-ENTRY STUDENTS

Students Academically Dismissed a second time must wait 6 months from dismissal before being eligible to enroll on a part-time "Program Completion" status (if warranted). Students must wait a full year from the dismissal date before they are eligible to enroll in a full-time course of study.

PROCEDURE FOR RE-ENTRY STUDENTS

Prior to the desired reenrollment date the student must meet with the Dean. During this meeting the Dean will determine whether or not the student warrants re-entry to LACM.

Upon approval by the Dean, the student must reapply for admission to LACM through the Admissions Department. If admitted:

- Credits from the student's prior enrollments at LACM are transferable.
- Credits from the student's prior enrollments at LACM are transferable.
- The student may enroll in Program Completion for their initial quarter(s), if applicable.
- Space permitting, the student may retake any previously passed classes if desired.
- The student will be immediately placed on Academic Probation (see Academic Probation).

Should the student be Academically Dismissed again, the dismissal shall be permanent for that enrollment. Should the student wish to re-enroll, they must commence the re-entry process for consideration as a Re-Entry student from the beginning.

Financial Aid recipients will not be eligible to receive Federal Financial Aid for any previously attempted courses.

COURSE ENROLLMENT & ATTENDANCE

CLASS CANCELLATIONS AND RESCHEDULING

All attempts will be made by LACM to avoid class cancellations; however, due to the professional realities of our faculty, all classes may be taught by a substitute teacher

or rescheduled. Class may be rescheduled on nights or weekends if necessary. Classes canceled due to a national holiday will not be rescheduled or made-up, with the exception of private lessons (per student request to the instructor).

WITHDRAWING FROM A COURSE

All students must follow the policies below when withdrawing from a course:

- Students may withdraw from a course within the first two weeks of the quarter with no academic repercussions. The course will not appear on the student transcript.
- Students may withdraw from a course within weeks 3 through 6 of the quarter; however, a Withdrawal (W) will be listed on the student transcript. Withdrawals will not be calculated in grade point averages.
- Students may not withdraw from a course after week 6 of the quarter.

In all circumstances, the student must inform the instructor and officially drop the course through the Registrar. If the student does not drop the course through the Registrar, but instead simply stops attending class, the student will be held to the same course requirements and grading criteria set forth in the syllabus and will be assigned a corresponding grade.

ADDING A COURSE

If a student wishes to add a course beyond the "Registration Period," they may do so during the "Add/Drop Period" at the beginning of each quarter. The "Add/Drop Period" is defined as the first two weeks of a quarter, and concludes at 5:00 p.m. on Friday of Week 2. A student wishing to add a course during this period must obtain an "Add Form" from Student Services, and follow the steps outlined on the form.

RECEIVING AN INCOMPLETE (I) FOR A COURSE

An Incomplete (I) may be granted after week 6 only 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.

COMPLETING AN INCOMPLETE (I) COURSE

In the case that a student has received an Incomplete in a course, the students may receive course credit by scheduling a make-up test (fees may apply) with the instructor. A student who receives an Incomplete will not

be allowed to enroll in the next level of that course until a passing grade is obtained.

If a student wishes to continue into the next level of that course in the subsequent quarter, the Incomplete grade must be resolved by Week 2 of that quarter. For example, a student who receives an "I" in Piano 1 must resolve the "I" by Week 2 of the next quarter in order to enroll in Piano 2.

If unresolved, an Incomplete grade is automatically converted to a failing (F) grade if not resolved within 6 months (to coincide with quarters) of receiving the Incomplete.

COMPLETING A FAILED (F) OR WITHDRAWN (W) COURSE

In the case that a student has received an "F" or "W" in a course, the students may receive course credit through one of the following procedures:

- The student may retake the course (fees may apply).
- The student may enroll in a Private Lesson course with an appropriate instructor and complete the curriculum of the course through said Private Lesson (fees will be applied). This option is available only if one or more of these conditions are met: the course is not currently offered or conflicts with the student's class schedule; the curriculum is able to translate into a private lesson format; legitimate learning conditions are present; an appropriate instructor is available.

A student who receives an "F" or "W" will not be allowed to enroll in the next level of that course until a passing grade is obtained. Once the student retakes a course, only the retake credit grade points will be calculated into both the QGPA and CGPA. In order to be eligible for graduation, students must receive a passing grade for all required courses.

CREDIT BY EXAMINATION

On a course-by-course basis, and by consent of the instructor, students may request to prove proficiency in a course through a procedure set forth by the instructor. If the student successfully follows that procedure and proves proficiency for the course, the student will be assigned credit towards that course on their transcript. Credit for the course will apply toward the attempted program, but will not contribute to grade point averages. (Fees may apply)

REPEATED COURSES

Students may register to repeat a course if:

- The student previously received a failing grade in the course.
- The student previously withdrew from the course†.
- The student would like to receive a higher grade for the course (only in cases of a C- or lower grade).

Students may attempt each course a total of three (3) times. Permission to enroll in a course beyond three times will only be granted due to documented extenuating circumstances*, or a significant lapse of time (3 years). In this case students must submit documentation to their Academic Advisor in order to obtain approval.

All students will be charged an additional \$150.00 fee for each repeated course per quarter, with the exception of Program Completion students. Program Completion students will be charged per credit for repeated and non-repeated courses.

† Military Withdrawals do not count in terms of repetition restrictions, nor do withdrawals that occur due to fire or flood.

* Extenuating Circumstances are defined as documented cases of accidents, illnesses or other circumstances beyond the control of the student that necessitate extended absences for a course(s).

AUDITING

General Course Auditing:

- Students may audit a course only within the course catalog of the program in which they are enrolled, and only with the approval of the course instructor and Dean.
- Students may not audit courses outside of their program's course catalog (except as noted in the Credit by Examination section).
- Students may not audit elective courses.

Auditing for Proficiency Credit Students:

Students who have received credit for a course through examination (please refer to Credit by Examination policy) may choose to audit additional courses during a quarter. Courses may be within or without their program of enrollment, though the guidelines below must be followed:

- The student must obtain approval from the course instructor and Dean.
- Students are only approved to audit classes already scheduled within a quarter.

- Courses audited may only be lecture or drill classes. Ensemble Workshops may not be audited.

ATTENDANCE

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

Tardiness is disruptive to the learning environment and should be avoided. Repeated instances of unexcused tardiness may be considered an unexcused absence at the instructor's discretion; students should refer to their course syllabi for individual class policies regarding tardiness. Excessive unexcused absences are detrimental to a student's grades and learning process, and may jeopardize their student status (see Attendance Based Cancellation).

LACM reserves the right to dismiss any student who fails to attend three consecutive weeks of a course.

ACADEMIC INTEGRITY

Integrity and honesty are fundamental to the pursuit of truth and knowledge at any academic institution. These core values are essential to the function of an academic community such as LACM. Only by maintaining the highest standards of integrity are the evaluation of students' academic performance, and the ultimate awarding of degrees, meaningful and representative of reality. Cheating of any kind during exam taking or committing plagiarism on classwork, homework, or written research papers is unacceptable. First offense of cheating equates to failure of the exam, classwork, homework, or written research paper. After the first offense of cheating, if the student feels that they have been wrongly disciplined, the student may follow the standard Academic Grievance procedures. Second offense of cheating equates to dismissal and failure of the course. Third offense of cheating equates to dismissal from the Los Angeles College of Music with no opportunity to appeal.

TEMPORARY FINANCIAL SUSPENSION

Students who have not made sufficient payment for an upcoming quarter will be advised that they will be temporarily financially suspended and unable to attend classes as scheduled until they have made at least a partial payment (as arranged with the Financial Office). Attendance-Based Cancellation policies will be applied to students on Temporary Financial Suspension, and

absences from class will not be considered “excused.”

ATTENDANCE-BASED CANCELLATION

In certain situations, a student’s enrollment may be terminated and their status changed to “Canceled” (or “Withdrawn”) by the school administration without a Notice of Cancellation form.

When the school administration becomes indirectly (i.e. the information is not received directly from the student) informed by any means or if a faculty member at any time approaches the administration with concerns about a student’s attendance that a student has not been attending 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, and 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 student 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.

SCHEDULE OF CLASSES

Programs at LACM have a set curriculum, and students must complete a specific list of courses to qualify for graduation. Program outlines are included in the “Program” section of this catalog, and show both the courses required for graduation as well as the order in which the courses should be completed. All courses are offered on campus, with the exception of certain selected courses in the Music Production program (see About LACM).

Expected completion time is 1 year (4 quarters) for the Diploma program; 1.5 years (6 quarters) for the Associate of Arts Degree program; and 3 years (12 quarters) for the Bachelor of Music Degree program. Completion time will be longer for students who fail to complete courses as scheduled in their program outline, or take a Leave of Absence. In these instances, students may need to finish their remaining requirements through

Program Completion.

ELIGIBILITY FOR GRADUATION

To qualify for graduation, each student must:

- Receive a passing grade in all required courses of the program in which the student is enrolled.
- Earn the minimum required credits for the program in which the student is enrolled.
- Achieve a CGPA of 2.00 or greater.
- Satisfy all financial and other obligations to LACM.
- Complete Financial Aid Exit Counseling (if applicable).

REQUIREMENTS FOR CEREMONY PARTICIPATION

Participation in LACM’s Graduation Ceremony is offered to all students scheduled to complete their program of enrollment at the conclusion of a quarter, with the following exception:

- Students with remaining program requirements may not participate if registration in Program Completion has not been received by the Quarterly Registration Period deadline.

PROGRAM COMPLETION: MAXIMUM ALLOWABLE

TIMEFRAME

All students are expected to complete their program of enrollment by the expected graduation date. If additional time is required, the student may continue their enrollment toward completion of their program up to 150% of the normal completion or graduation. For example, a student enrolled in a six quarter program is allowed to attempt completion for no more than nine quarters.

If, at the conclusion of the 150% time allowance, the student has failed to complete all requirements of their program they will be Academically Dismissed and may only continue attendance if admitted as a Re-Entry Student (please refer to Re-Entry Students).

PROGRAM COMPLETION AFTER EXPECTED GRADUATION DATE

If a student, at the time of their expected graduation date, is missing requirements for the completion of their program they will be able to enroll in Standard Program Completion or Remote Program Completion.

STANDARD PROGRAM COMPLETION

Students enrolling part-time (less than 12 credits):

Students enrolling in part-time (less than 12 credits) Program Completion may enroll in and attend courses on an a la carte basis. Students will be charged on a per-credit basis, with the addition of an Activity Fee for each quarter of enrollment.

Students enrolling full-time (12 credits or more):

Students enrolling in full-time (12 credits or more) Program Completion may enroll in and attend courses on an a la carte basis. Students will be charged the standard quarterly tuition rate for their program, with the addition of an Activity Fee for each quarter of enrollment.

REMOTE PROGRAM COMPLETION

In certain extenuating circumstances, the student may be allowed to enroll in and attend a course in remotely held private sessions. This option is available only when the following criteria are met:

- The Dean must approve the request based on the extenuating circumstances of the particular student.
- The nature of the course must be such that it is appropriate to be held in the remote setting (as determined by the course instructor).
- The instructor of the course must be willing and able to commit to remote sessions with the student.
- The student may complete no more than 4 credits using Remote Program Completion.

If remote completion of the course is approved and meets the required criteria, the student will be charged the per- credit price for the credits in which they register. The Student Activity Fee shall be waived.

INCOMING CREDITS

Transfer Students:

Currently enrolled LACM students who transfer into another program and/or department at LACM may transfer all applicable credits they have earned into their new course of study.

Incoming Students from Another Institution:

Incoming students who have studied music at another institution are not able to directly transfer any of their credits into a program at LACM. These students are encouraged, however, to undergo placement testing so that they may be placed in the most suitable levels of their courses. Students who proficiency a course through placement testing will receive credit for that course, and in this way they may indirectly transfer their knowledge

and skills.

OUTGOING CREDITS

Since LACM’s programs are very different from other institutions’, LACM students are not usually able to transfer the credits they earned at LACM to a program at another institution. LACM students and graduates who are considering attending another institution are encouraged to undergo placement testing whenever available so that they may proficiency as many transfer credits they earned at LACM to a program at another institution. LACM students and graduates who are considering attending another institution are encouraged to undergo placement testing whenever available so that they may proficiency as many courses as possible and therefore indirectly transfer their knowledge and skills into their new program.

STUDENT STATUS

APPLIED LEARNING ABSENCE (ALA)

Students are expected to attend all required classes, ensemble workshops, labs, and private lessons when enrolled at LACM. However, the nature of the music industry makes it possible that some opportunities may arise that conflict with scheduled instruction. Auditions, gigs, recordings, tours, or other opportunities that will apply your musical knowledge may be petitioned as an Applied Learning Absence (ALA). If granted, absences incurred during the ALA time frame will be considered excused absences. The steps and conditions below must be followed when applying for or when granted an ALA:

- Students must apply and be approved for an ALA prior to the absence period, and allow ample time for processing.
- Students should request an Applied Learning Absence form from the Registrar’s Office.
- Student must fully complete the form, and then submit the completed form to their program’s Department Chair.

If approved by the Department Chair, the student must then submit the form to the Registrar’s Office for final approval no later than 7 days prior to the planned absence.

The maximum length allowed for an ALA is a two-week period (10 weekdays).

In the case that necessary tests are missed during the ALA period, Test Rescheduling Fees may apply.

EXTENDED APPLIED LEARNING ABSENCE (EALA)

An approved Extended Applied Learning Absence (EALA)

is a temporary break in studies, for up to approximately 6 months. EALAs are granted to students who, during the course of a quarter, are presented with meaningful learning opportunities outside LACM and are not able to pursue these opportunities while maintaining their enrollment.

All EALAs must be requested in writing using the official EALA form, which must be submitted to the Department Chair for an initial written approval, then submitted to the Registrar's Office and the Dean for final approval. Not all EALA requests may be granted. It is at the discretion of LACM to grant EALAs based on reasonable expectations that the student in question will return to complete his/her studies on schedule and will gain a meaningful learning experience while on leave. Students who fail to return as scheduled will have their EALA status changed to Withdrawn effective the date the EALA became active, and a refund calculation will be performed.

Students on an approved EALA will retain their enrolled (in-school) status, with the exception that international students will NOT be able to maintain their F-1/M-1 international student status during that time.

International students must be prepared to resume their international student status upon their return from their EALA, and take responsibility for any procedures and/or expenses this may incur. All students resuming studies will not incur any additional fees from LACM. Financial aid recipients taking an EALA should consult with the Financial Aid Office regarding the specifics on their continued financial aid eligibility; failure to resume studies on schedule may affect the current terms of their Federal Student Aid. Students must obtain their Department Head's signature before submitting their request form to the school office. The office must receive the form no less than 14 days before the first requested day of absence.

LEAVE OF ABSENCE (LOA)

A Leave of Absence (LOA) is a temporary break in studies and is only granted under extenuating circumstances (i.e. prolonged illness or injury). Not all leave requests may be granted. It is at the discretion of LACM to grant LOAs based on reasonable expectations that the student in question will return to complete his/her studies once the circumstances causing the leave have been resolved, and that the reason for the request has valid grounds for approval. Students on an approved LOA will retain their enrolled (in-school) status as a student of LACM. Students may apply for Option 1 or Option 2 depending on their individual circumstances.

Leave of Absence: Option 1

Students who are faced with a sudden and unexpected extenuating circumstance may apply for Option 1. In these cases, students may ask to take a 6-month break (to coincide with quarters) in their studies and resume their studies at the same point of the quarter in which they left. For example, a student approved for Option 1 on Monday of Week 5 of their 2nd Quarter, may resume their enrollment on Monday of Week 5 in the subsequent 2nd Quarter.

The steps and conditions listed below must be followed when applying for or when granted an Option 1:

1. Standard LOA time is approximately 6 months, and total leave time must not exceed 180 days. Students who fail to return within 180 days will have their LOA status changed to Withdrawn effective the date the LOA became active, and a refund calculation will be performed.
2. All LOAs must be requested in writing and submitted to the corresponding Department Chair or Dean for an initial written approval, then submitted to the Registrar's Office for final approval.
3. International students are advised that they may not be able to maintain their international student status during an approved LOA and should consult with the International Student Advisor 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 terms of their Federal Student Aid.
5. Students approved for this option are required to audit classes for a full two weeks prior to their return.
6. Students approved for Option 1 will not incur any additional fees from LACM.

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 that timeframe, the student's status will be changed to Canceled effective their last date of attendance. In all other cases, there is no grace period.

Students on an approved LOA may continue to use of school facilities. However, LOA students may not reserve rooms or use the facilities if needed or in use by an actively attending student. Instead, they may only use the

facilities if available and not in use by an actively attending student.

Leave of Absence: Option 2

Students faced with extenuating circumstances which have negatively impacted their Academic Progress during a quarter may apply for Option 2. In these cases, students may ask to take a 6-month break (to coincide with quarters) and resume enrollment at the beginning of quarter in which they left. For example, a student approved for Option 2 on Monday of Week 5 of their 2nd Quarter, may resume their enrollment on Monday of Week 1 in the next occurrence of 2nd Quarter.

The steps and conditions listed below must be followed when applying for or when granted an Option 2:

1. Standard LOA time is approximately 6 months, and total leave time must not exceed 180 days. Students who fail to return within 180 days will have their LOA status changed to Withdrawn effective the date the LOA became active, and a refund calculation will be performed.
2. All LOAs must be requested in writing and submitted to the corresponding Department Chair or Dean for an initial written approval, then submitted to the Registrar's Office for final approval.
3. International students are advised that they may not be able to maintain their international student status during an approved LOA and should consult with the International Student Advisor 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 terms of their Federal Student Aid.
5. Students will be charged a \$100.00 fee per repeated week to cover additional costs incurred by LACM. For example, students repeating 5 weeks will be charged a \$500.00 fee.

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 that timeframe, the student's status will be changed to Canceled effective their last date of attendance. In all other cases, there is no grace period.

Students on an approved LOA may continue to use of school facilities. However, LOA students may not reserve

rooms or use the facilities if needed or in use by an actively attending student. Instead, they may only use the facilities if available and not in use by an actively attending student.

STUDENT SERVICES & INFORMATION

CAMPUS CARE

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

No food or drinks (except water) are allowed in classrooms or practice labs.

Bicycles may be carefully brought through the Student Entrance (no riding allowed in the building), into the courtyard where they may be locked up. All bicycles being kept in the courtyard must be registered with the Office.

Please do not have your personal mail sent to the school address, as it will be returned to the sender.

Smoking is permitted in the designated smoking area behind the school only. Please discard cigarette butts in the provided ashtrays.

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 to the Office by the student to obtain their pass, or the student must request to have a pass issued prior to their arrival. All guests and visiting alumni must sign in and out at the Student Entrance when on campus. Students are fully responsible for their guests while they are on campus.

REGISTRATION

Incoming students will register for the first-term courses of their program at Orientation. Continuing students must register during the designated Registration Period for each subsequent term. Students will be alerted by email to their student email account at the start of the Registration Period, and forms will be available at the Student Entrance. Students who fail to submit their forms within the Registration Period will be charged a \$30 late registration fee.

Once a continuing student has submitted a registration form, the student will be registered in the next term of courses scheduled in their program. Exceptions are courses in which the student has not fulfilled prerequisites for a course due to incomplete or failed courses

from the previous term. Students will also be able register for elective courses using their registration form.

ACADEMIC ADVISING

LACM's Office of Academic Advising includes dedicated advisors who are ready to answer questions, offer solutions, and address concerns. The following areas are of their special concern: schedules, registration, academic progress, and attendance. Students are encouraged to bring concerns and complaints about academic issues and general school issues to the Office of Academic Advising. The Office of Academic Advising closely monitors the academic progress of each student and enforces LACM's Academic Policies.

ENROLLMENT VERIFICATION

Students needing proof of their enrollment at LACM for any purpose should contact the Registrar's Office.

Enrollment status will be based on the student's actual enrollment at the time the verification is prepared. If verification of student status is required while LACM is in recess, the enrollment status will be based upon registration status for the following quarter.

HOUSING

LACM is located in the heart of Pasadena, CA, which provides students with ample housing options. Within Pasadena and the surrounding areas, our students will find convenient apartment buildings, condominiums, and homes.

Average 1 bedroom apartment rents for \$1,000/month. Information can be found online www.westsiderentals.com

The Housing Department offers many resources to assist you with finding local housing. The Housing Advisor maintains a list of resources helpful for finding an apartment/unit in the area, including availabilities in apartments with current students. International students may also choose to participate in IHPS Homestays, a program that places you in the home of a local host family. In this program, you will have your own room and may choose to include meals in your plan. You may find additional information at: www.ihpsla.com

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

You may find more detailed housing information online or in the LACM Office.

PARKING

There is currently no student parking available in the lot adjacent to campus. Monthly and daily parking is available for a fee at the Metro Gold Line Del Mar Station, located near the school. 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.

TUTORING PROGRAMS

A student tutoring program is available to any student who needs help outside of class. If you are interested, please contact your Academic Advisor or see the student boards for a list of available tutors. You may contact the appropriate tutor using the contact information listed there, and organize a meeting. The tutor is responsible for filling out the Student Tutor Form indicating the date, time frame, and material covered.

One-on- One Tutoring Program. For any student who is having difficulty in any given subject, their Academic Advisor may recommend that they participate in the one-on-one tutoring program. If a student is recommended for one-on-one tutoring, their Academic Advisor will give their name to one of LACM's student tutors. The student tutor will then contact the student to set up one-on-one tutoring session(s) based on both of their availabilities. It is then the responsibility of the student to respond to their student tutor and to make the proper arrangements.

Tutoring Lab: The Office of Academic Advising will work with faculty and Teaching Assistants (TA) to organize tutoring labs on a quarterly basis. The faculty will work closely with the TA to establish academic goals for the lab sessions and the student attendees. The Office of Academic Advising will be responsible for the administration of tutoring labs, by scheduling rooms and organizing the student attendee sign-in process for the TA's.

Study Group: The Office of Academic Advising will work with faculty to help organize study group on a quarterly basis. The Office of Academic Advising will be responsible for the administration of study groups, by scheduling rooms and organizing the student attendee sign-in process.

ACADEMIC WORKSHOPS

The Office of Academic Advising will organize academic workshops to ensure success and to keep the student engaged in their studies. It is the responsibility of the

Office of Academic Advising to offer additional resources on a quarterly basis. Topics may include Time Management, Study Skills and other subjects as needed.

STUDENT ID CARDS

You must carry your Student ID card with you at all times when on campus. You will be required to check in through the Student Entrance with your ID, and will need your ID when checking out instruments or equipment.

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

LIBRARY & MULTIMEDIA RESOURCES

Our digital library contains a collection of music, books, and videos for your reference. Computers and wireless internet are available for student use throughout the school. You may also apply for a free library card at the Pasadena Public Library by showing your school ID and providing your mailing address.

LOCKERS

You will be assigned a locker at Orientation, and must supply your own combination or key lock to secure your belongings. Lockers for Drum Department students can accommodate cymbals up to 21 inches in diameter.

Lockers for Guitar and Bass Department students can accommodate your instruments ONLY in soft cases (hard cases will not fit).

COMPLAINT POLICY

LACM makes every effort to protect the educational and personal interests of its students, and to protect students from capricious, arbitrary, unreasonable, unlawful, false, malicious, or professionally inappropriate evaluations or behavior from students, faculty, or staff members. Please refer to the Student Grievance Policy.

CAMPUS SECURITY

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

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.

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

building.

In the event that an Attending Rep (AR) is unavailable or not on post at the time of the incident, it is the responsibility of the witness and/or victim of the incident to complete a Crime and Incident Report (available at the Student Entrance), and turn it into the Attending Rep upon their return. Reports may also be submitted to the Administrative Office during business hours. You may also seek assistance from school faculty who are on campus.

Annual Crime Statistics:

The Campus Security Act also requires LACM to compile a report with data gathered from its own campus security and crime report, coupled with statistics from the Pasadena Police Department. This report is available for distribution annually in October. A notification will be sent out via school email announcing when the crime report is available.

EQUIPMENT

We recommend that all students bring a recording device, such as a hand-held digital recorder.

Vocalists must bring their own microphone and XLR cables for practice outside of class.

Drummers must bring cymbals, a hi-hat clutch, washers and felts, a practice pad and stand, single and/or double pedals, and sticks.

Guitarists and bassists must bring a metronome, tuner, cables, and their instrument. Be sure to have extra strings on hand and other essentials so that you are fully prepared to perform in class.

Amps, drum sets, and PA systems are provided for you in the classrooms and labs.

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

PRACTICE TIME

In addition to scheduled lab time, you may sign up to use classrooms and labs when they are otherwise not in use. You may sign up for the following week each Friday after 5:00 p.m. The sign up lists are located at the Student Entrance desk. Sign-up time is available on a first-come, first-served basis. You are permitted 2 hours of sign-up

time each day. If you are more than ten minutes late for your schedule time, the room will become available for other students' use.

STUDENT STORE

Official LACM curriculum, clothing, music accessories, and other merchandise are available for purchase Monday through Friday from 9:00 a.m. to 5:00 p.m. at the Student Entrance.

RULES OF CONDUCT & EXPECTATIONS

SUBSTANCE ABUSE: Los Angeles College of Music takes substance abuse very seriously with a zero tolerance policy. Please read the included Student Notification Policy of a Substance-Free Campus also located in the Student Handbook to be informed on the consequences of substance abuse.

CELL PHONE USE: Cell phone use is restricted to educational or lingual purposes only. If you are caught using your cell phone for social purposes such as texting or 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. Respect your instructor and their time, put your phone on silent and store it away.

FOOD & DRINK: Water is the only drink permitted in class. It must be in a sealable container.

TARDINESS: Being late happens because we are all human; however excessive tardiness will not be tolerated. If you are over 5 minutes late for a 30 minute class or over 10 minutes late for classes of 1 hour or more you 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 absence.

RESPECT: As a courtesy to your instructor, please stay for the entire duration of class. Unless it is an emergency, please do not get up and leave and return on a consistent basis as this disturbs, distracts, and slows down the entire class. Please be respectful for your instructor and fellow classmates.

Exams: Each quarter at LACM consists of 10 weeks of instruction, plus an additional week of examinations (Week 11). Exams are held on a course-by-course basis, as determined by the instructor of each course and outlined in the course syllabus.

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 constitute allowance for make-up exams. It is your responsibility as a student to make sure that all exam dates are adhered to and necessary action is taken and documentation is provided if you need a make-up exam.

THEFT: LACM upholds a very serious policy concerning theft and the protection of both personal and school property. If a student steals, damages, or destroys personal or school property, the student will be automatically suspended from attending classes and being on campus. The student will have 24 hours to remove any personal belongings from the premise and will not be allowed to visit the school for any reason until a meeting between the student and the Discipline Committee has been held. The Committee will then make a decision regarding how the matter will be addressed within a 10 day period. Anyone who displays inappropriate or disruptive behavior will also be subject to disciplinary action, up to and including dismissal.

ALCOHOL & DRUG-FREE CAMPUS

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 school 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 Los Angeles 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 alcoholic beverages without proper license. The only approved college plan for dispensing alcoholic beverages at student functions is the College Catered-Party Policy. 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 City 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 lim-

ited 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.

Medical Assistance & Counseling

Los Angeles College of Music remains of sound interest for the educational welfare of employees and students and is demonstrated through remedial measures for substance abuse outreach. Los Angeles College of Music establishes the availability for full counseling and medical resources to assist students with constructively, accurately, and responsibly confronting problems with or leading to the involvement of drugs and/or alcohol.

Academic Advising acts as a health outreach center and will treat students who voluntarily come forward with their substance problem as confidential and not subject to disciplinary action. However, in the event of being suspected or caught in action of using substances, Academic Advising reserves the right in relation to state and city law to take action beyond confidentiality for proper outreach and disciplinary action. Academic Advising handles an array of student and employee issues and grievance and maintains a complete list of referral resources in the community that can provide student assistance once an assessment has been made by a counselor or physician.

It is the responsibility of Los Angeles College of Music to counsel employees and students whenever they see changes in performance or behavior that suggest an employee or student has an alcohol or other drug problem. Although it is not the college's responsibility to diagnose an employee or student's problem, it is the college's commitment to encourage him/her to seek professional help by offering assistance in obtaining adequate counseling. Los Angeles College of Music recognizes that drug and alcohol abuse can be successfully treated and is committed to helping employees and students who suffer from these problems, while holding them responsible for their own recovery. It is the employee's responsibility to ensure the treatment facility provides the college with the necessary documentation to establish compliance with the employee's rehabilitation obligations. If it is determined that a referral to a treatment provider is necessary, the employee is responsible for the full cost of these services.

Outreach Contact Services

Students or Employees, who need help, please contact:

Office of Academic Advising
626-568-8850
advising@lacm.edu

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

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

LACM'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 that its students are adults who are ultimately responsible for their own behavior. The college does, however, recognize its responsibility to provide services and policies which are designed to diminish the incidence of alcohol misuse and other illicit drug use and consequent negative outcomes, and in this regard, will educate its students and consistently enforce its alcohol and other drug-related policies as well as comply 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 or 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 whom use 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

WHAT IS SEXUAL HARASSMENT?

Sexual harassment is a serious problem for students at all educational levels. This problem is more common than you might think because many students are scared or too embarrassed to report sexual harassment. It is different from flirting, playing around, or other types of behavior that you enjoy or welcome. Sexual harassment can be requests for sexual favors or unwelcome sexual behavior that is bad enough or happens often enough to make you feel uncomfortable, scared or confused,

and that interferes with your schoolwork or your ability to participate in extracurricular activities or attend classes.

Sexual harassment can be verbal (comments about your body, spreading sexual rumors, sexual remarks or accusations, dirty jokes or stories), physical (grabbing, rubbing, flashing or mooning, touching, pinching in a sexual way, sexual assault) or visual (display of naked pictures or sex-related objects, obscene gestures). Sexual harassment can happen to women and men. Sexual harassers can be teachers, staff, or other school employees, or fellow students.

WHAT TO DO IF YOU ARE BEING HARASSED

Some students who are being sexually harassed are too embarrassed to voice a complaint, are intimidated by their harasser, or think that little can be done to end the harassment. Many students think that it is not a serious problem and that it will stop if they just ignore it. These are all understandable reactions to difficult situations.

Sexual harassment, however, is a serious issue. Many students who have been sexually harassed report a drop in their grades, drop classes, or leave school altogether.

REPORT THE HARASSMENT: Tell an administrator, staff member, or instructor with whom you feel comfortable about the incident. It is important to report the harassment so that it can be addressed and resolved so that you feel safe and comfortable in school.

For more information about sexual harassment, please request a Sexual Harassment information packet from Student Services.

NOTIFICATION OF RIGHTS UNDER THE FEDERAL EDUCATIONAL RIGHTS & PRIVACY ACT

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

The right to inspect and review your education records within 45 days of the day LACM College for Music Professionals receives a request for access. You should submit to the Dean written requests that identify the record(s) you wish to inspect. The Dean will make arrangements for access and notify you of the time and place where the records may be inspected. If the Dean does not maintain the records, he/she shall advise you of the correct official to whom the request should be addressed.

The right to request the amendment of your education records that you believe are inaccurate or misleading. You should write LACM official responsible for the record, clearly identify the part of the record you want changed,

and specify why it is inaccurate or misleading. If LACM decides not to amend the record as you request, LACM will notify you of the decision and advise you of your right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided when you are notified of your right to a hearing.

The right to consent to disclosures of personally identifiable information contained in your education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by LACM in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom LACM has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities.

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 that administers FERPA is:

Family Policy Compliance Office US Department of Education 400 Maryland Avenue, SW Washington, DC 20202-4605

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

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

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

Ex Parte Orders. LACM can disclose, without the consent or knowledge of you or your parent(s), personally identifiable information from your records to representatives of the Attorney General of the United States in response to an ex parte order in connection with investigation or

prosecution of terrorism crimes. An ex parte order is an order issued by a court without notice to an adverse party. When LACM makes a disclosure pursuant to an ex parte order, it is not required to record that disclosure of information in your file.

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

Grand Jury Subpoenas

Law Enforcement Subpoenas – For these subpoenas, the court may order LACM not to disclose to anyone the existence or contents of the subpoena or our response. If the court so orders, neither the prior notification requirements nor the recording requirements would apply.

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

Disclosures to the US Citizenship and Immigration Service (USCIS).

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

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

AMERICANS WITH DISABILITIES ACT

Disabilities should not be allowed to limit a student's education. Reasonable accommodation will be made when such is dictated by disability-related needs and when students have fulfilled their responsibilities of

notification and verification. Upon acceptance to LACM, applicants should advise the Admissions Department of the existence of a disability, accompanied by a specific request for accommodation, and documentation of the disability. Appropriate accommodation will be determined based upon this request and accompanying documentation, and direct communication with the student's attending expert, if applicable. All requests, communications and documentation are confidential. It is the responsibility of the student to provide the necessary documentation, and the cost of such documentation must be met by the student. This includes the cost of necessary professional medical, psychological, or educational assessments. There is no additional charge for any accommodations provided as a result of this process.

OPTIONAL DISCLOSURE

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

STUDENT GRIEVANCE POLICY

PURPOSE OF THE STUDENT GRIEVANCE POLICY

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

Discrimination on the basis of age, sex, race, ethnicity, religion, national origin, disability, or other conditions or preferences

SEXUAL HARASSMENT

Unfair treatment that is in violation of students' basic rights, as set forth in the LACM Catalog

Academic matters where students have a grievance. Areas for appeal include, but are not limited to, classroom procedures, charges of unfair treatment by an instructor, charges of unfair grades given by an instructor, absence and tardiness practices, course requirements that differ substantially from those set forth in the syllabus, and the right to participate in LACM-sponsored activities.

NOTES: If any of the above are committed against a student by another student instead of a LACM employee,

the offended student should report the matter immediately to a LACM official. The offending student will then be dealt with according to the Student Code of Conduct. Under no circumstances will a student requesting due process be harassed, intimidated, discouraged, or denied access to the Grievance Procedures (Due Process).

GRIEVANCE PROCEDURES (DUE PROCESS)

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

STANDARD GRIEVANCE PROCEDURE

1. **THE DEAN**—If a complain cannot be resolved in an informal conference with the offending person, or if the nature of the complaint demands it, the student may then appeal with a written, signed, and dated statement to the Dean, who will schedule a conference with the students and the other involved party or parties.
2. **THE APPEALS COMMITTEE**—If the matter cannot be settled by an informal conference, the Dean or his/her designee shall appoint an Appeals/Review Committee to review the appeal or allegations. The committee shall be comprised of one general education faculty member appointed by the Dean or his/her designee, one faculty member appointed by the Department Chairperson of the major department of the student filing the request for appeal, and two students appointed by the Dean or his/her designee. The Dean or his/her designee shall chair the Appeals/Review Committee.
 - The Committee shall consider all relevant testimony and supporting documentation presented by the student filing the request for appeal or review. Legal counsel cannot represent the student.
 - Based upon a thorough review of all relevant evidence and testimony, the Appeals/Review Committee shall make a recommendation to the Dean. This shall take place within 10 business days from the filing of the request for appeal or review. The Dean will render a written decision.
 - 3. If the student believes that there are extenuating circumstances or that all of the evidence presented was not appropriately considered, the student may submit a written appeal to the president of LACM. The President

shall review the appeal and render a written decision. The decision of the President is final.

The Committee shall consider all relevant testimony and supporting documentation presented by the student filing the request for appeal or review. Legal counsel cannot represent the student.

Based upon a thorough review of all relevant evidence and testimony, the Appeals/Review Committee shall make a recommendation to the Dean. This shall take place within 10 business days from the filing of the request for appeal or review. The Dean will render a written decision.

If the student believes that there are extenuating circumstances or that all of the evidence presented was not appropriately considered, the student may submit a written appeal to the president of LACM College for Music Professionals. The President shall review the appeal and render a written decision. The decision of the President is final.

PROCEDURE FOR RESOLVING A SEXUAL HARASSMENT GRIEVANCE

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

PROCEDURE FOR RESOLVING AN ACADEMIC GRIEVANCE

An Academic Grievance must be filed within 10 days or by the Friday of the 2nd week of the subsequent quarter. If the grievance is regarding an academic matter, the following steps must be followed:

1. **The Instructor** – The student must go first to the instructor with whom he/she has the grievance. A conference with the instructor will be held to resolve the grievance informally.
2. **The Dean** – If the meeting with the Department Head does not resolve the grievance, the student may then go to the dean of the program to seek resolution.
3. **President** – If the grievance is not resolved in the meeting with the Dean, the student may appeal to the President of the college.

All written or verbal communication on the part of Los

Angeles College of Music faculty or students will be confidential.

CATALOG INFORMATION

Information in this catalog was current at the time of publication, and is subject to change at any time.

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:

Addresses:
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833

P.O. Box 980818
West Sacramento, CA 95798-0818

Website: www.bppe.ca.gov
Telephone: (888) 370-7589 or (916) 263-6959
Fax Number: (916) 263-1897

COMPLAINT PROCEDURE

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

MAINTENANCE OF STUDENT RECORDS

Permanent records of the following records are maintained for all students granted a degree or certificate by LACM:

- The degree or certificate granted and the date on which that degree or certificate was granted.
- The courses and units on which the certificate or degree was based.
- The grades earned by the student in each of those courses.

All other student records are retained for 7 years after program completion or withdrawal from the institution.

BANKRUPTCY

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

LANGUAGE OF INSTRUCTION

All courses at the Los Angeles College of Music are instructed in English.

ESL

No English-as-second-language instruction is directly provided by LACM.

DEFINITIONS

Full-time student: A student enrolled in a minimum of 12 credits per quarter.

Academic Year: A period of 3 quarters (terms), not to be confused with a Calendar Year, which is 4 quarters.

STUDENT FINANCIAL RESPONSIBILITY

Registration for any term at LACM signifies agreement to pay all charges incurred during that term, including any assessed late fees. If necessary, LACM will employ the services of a collection agency if students fail to meet the monetary terms of their agreement. It is important for students to realize that they are responsible for paying all charges incurred while attending LACM, even if they do not finish their education, are dissatisfied with their education, or are unable to find employment after graduating.

A student who obtains a loan to pay for any portion of his or her educational program has the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If a student has received federal financial aid funds, the student is entitled to a refund of the monies not paid from federal student financial aid program funds. A Financial Aid Advisor will provide students with information on applying for a deferment or forbearance, or any other available options, if students are having difficulty in meeting loan repayment or obligations.

AFFILIATIONS (TRANSFER & ARTICULATION

AGREEMENTS)

Music College Hannover, Hannover, Germany

Any graduate of Music College Hannover who wishes to enroll into LACM, will automatically be admitted into the second quarter of the LACM Guitar, Bass or Drum program. Each student will have to test out of Ear Training 1 and Piano 1 upon arrival. If they are not able to pass the proficiency test, they will be required to take those classes before moving on to their second level.

Discounts:

- \$100.00 application fee waived
- 10% off of the current tuition price
- 50% off of tuition for any LACM Summer Program

Swiss Drum Academy, Zurich, Switzerland

Any graduate of Swiss Drum Academy who wishes to enroll into LACM, will automatically be admitted into the second quarter of the LACM Drum program. Each student will have to test out of Ear Training 1 and Piano 1 upon arrival. If they are not able to pass the proficiency test, they will be required to take those classes before moving on to their second level.

Discounts:

- \$100.00 application fee waived
- 10% off of the current tuition price
- 50% off of tuition for any LACM Summer Program

CIAM, Bordeaux, France

Any graduate of CIAM who wishes to enroll into LACM, will automatically be admitted into the second quarter of the LACM Guitar, Bass or Drum program. Each student will have to test out of Ear Training 1 and Piano 1 upon arrival. If they are not able to pass the proficiency test, they will be required to take those classes before moving on to their second level.

Discounts:

- \$100.00 application fee waived
- 10% off of the current tuition price
- 50% off of tuition for any LACM Summer Program

VMI, Vienna, Austria

Any graduate of VMI who wishes to enroll into LACM, will automatically be admitted into the second quarter of the LACM Guitar, Bass or Drum program. Each student will have to test out of Ear Training 1 and Piano 1 upon arrival. If they are not able to pass the proficiency test, they will be required to take those classes before moving on to their second level.

Discounts:

- \$100.00 application fee waived
- 10% off of the current tuition price
- 50% off of tuition for any LACM Summer Program

JOINT VENTURES

RPJAM, Giessen, Germany

Study abroad program: LACM will offer the first two years of the three year RPJam degree.

RPJam students that choose Study Abroad will apply and enroll in RPJam. Upon successfully matriculation, students that want to study abroad at LACM will spend the first two academic years at LACM completing quarters 1-6. Students will pay LACM's tuition to LACM. Upon successful completion at LACM, students will be required to

test into RPJams' third year. Upon completion of the third year at RPJam, students will be awarded a Bachelor Degree through the Hessian Ministry of Arts and Science. German residents that decide to enroll in the study abroad program at LACM will have the opportunity to receive financial aid through RPJam.

Discounts:

- \$100.00 application fee waived
- 50% off of tuition for any LACM Summer Program
- 10% off current LACM tuition

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 said 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 in Music, have the option of transferring to LACM for the last year of the program. The student will then be granted a degree with the recognition of both institutes.

Discounts:

- \$100.00 application fee waived
- 10% off of LACM current tuition
- 50% off of tuition for any LACM Summer Program

TRANSFER CREDIT GUIDE

OVERVIEW OF TRANSFERRING CREDITS: POLICIES

& REQUIREMENTS

GENERAL POLICIES

Los Angeles College of Music (LACM) provides transfer credit services for prospective and enrolled students. If you are seeking to transfer credit into (LACM), please make sure of the following:

- The (domestic) college or university you attended must be an official regionally accredited institution*
- International transcripts must be submitted to a certified credential evaluation service
- Each course must have a grade of "C" (70% or 2.0) or higher (Please note that once the course is accepted it only transfers as earned credit(s) and the grade from the previous institution is not counted in your LACM GPA)

*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).

LACM offers transfer credit approval services for students who are accepted to a Bachelor Degree Program or for currently enrolled students looking to enroll in a Bachelor Degree Program.

- We do not offer a pre-approval service for transfer credit for prospective students; however, prospective students may speak with the Office of Admissions to find out more information regarding transferability of credit
- Current students however, may seek a pre-approval of transfer credit before taking a course outside of LACM, so that the course is pre-approved for transfer
 - Current Students will need to submit a course description from the college/university's official course manual to the Office of Academic Advising; the assigned Academic Advisor will pass along the information to the Transfer Credit Evaluator.
 - Further information on getting a course pre-approved for transfer is provided in the Transfer Credit Process section below

Following all transfer credit evaluations, students will receive a Transfer Credit Tracking Sheet indicating which courses transferred.

CALENDAR SYSTEMS

LACM operates under a quarter-hour system. When

transferring credit from a college or university using a different system, the following conversions must be made:

Quarter-Hour Systems

- 2 quarter-hour credits outside of LACM equal 2 quarter-hour credits at LACM
- 3 semester-hour credits outside of LACM equal 3 quarter-hour credits at LACM

Semester-Hour Systems

- 2 semester-hour credits outside of LACM equal 3 quarter-hour credits at LACM
- 3 semester-hour credits outside of LACM equal 4.5 quarter-hour credits at LACM

CONTACT INFORMATION

Prospective or entering students may contact the Office of Admissions at 626-568-8850 or admissions@lacm.edu. Continuing and Re-Admitted students may contact the Office of Academic Advising at 626-568-8850 or at advising@lacm.edu.

GENERAL REQUIREMENTS

OFFICIAL TRANSCRIPTS

LACM College of Music values the college-level course work taken by students at other institutions of higher education throughout the world. Students are invited to submit official transcripts from regionally accredited institutions for a transfer credit evaluation. A transcript is considered official only if it is sent directly from a college/university to LACM or is given, to either the Office of Admissions or the Office of Academic Advising, in a sealed and stamped envelope and delivered unopened to LACM.

Transcripts that have been opened or faxed are not considered official, and therefore, are not acceptable for transfer credit. Grade reports are also not accepted for transfer credit.

INTERNATIONAL TRANSCRIPTS

Transcripts from all international institutions require an official translation to English and evaluation to 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 Academic Advising (Continuing and Re-Admitted students).

LACM recommends the following provider of translation and evaluation services:

Education Credential Evaluators, Inc.
PO Box 514070
Milwaukee, WI 53203-3470 USA
414 289-3400
eval@ece.org

Important Note: This translation is required for all international transcripts, with the exception of English speaking countries. Be sure to remind any translation service that the translated transcript must include course names, the course credit values, and grades.

REQUIRED GENERAL EDUCATION COURSES

There are a number of general education requirements in the LACM Bachelor Degree Program. To have a course general education course transferred and equated as one of these required courses, the course descriptions must be generally comparable. In some cases, LACM may request that you provide an official course description from your previous institution's course manual or directly from the previous institution's official website to determine comparability.

TRANSFER CREDIT LIMITATIONS

BACHELOR DEGREE PROGRAM LIMITATIONS

LACM will accept a maximum of 60 quarter-hour credits or 100% of general education credits required in any bachelor degree program.

Bachelor Degree Program candidates will also be eligible to proficiency credit for Ear Training & Theory (1-4) as well as Piano (1-4). An examination is required and will be administered during New Student Orientation.

ASSOCIATE DEGREE AND DIPLOMA PROGRAM LIMITATIONS

LACM does not accept transfer credit for Associate Degree and Diploma programs as these programs do not have general education requirements within the curriculum.

Associate Degree and Diploma Program candidates will, however, be eligible to proficiency credit for Ear Training & Theory (1-4) as well as Piano (1-4). An examination is required and will be administered during New Student Orientation.

POST MATRICULATION TRANSFER CREDIT

It is expected that students attending LACM will take all their remaining courses required to graduate at LACM. The college recognizes, however, that special study opportunities may arise after students matriculate. LACM

will therefore accept additional courses of any kind post matriculation for general education transfer credit. Students are encouraged to attain pre-approval transfer status from their Academic Advisor before enrolling at another institution.

MINIMUM GRADE

Courses must be successfully completed with a minimum grade of "C" (70 percent or 2.0) in order to be considered for transfer. Students from schools that rely on teacher evaluations rather than a grading system may still have courses accepted at LACM if the evaluations meet transfer standards.

TRANSFER CREDIT ELIGIBILITY

COURSES ELIGIBLE FOR TRANSFER CREDIT

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

- Arts & Humanities (i.e. Art History, History, Philosophy, etc)
- Communications
- Critical Thinking
- Foreign Language (i.e. Spanish, French, German, etc)
- English
- Lifelong Learning
- Scientific Inquiry & Quantitative Reasoning (i.e. Math, Statistics, Biology, Chemistry, etc)
- Social Sciences (i.e. Anthropology, Cultural Studies, Political Science, Sociology, etc)

MUSIC COURSES FOR CONTINUING OR RE-ADMITTED STUDENTS

LACM does award internal transfer credit for music courses in quarters one through six.

A student may also receive advance proficiency credit for some music courses if the student feels they have expertise in a particular music course. To be considered for proficiency credit, the student must notify their instructor before the end of Week 1 of any given quarter and a proficiency test will be administered.

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. For more information please refer to LACM's website here: <http://www.lacm.edu/about-us/partnerships/> or contact the Office of Admissions at 626-568-8850 or at admissions@lacm.edu.

COURSES NOT ELIGIBLE FOR TRANSFER CREDIT

LACM does not accept courses in the following fields: computer science, engineering, physical education and

courses tailored for a specific vocation, included but not limited to auto mechanics, law, nursing or optometry.

LACM also does not accept English courses taken at international institutions where English is not the official language, or English as a Second Language courses.

LACM does not accept foreign language courses or AP or CLEP exams when they are the student's primary language.

LACM does not typically accept Graduate level courses, although the college may allow some exceptions at the discretion of the Transfer Credit Evaluator.

LACM does not accept classes for transfer credit that had a grade of "D," "F," "Incomplete," or "W."

MUSIC COURSES FOR ENTERING STUDENTS

LACM does not award external transfer credit for music courses. However, candidates will be eligible to proficiency credit for Ear Training & Theory (1-4) as well as Piano (1-4). An examination is required and will be administered during New Student Orientation.

A student may also receive advance proficiency credit for some music courses if the student feels they have expertise in a particular music course. To be considered for proficiency credit, the student must notify their instructor before the end of Week 1 of any given quarter and a proficiency test will be administered.

TRANSFER CREDIT PROCEDURE INFORMATION FOR DOMESTIC STUDENTS

ENTERING STUDENTS

Domestic students seeking admission to LACM are required to submit official transcripts from all previous schools attended during the Application process in order to have them evaluated. Students should send official transcripts that reflect all completed work with their Application to the College as soon as that completed work is reported on the transcripts.

Official transcripts should be sent to:

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

For information on submitting transcripts, see "General Requirements" under the Transferring Credits: Policies & Requirements section above or contact the Office of Admissions with questions at 626-568-8850 or admissions@lacm.edu.

TRANSFER CREDIT TRACKING SHEET

LACM performs all transfer credit evaluations after acceptance to the College. Following the evaluation of each transcript, a student receives a Transfer Credit Tracking Sheet, which summarizes the courses and credits accepted for transfer and how those courses equate to LACM's curriculum. Questions regarding the Transfer Credit Tracking Sheet should be directed to the Applicant's Admissions Counselor in the Office of Admissions at 626-568-8850. (Students are given their Counselor's name once they start the application process.)

TRANSFER CREDIT TRACKING SHEET TIMELINE

Entering students admitted to the College are provided with their Transfer Credit Tracking Sheet 7-10 business days after their acceptance to the College.

For information on Transfer Credit Requirements, Limitations, Course Eligibility and other policies and requirements, please refer to the sections above.

CONTINUING & RE-ADMITTED STUDENTS

Students already attending or who are re-admitted to LACM, who have taken general education courses pre- or post-matriculation at a regionally based college or university, should have their official transcripts mailed directly to the Office of Academic Advising at the following address:

Los Angeles College of Music
ATTN: Office of Academic Advising
300 South Fair Oaks Ave.
Pasadena, CA 91105

For information on submitting transcripts, see "General Requirements" under the Transferring Credits: Policies & Requirements section above or contact the Office of Academic Advising with questions at 626-568-8850 or advising@lacm.edu.

TRANSFER CREDIT TRACKING SHEET

LACM performs all transfer credit evaluations after all official transcripts have been received for review. Following the evaluation of each transcript, a student receives a Transfer Credit Tracking Sheet, which summarizes the courses and credits accepted for transfer and how those courses equate to LACM's curriculum. Questions regarding the Transfer Credit Tracking Sheet should be directed to the Applicant's Academic Advisor in the Office of Academic Advising at 626-568-8850. (Students are given their Counselor's name once they start the application process.)

TRANSFER CREDIT TRACKING SHEET TIMELINE

Continuing & Returning students admitted to the College

are provided with their Transfer Credit Tracking Sheet 7-10 business days after their transcripts have been submitted to the Transfer Credit Evaluator through the Office of Academic Advising.

For information on Transfer Credit Requirements, Limitations, Course Eligibility and other policies and requirements, please refer to the sections above.

TRANSFER CREDIT PROCEDURE INFORMATION FOR INTERNATIONAL STUDENTS

ENTERING STUDENTS

International students seeking admission to LACM's Bachelor Degree Programs must submit their official transcripts to a certified credential evaluation service. LACM does not provide general education transfer credit evaluations for International Students.

LACM recommends the following provider of translation and evaluation services:

Education Credential Evaluators, Inc.
PO Box 514070
Milwaukee, WI 53203-3470 USA
414-289-3400
eval@ece.org

Important Note: This translation is required for all international transcripts, with the exception of English speaking countries. Be sure to remind any translation service that the translated transcript must include course names, the course credit values, and grades.

The official translation and evaluations must be mailed directly from the official translation and evaluation service, or delivered in a sealed envelope to the Office of Admissions.

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

For information on submitting transcripts, see "General Requirements" under the Transferring Credits: Policies & Requirements section above or contact the Office of Admissions with questions at 626-568-8850 or admissions@lacm.edu.

TRANSFER CREDIT TRACKING SHEET

International Students will receive a Transfer Credit Tracking Sheet once LACM has received the official translation and evaluation of the student's transcripts and upon the student's acceptance to the College.

The Transfer Credit Tracking Sheet will summarize the courses and credits accepted for transfer and how those courses equate to LACM's curriculum. Questions regarding the Transfer Credit Tracking Sheet should be directed to the Applicant's Admissions Counselor in the Office of Admissions at 626-568-8850. (Students are given their Counselor's name once they start the application process.)

TRANSFER CREDIT TRACKING SHEET TIMELINE

Entering students admitted to the College are provided with their Transfer Credit Tracking Sheet 7-10 business days after their acceptance to the College.

For information on Transfer Credit Requirements, Limitations, Course Eligibility and other policies and requirements, please refer to the sections above.

CONTINUING & RE-ADMITTED STUDENTS

International students who are currently attending or have been re-admitted to LACM's Bachelor Degree Programs must submit their official transcripts to a certified credential evaluation service. LACM does not provide general education transfer credit evaluations for International Students.

LACM recommends the following provider of translation and evaluation services:

Education Credential Evaluators, Inc.
PO Box 514070
Milwaukee, WI 53203-3470 USA
414-289-3400
eval@ece.org

Important Note: This translation is required for all international transcripts, with the exception of English speaking countries. Be sure to remind any translation service that the translated transcript must include course names, the course credit values, and grades.

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Admissions with questions at 626-568-8850 or admissions@lacm.edu.

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TRANSFER CREDIT TRACKING SHEET TIMELINE

Continuing & Returning students admitted to the College are provided with their Transfer Credit Tracking Sheet 7-10 business days after their transcripts have been submitted to the Transfer Credit Evaluator through the Office of Academic Advising.

For information on Transfer Credit Requirements, Limitations, Course Eligibility and other policies and requirements, please refer to the sections above.

MAJORS



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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Guitar

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

Department Chair: **JODY FISHER**

Department Co-Chair: **BILL FOWLER**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



Bachelor of Music Degree in Music Performance with an emphasis in:

GUITAR

First Quarter

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

Second Quarter

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

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Guitar Ensemble 1	1
Music 112	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	3
Total:	15

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Gospel, R&B, and Soul EW	1
History of Gospel, R&B, and Soul	1
History of Jazz 2	1
Jazz 2 Ensemble Workshop	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 EW	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, and Mod. R&B	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
String Theory 4	1
Total:	16

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	3
Statistics 103	4
Total:	15

Tenth Quarter

Course	Credit Hours
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

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	4
Music Business	2
Original Project 1	1
Private Lesson 5	2
Rhythm Studies 1	1
String Theory 5	1
Studio Guitar	1
Total:	18

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Chord Melody	1
Composition	1
Jazz Today & Tomorrow Ensemble	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
String Theory 6	1
Three Horn Band	2
History 12	3
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	2
Intro to Working With Picture	2
Music 111	3
Physiology 101	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		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
American Roots Music EW	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
String Theory 1	1	String Theory 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Ear Training/Theory 3	2	Applied Sight Reading 4	2
Elective	1	Ear Training/Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	String Theory 4	1
String Theory 3	1	Website Design	2
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Brazilian Ensemble Workshop	1	Cord Melody	1
Finger Style Guitar	1	Composition	1
History of Brazilian Music	1	Intro to Working with Picture	2
Jazz Fusion Ensemble Workshop	1	Jazz Today and Tomorrow Ensemble	1
Music Business	2	Original Project 2	1
Original Project 1	1	Private Lesson 6	2
Private Lesson 5	2	Rhythm Studies 2	1
Rhythm Studies 1	1	String Theory 6	1
Social Media Branding	2	Three Horn Band	2
String Theory 5	1	Total:	14
Studio Guitar	1		
Total:	16		

Total Program Credits: 90

Diploma in Music Production with an emphasis in:

GUITAR

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
American Roots Music EW	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
String Theory 1	1	String Theory 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Ear Training/Theory 3	2	Applied Sight Reading 4	2
Elective	1	Ear Training/Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	String Theory 4	1
String Theory 3	1	Website Design	2
Total:	15	Total:	15

Total Program Credits: 60

HISTORY OF AMERICAN ROOTS MUSIC

The History of American Roots Music offers students a glimpse of the styles, songs and singers that helped 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, early rock ‘n’ roll—which will be explored via lectures, reading and research assignments, listening exercises, YouTube videos and biographical sketches.

AMERICAN ROOTS MUSIC ENSEMBLE**WORKSHOP**

American Roots Music EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 1 (1950'S THRU 1970'S)

History of Rock 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 History 1 then moves to the "Golden Age" of rock music and focus on the 1960's and the British Invasion, Folk Rock and Psychedelic Rock movements. This course finishes with the 1970's and Classic Rock, Glam Rock and Prog (progressive) Rock. These topics will be explored via lectures, reading and research assignments, listening exercises and YouTube videos.

ROCK 1 ENSEMBLE WORKSHOP

Rock 1 EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 2 (1980'S TO PRESENT)

History of Rock 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, New Wave and Pop music. Then the focus will shift to Seattle and the Grunge scene with bands such as Nirvana and Soundgarden. Rock history 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.

ROCK 2 ENSEMBLE WORKSHOP

Rock 2 EW is an ensemble workshop that meets twice per week. Students prepare and perform new material each 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.

HISTORY OF JAZZ 1 (1900 THRU 1940'S)

The History of Jazz 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.

JAZZ 1 ENSEMBLE WORKSHOP

Jazz 1 EW is an ensemble workshop that meets 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.

HISTORY OF JAZZ 2 (1950'S & 60'S)

The History of Jazz 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/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.

JAZZ 2 ENSEMBLE WORKSHOP

Jazz 2 EW is an ensemble workshop that meets 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.

HISTORY OF GOSPEL, R&B, AND SOUL

Gospel, R&B and Soul 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.

GOSPEL, R&B AND SOUL EW

Gospel, R&B and Soul EW is an ensemble workshop that meets 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.

HISTORY OF FUNK, HIP HOP, AND MODERN R&B

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles such as James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher and Beyoncé.

FUNK, HIP HOP, AND MODERN R&B ENSEMBLE WORKSHOP

Funk, Hip Hop and Modern R&B EW is an ensemble workshop that meets 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.

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 Puerto, Ray Barreto, Mongo Santamaria and Machito.

AFRO CUBAN ENSEMBLE WORKSHOP

Afro Cuban EW is an ensemble workshop that meets 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.

HISTORY OF BRAZILIAN MUSIC

A comprehensive, interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, we will then analyze how these forms were incorporated into popular musical styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim and Dori Caymmi will be presented and discussed.

BRAZILIAN ENSEMBLE WORKSHOP

Brazilian EW is an ensemble workshop that meets 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.

JAZZ FUSION ENSEMBLE WORKSHOP

Jazz Fusion EW 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. This class meets twice a 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.

JAZZ TODAY AND TOMORROW ENSEMBLE WORKSHOP

Jazz Today and Tomorrow EW 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. This class meets twice a 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.

APPLIED SIGHT READING 1, 2, 3, 4, 5, & 6

In support of the "Sight Reading" series, these daily drill classes provide students with the opportunity to develop reading skills in a live, performance related atmosphere. *This course consists of four, 30-minute labs per week. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

CHORD MELODY

Using jazz standards as repertoire for this course, students will examine the chord melody styles of players such as Wes Montgomery, Joe Pass and Jim Hall to become acquainted with devices used by these masters. Students are then instructed in ways to harmonize a melody on their own from a simple lead sheet. *This course consists of a weekly one-hour lecture and Ensemble Workshop.*

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.

This course consists of a weekly one-hour lecture.

STUDIO GUITAR

This course emphasizes practical studio techniques, creativity in the studio, and practical performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance, microphone placement, as well as layering parts and soloing in the studio. Students are assigned weekly projects to record and submit for critique and evaluation. *This course consists of a weekly one-hour lecture and Ensemble Workshop.*

RHYTHM STUDIES 1 & 2

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. *This course consists of a weekly one-hour lecture and Ensemble Workshop. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

PRIVATE LESSON 1-12

The main goal of this course is to act as reinforcement for the core curriculum of the Guitar Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. Students are given the opportunity to change private instructors every six months, if so desired. *This course consists of a weekly, one-hour private lesson. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

GUITAR PEDAGOGY

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the guitar. Students learn the "why" and the "how" as it relates to guitar instruction. In other words, Guitar Pedagogy is the study of how to teach guitarists to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a guitar teacher and performer. *This course consists of a weekly one-hour lecture.*

GUITAR ENSEMBLE

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. *This course consists of a weekly two-hour Ensemble Workshop.*

ACOUSTIC GUITAR STYLES

This course offers a number of in-depth exercise techniques directed at improving students' overall fluency, tone, dynamics, and control. Starting with rhythmic strumming, students will explore how to play sparse and partially improvised strumming textures, in addition to ones that are dense, regular, and groove-based. They will also learn how to play and write with open major triad tunings, how to play modal sounds in open tunings, and how to use more complex tunings beyond major triads. *This course consists of a weekly one-hour lecture and two- hour Ensemble Workshop.*

STRING THEORY 1, 2, 3, 4, 5, & 6

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. *This course consists of a weekly one-hour lecture, and is supported by the "Applied String Theory" course. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

APPLIED STRING THEORY 1, 2, 3, & 4

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 related atmosphere. *This course consists of four, 30-minute labs per week. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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 melody, rhythm and harmony, and their relationship to form. Compositional analysis and weekly assignments culminate in a final recording project. *This course consists of a weekly one-hour lecture.*

JODY FISHER, DEPARTMENT CHAIR

Jody Fisher grew up studying guitar with his uncle, jazz guitarist Sid Fisher, who spent many years as an RCA recording artist. After moving to the West Coast as a teenager, Jody continued taking lessons with some of the top players living in the Los Angeles area, including Herb Ellis, John Collins, and Louis Speigner. Today, he is primarily known as a jazz artist living in the Southern California area and has recently worked all over the United States, Canada, England and Germany. His newest CD *Impromptu* has received critical acclaim. Jody has published over twenty instructional books about jazz guitar with Alfred Publishing, Workshop Arts Publications, and Mel Bay Publications. Four of his books have appeared in the Smithsonian Institute's Folkways Exhibition in Washington, DC. Jody has also written for most of the major guitar magazines, including *Guitar Player*, *Just Jazz Guitar* and *Finger Style Guitar*. As an educator, Jody has held the positions of Professor of Jazz and Studio Guitar at the University of Redlands, in Redlands, CA, the University of La Verne, in La Verne, CA, and the Idyllwild School of Music and the Arts (ISOMATA), in Idyllwild, CA. He has performed with Alphonso Johnson, Betty White, Big Joe Turner, Bo Diddley, Bobby Troupe, Brandon Fields, The Coasters, Dennis Miller, Don Rickles, The Drifters, Harry Connick Jr., Jan and Dean, Joe Diorio, John Abercrombie, John Williams, Mike Stern, Rosemary Clooney, The Shirelles, The Spinners, and many others.

BILL FOWLER, DEPARTMENT CO-CHAIR

Bill Fowler was part of a world tour backing Raquel Welch, and subsequently toured for 3 years with the Pointer Sisters, performing at venues such as The Universal Amphitheater, The Greek Theatre, LA Sports Arena, on television appearances including *The Tonight Show*, *The Midnight Special*, *The Tomorrow Show*, and a tour of New Zealand and Australia. He later spent 10 years as part of Ben Vereen's touring band, performing in both self-contained, 5-piece band contexts as well as Pops concert configurations with symphony orchestras. A highlight of this association was an appearance with the orchestra at Carnegie Hall in NYC. Other credits include television appearances with Jermaine Jackson and concert appearances with Lou Rawls, Marilyn McCoo, Lainie Kazan, Willie Bobo, Marvin Hamlisch, Anthony Newley, Nell Carter and Suzanne Somers. His work has been

heard on TV and feature film soundtracks composed by Gil Melle as well as on albums by Ray Charles and Johnny Halliday (the French Elvis!) respectively. He has appeared with the Jazz Tap Ensemble the last 3 years as part of their Christmas performance broadcast live on KCET. He began teaching guitar both one-on-one and in classes over 20 years ago and has been associated with LACM since 1996.

ANDY ABAD

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

JACKSON ALLEN

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).

STEVE GREGORY

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

DAVE HILL

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

DAVE MURDY

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

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 play 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

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

JAMIE ROSENN

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

KEN SONG

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

TARIQH AKONI, ARTIST-IN-RESIDENCE

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

MIKE MILLER, ARTIST-IN-RESIDENCE

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

OZ NOY, ARTIST-IN-RESIDENCE

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Bass

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

Department Chair: JERRY WATTS, JR.

Program Options:

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



Bachelor of Music Degree in Music Performance with an emphasis in:

BASS

First Quarter

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

Second Quarter

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

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Music 112	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	3
Total:	16

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Bass Technique 3	1
Ear Training/ Theory 3	2
Gospel, R&B, and Soul EW	1
History of Gospel, R&B, and Soul	1
History of Jazz 2	1
Jazz 2 Ensemble Workshop	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, and Modern R&B EW	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, and Mod. R&B	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
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	3
Statistics 103	4
Total:	15

Tenth Quarter

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

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	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
Jazz Today & Tomorrow Ensemble	1
Original Project 2	1
Private Lesson 6	2
Rhythm Studies 2	1
Studio Bass 2	1
Three Horn Band	2
History 12	3
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	2
Intro to Working With Picture	2
Music 111	3
Physiology 101	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		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Roots Music EW	1	Applied Sight Reading 2	2
Applied Sight Reading 1	2	Bass Technique 2	1
Bass Technique 1	1	Ear Training/ Theory 2	2
Ear Traning/ Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Bass Technique 3	1	Applied Sight Reading 4	2
Ear Training/ Theory 3	2	Bass Technique 4	1
Elective	1	Ear Training/ Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	Website Design	2
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Bass Technique 5	1	Bass Technique 6	1
Brazilian Ensemble Workshop	1	Fretless Bass 2	1
Fretless Bass 1	1	Intro to Working with Picture	2
History of Brazilian Music	1	Jazz Today & Tomorrow Ensemble	1
Jazz Fusion Ensemble Workshop	1	Original Project 2	1
Music Business	2	Private Lesson 6	2
Original Project 1	1	Rhythm Studies 2	1
Private Lesson 5	2	Studio Bass 2	1
Rhythm Studies 1	1	Three Horn Band	2
Social Media Branding	2	Total:	14
Studio Bass 1	1		
Total:	16		

Total Program Credits: 90
Diploma in Music Performance with an emphasis in:
BASS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Roots Music EW	1	Applied Sight Reading 2	2
Applied Sight Reading 1	2	Bass Technique 2	1
Bass Technique 1	1	Ear Training/ Theory 2	2
Ear Traning/ Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Bass Technique 3	1	Applied Sight Reading 4	2
Ear Training/ Theory 3	2	Bass Technique 4	1
Elective	1	Ear Training/ Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	Website Design	2
Total:	15	Total:	15

Total Program Credits: 60

Course Descriptions:**BASS****HISTORY OF AMERICAN ROOTS MUSIC**

The History of American Roots Music offers students a glimpse of the styles, songs and singers that helped 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, early rock ‘n’ roll—which will be explored via lectures, reading and research assignments, listening exercises, YouTube videos and biographical sketches.

AMERICAN ROOTS MUSIC ENSEMBLE**WORKSHOP**

American Roots Music EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 1 (1950'S THRU 1970'S)

History of Rock 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 History 1 then moves to the "Golden Age" of rock music and focus on the 1960's and the British Invasion, Folk Rock and Psychedelic Rock movements. This course finishes with the 1970's and Classic Rock, Glam Rock and Prog (progressive) Rock. These topics will be explored via lectures, reading and research assignments, listening exercises and YouTube videos.

ROCK 1 ENSEMBLE WORKSHOP

Rock 1 EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 2 (1980'S TO PRESENT)

History of Rock 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, New Wave and Pop music. Then the focus will shift to Seattle and the Grunge scene with bands such as Nirvana and Soundgarden. Rock history 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.

ROCK 2 ENSEMBLE WORKSHOP

Rock 2 EW is an ensemble workshop that meets twice per week. Students prepare and perform new material each 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.

HISTORY OF JAZZ 1 (1900 THRU 1940'S)

The History of Jazz 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.

JAZZ 1 ENSEMBLE WORKSHOP

Jazz 1 EW is an ensemble workshop that meets 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.

HISTORY OF JAZZ 2 (1950'S & 60'S)

The History of Jazz 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/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.

JAZZ 2 ENSEMBLE WORKSHOP

Jazz 2 EW is an ensemble workshop that meets 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.

HISTORY OF GOSPEL, R&B, AND SOUL

Gospel, R&B and Soul 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.

GOSPEL, R&B AND SOUL EW

Gospel, R&B and Soul EW is an ensemble workshop that meets 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.

HISTORY OF FUNK, HIP HOP, AND MODERN R&B

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles such as James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher and Beyoncé.

FUNK, HIP HOP, AND MODERN R&B ENSEMBLE**WORKSHOP**

Funk, Hip Hop and Modern R&B EW is an ensemble workshop that meets 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.

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 Puerto, Ray Barreto, Mongo Santamaria and Machito.

AFRO CUBAN ENSEMBLE WORKSHOP

Afro Cuban EW is an ensemble workshop that meets 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.

HISTORY OF BRAZILIAN MUSIC

A comprehensive, interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, we will then analyze how these forms were incorporated into popular musical styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim and Dori Caymmi will be presented and discussed.

BRAZILIAN ENSEMBLE WORKSHOP

Brazilian EW is an ensemble workshop that meets 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.

JAZZ FUSION ENSEMBLE WORKSHOP

Jazz Fusion EW 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. This class meets twice a 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.

JAZZ TODAY AND TOMORROW ENSEMBLE WORKSHOP

Jazz Today and Tomorrow EW 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. This class meets twice a 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.

APPLIED SIGHT READING 1, 2, 3, 4, 5, & 6

This six level course is designed to support the material covered in the weekly "Sight Reading" lecture, and gives students the opportunity to develop the ability to read and interpret the lecture material by sight, in a performance oriented atmosphere. *This course consists of four, 30-minute labs per week. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

TECHNIQUE 1, 2, 3, 4, 5, & 6

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. *This course consists of a weekly, one-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

STUDIO BASS 1 & 2

This two level course is designed to guide students through the practical, technical, and creative aspects of studio performance. Topics covered include session preparation, taking direction from the artist and/or producer, understanding studio equipment, instrument tone/selection/maintenance, as well as use of direct boxes, amps, and effects. Weekly projects are assigned to record and submit for evaluation. *This course consists of a biweekly two-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

FRETLESS BASS

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

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 which exemplify 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. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s).*

BASS PEDAGOGY

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching bass players. Students learn the "why" and the "how" as it relates to bass instrumental instruction. In other words, Bass Pedagogy is the study of how to teach bass players to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a bass teacher and performer. *This course consists of a weekly one-hour lecture.*

BASS STYLES AND ANALYSIS

In this course, students listen and analyze the great contemporary bass players of our time, such as Jaco Pastorius, Victor Wooten and Stanley Clarke. Students will transcribe and perform songs that these masters played on in the style of the bassist on the recording. *This course consists of a weekly one-hour lecture and two-hour Ensemble Workshop.*

PRIVATE LESSON 1-12

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desire. *This course consists of a weekly, one-hour private lesson. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

JERRY WATTS, JR., DEPARTMENT CHAIR

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

KEVIN AXT

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

ANDRE BERRY

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

STEVE BILLMAN

Steve Billman attended Berklee College of Music on a full scholarship and also graduated from Musicians Institute in 1981. Steve studied with Jeff Berlin and Bob Magnusson while at Musicians Institute and has worked with some of the world's finest musicians, including Brian Bromberg, Brandon Fields, Rob Mullins, Pat Kelley, Gregg Karukas, Free Flight, Alex Acuña, Tom Brechlein, 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

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

PHILIP BYNOE

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

JOEY HEREDIA

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

TIM LANDERS

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

DAVID LEVRAY

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

DOUG ROSS

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

TOM WITT

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.

JUAN ALDERETE, ARTIST-IN-RESIDENCE

Juan Alderete de la Peña has been playing bass for more than 30 years and has become one of the most respected players in the industry. Alderete has played and recorded with groups including Scream, Big Sir, Distortion Felix, Dr. Octagon, and drum-and-bass duo Vato Negro. Alderete is best known for his work in the Mars Volta, who he joined in 2003 to play on the tour for the band's debut album *De-Loused in the Comatorium*. After becoming a permanent member of the Mars Volta following the successful yearlong tour, Alderete made his recording debut with the group on second album *Frances the Mute* (2005). Subsequent albums included live set *Scabdates* (2005), *Amputechture* (2006), *The Bedlam in Goliath* (2008; 2009 Best Hard Rock Performance Grammy award for "Wax Simulacra"), and *Octahedron* (2009). Alderete's drum-and-bass duo, Vato Negro, released their debut album *Bumpers* in 2008 and made its live debut in 2009 at Bass Player magazine's Bass Player Live! concert. Vato Negro then evolved into a trio with Rodriguez-Lopez and drummer Deantoni Parks; a lineup that made its live debut in 2010 at Japan's Fuji Rock Festival, playing to a 20,000-strong audience. He continues to work on releases and performances by several of his projects, and he continues to scour the Internet in what little free time he has to feed his addiction to stomp boxes.

ANDREW GOUCHE, ARTIST-IN-RESIDENCE

Andrew Gouche, the premier Gospel bassist for over 25 years, began his career with the late Rev. James Cleveland. He has performed or recorded with such artists as Prince, The Hawkins Family, The Winans, The Jazz Crusaders, Andrae Crouch, Sandra Crouch, Tremaine Hawkins, Donna Summer, Cheryl Lynn, Madonna, Destiny's Child, Julio Iglesias, Michael Jackson, Oleta Adams, Mavis Staples, Dionne Warwick, Whitney Houston, Rev. James Moore, The Mississippi Mass Choir, Gladys Knight, Billy Preston, Joe Cocker, Heather Hedley, Mary Mary, Patti Labelle, Ruben Studdard, Howard Hewitt, Yolanda Adams, Shirley Caesar, The Mighty Clouds of Joy, BeBe & CeCe Winans, Ladysmith Black Mambazo, Vanessa Bell-Armstrong, The Clark Sisters, Bishop Paul S. Morton, Warren G, Coolio, Montel Jordan, George Duke, Fred Hammond, Commissioned, Kirk Franklin, Lamar Campbell, Vicki Winans, Vicky Yohe, Rizen, The Temptations, and many more. He currently serves as musical director for the legendary Chaka Khan. His production credits include the Grammy Award-winning album *Thankful*, The Gospel Music Workshop of America, The Voices of Watts, Tim Bishop Brown & Miracle Mass Choir, and others. He is currently completing several projects including a solo bass venture.

STU HAMM, ARTIST-IN-RESIDENCE

Through his innovative work as a solo artist and his contributions as a sideman to Joe Satriani and Steve Vai, Stuart Hamm has firmly established himself as one of the most influential electric bassists of the past half-century. Extending the non-traditional function of the electric bass previously revolutionized by Jaco Pastorius and Stanley Clarke in the 1970s, Hamm helped to reshape the contemporary concept of the bass guitar as an unaccompanied instrument with the utilization of polyphonic, two-handed tapping, slapping and popping techniques, chords, and harmonics. He was also the first bassist to have a Signature Model Electric Bass with Fender, and has helped design amps and instruments for the Hartke, Washburn and Korg musical corporations. As one of today's leading bassists, Hamm has released five critically-acclaimed studio recordings and has enjoyed recording and touring stints with guitar icons Joe Satriani, Steve Vai, and Frank Gambale. His long-time associations with Vai and Satriani garnered him award-winning recognition on a global scale, and as a result, Hamm has received an extensive list of accolades such as being voted "Best Jazz Bassist" and "Best Rock Bassist" multiple times in magazine polls conducted by several major print publications. For more info about Stu, visit www.stuarthamm.net.

ABE LABORIEL, ARTIST-IN-RESIDENCE

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

LEE SKLAR, ARTIST-IN-RESIDENCE

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

MASTER CLASS INSTRUCTORS

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Drums

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

The major is geared toward learning your instrument and learning to play with others, including improving motor skills, technique and sound, presenting contemporary rhythm concepts, studying all the styles, learning how to read and interpret written music, learning to be a good listener, learning to follow a leader/conductor or a click or some prepared track, etc. All of these prepare you for a career as a player, and for additional opportunities to work in the field of music, including teaching or coaching, both public and private, being a music technician, composing and/or arranging for concert artists or recordings, video games, television, motion pictures, jingles, live theatre, etc. Many of our graduates have sought and gained employment in the music industry based on their having gone through our program. And, by preparing themselves, they open up avenues of opportunity that would otherwise not necessarily come their way.

Department Chair: RALPH HUMPHREY

Department Co-Chair: JOE PORCARO

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



Bachelor of Music Degree in Music Performance with an emphasis in:

DRUMS

First Quarter

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

Second Quarter

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

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Music 112	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	3
Total:	16

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Gospel, R&B, and Soul EW	1
History of Gospel, R&B, and Soul	1
History of Jazz 2	1
Jazz 2 Ensemble Workshop	1
Music Money 101	3
Piano 3	1
Playing Technique 3	1
Private Lesson 3	2
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 EW	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, and Mod. R&B	1
Oral Communication 101	4
Piano 4	1
Playing Technique 4	1
Private Lesson 4	2
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	3
Statistics 103	4
Total:	16

Tenth Quarter

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

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Ensemble Workshop	1
Ensemble Reading Technique 1	1
Hand Percussion	1
History of Brazilian Music	1
Jazz Fusion Ensemble	1
Math 101-102	4
Music Business	2
Original Project 1	1
Playing Technique 5	1
Private Lesson 5	2
Rhythm Studies 1	1
Total:	18

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
Ensemble Reading Technique 2	1
Jazz Today & Tomorrow Ensemble	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 12	3
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	2
Intro to Working With Picture	2
Music 111	3
Physiology 101	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		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
American Roots Music EW	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Playing Technique 1	1	Playing Technique 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Ear Training/Theory 3	2	Applied Sight Reading 4	2
Elective	1	Ear Training/Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Playing Technique 3	1	Playing Technique 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	Website Design	2
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Brazilian Ensemble Workshop	1	Ensemble Reading Technique 2	1
Ensemble Reading Technique 1	1	Intro to Working with Picture	2
Hand Percussion	1	Jazz Today & Tomorrow Ensemble	1
History of Brazilian Music	1	Original Project 2	1
Jazz Fusion Ensemble	1	Playing Technique 6	1
Music Business	2	Private Lesson 6	2
Original Project 1	1	Rhythm Studies 2	1
Playing Technique 5	1	Studio Drums 1	1
Private Lesson 5	2	Three Horn Band	2
Rhythm Studies 1	1	Total:	14
Social Media Branding	2		
Total:	16		

Total Program Credits: 90
Diploma in Music Performance with an emphasis in:

DRUMS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
American Roots Music EW	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Elective	1
Elective	1	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Playing Technique 1	1	Playing Technique 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro Cuban Ensemble Workshop	1
Ear Training/Theory 3	2	Applied Sight Reading 4	2
Elective	1	Ear Training/Theory 4	2
Gospel, R&B, and Soul EW	1	Elective	1
History of Gospel, R&B, and Soul	1	Funk, Hip Hop, and Modern R&B EW	1
History of Jazz 2	1	History of Afro Cuban Music	1
Jazz 2 Ensemble Workshop	1	History of Funk, Hip Hop, and Mod. R&B	1
Piano 3	1	Piano 4	1
Playing Technique 3	1	Playing Technique 4	1
Private Lesson 3	2	Private Lesson 4	2
Recording for Musicians 3	2	Website Design	2
Total:	15	Total:	15

Total Program Credits: 60

HISTORY OF AMERICAN ROOTS MUSIC

The History of American Roots Music offers students a glimpse of the styles, songs and singers that helped 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, early rock ‘n’ roll—which will be explored via lectures, reading and research assignments, listening exercises, YouTube videos and biographical sketches.

AMERICAN ROOTS MUSIC ENSEMBLE WORKSHOP

American Roots Music EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 1 (1950'S THRU 1970'S)

History of Rock 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 History 1 then moves to the "Golden Age" of rock music and focus on the 1960's and the British Invasion, Folk Rock and Psychedelic Rock movements. This course finishes with the 1970's and Classic Rock, Glam Rock and Prog (progressive) Rock. These topics will be explored via lectures, reading and research assignments, listening exercises and YouTube videos.

ROCK 1 ENSEMBLE WORKSHOP

Rock 1 EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 2 (1980'S TO PRESENT)

History of Rock 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, New Wave and Pop music. Then the focus will shift to Seattle and the Grunge scene with bands such as Nirvana and Soundgarden. Rock history 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.

ROCK 2 ENSEMBLE WORKSHOP

Rock 2 EW is an ensemble workshop that meets twice per week. Students prepare and perform new material each 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.

HISTORY OF JAZZ 1 (1900 THRU 1940'S)

The History of Jazz 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.

JAZZ 1 ENSEMBLE WORKSHOP

Jazz 1 EW is an ensemble workshop that meets 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.

HISTORY OF JAZZ 2 (1950'S & 60'S)

The History of Jazz 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/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.

JAZZ 2 ENSEMBLE WORKSHOP

Jazz 2 EW is an ensemble workshop that meets 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.

HISTORY OF GOSPEL, R&B, AND SOUL

Gospel, R&B and Soul 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.

GOSPEL, R&B AND SOUL EW

Gospel, R&B and Soul EW is an ensemble workshop that meets 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.

HISTORY OF FUNK, HIP HOP, AND MODERN R&B

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles such as James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher and Beyoncé.

FUNK, HIP HOP, AND MODERN R&B ENSEMBLE WORKSHOP

Funk, Hip Hop and Modern R&B EW is an ensemble workshop that meets 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.

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 Puerto, Ray Barreto, Mongo Santamaria and Machito.

AFRO CUBAN ENSEMBLE WORKSHOP

Afro Cuban EW is an ensemble workshop that meets 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.

HISTORY OF BRAZILIAN MUSIC

A comprehensive, interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, we will then analyze how these forms were incorporated into popular musical styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim and Dori Caymmi will be presented and discussed.

BRAZILIAN ENSEMBLE WORKSHOP

Brazilian EW is an ensemble workshop that meets 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.

JAZZ FUSION ENSEMBLE WORKSHOP

Jazz Fusion EW 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. This class meets twice a 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.

JAZZ TODAY AND TOMORROW ENSEMBLE WORKSHOP

Jazz Today and Tomorrow EW 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. This class meets twice a 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.

HAND PERCUSSION 1 & 2

At LACM, we believe it is essential to play all Latin styles with authenticity, and best way to do this is to learn the proper rhythms on their instruments and then apply them to the drum set. This two level course is designed as a "hands on" class which introduces the drummer to a variety of important hand percussion instruments. Students are taught about Afro-Cuban, 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. This course consists of a weekly one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

PLAYING TECHNIQUES 1, 2, 3, 4, 5, & 6

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. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

APPLIED SIGHT READING 1, 2, 3, 4, 5, & 6

This six level course is designed to support the material covered in the weekly "Sight Reading" lecture, continue the practice of these skills after the conclusion of the "Sight Reading" lecture series, and 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 introduced to rudimental exercises that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral exercises which will be drilled each day. At the conclusion of the six "Applied Sight Reading" levels, students are reading advanced college level material. This course consists of four, 30-minute labs per week. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

STUDIO DRUMS 1 & 2

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. The class also includes instruction in the studio environment for better demonstration and highlights the interactions between producers, songwriters, engineers, and musicians, in the music making process. This course consists of a weekly one or two-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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 miking and ambient miking. In addition, a guest appearance will be made by a recording engineer to help address the important engineer-drummer relationship. This course consists of a weekly one-hour lecture.

PRIVATE LESSON 1-12

The primary goal of this course is to act as reinforcement for the core curriculum of the Drums Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

DRUM SET PEDAGOGY

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the drum set. Students learn the "why" and the "how" as it relates to drum set instruction. In other words, Drum Set Pedagogy is the study of how to teach drummers to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a drum set teacher and performer. This course consists of a weekly one-hour lecture.

RALPH HUMPHREY, DEPARTMENT CHAIR

Ralph Humphrey is one of Los Angeles' most demanded studio drummers, recording for TV, motion pictures, albums and jingles. His most recent projects include *American Idol*, *Charmed*, *Piglet's Big Movie*, *Star Trek Enterprise*, *The Simpsons*, *ABC 50th Anniversary Special*, *Far From Heaven*, Coca Cola, and Ping Golf Clubs. He is on the recent release by 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 Outsidemen, among many others. Ralph is the author of the drum book *Even in the Odds* and contributes occasional articles to *Modern Drummer Magazine*.

JOE PORCARO, DEPARTMENT CO-CHAIR

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

DAVE BEYER

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

TIMOTHY CURLE

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*.

TONY INZALACO

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

SAM MAZUR

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

MICHAEL PACKER

Michael Packer graduated from the University of Northern Colorado with a Bachelor of Arts in Music. Michael has studied privately with Ralph Humphrey and Jeff Hamilton. Performance credits include Free Flight, Nils Lofgren, Carl Anderson, Ben Vereen, Steve Allen, Michael Bolton (CableAce Awards), and Cirque Du Soleil (CableAce Awards). Television credits include 16th, 17th, 18th, and 19th Annual CableAce Awards (TNT), *The EasterSeal Telethon* (National Broadcast), KTLA Morning Show with Leeanza Cornet, World Cup Closing Ceremonies (World Wide Broadcast) and the New York New York Casino & Hotel, Las Vegas, NV (In-house recording). His teaching experience consists of 15 years of private instruction and several clinics in the USA and Europe. Michael is the author of *Feet Don't Fail Me Now* (Hal Leonard Publications) and *Feet First* (Michael Packer Publications). Michael has also written for *Modern Drummer Magazine*. Please visit www.michaelpacker.com for more info.

STEVE PEMBERTON

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

AARON SERFATY

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

MATT STARR

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

RICHIE GAJATE-GARCIA, PERCUSSION

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

MASTER CLASS INSTRUCTORS

**Cliff Almond, Tom Brechtlein, Russ Miller, Joel Taylor,
Danny Gottlieb, Joey Heredia, Jimmy Branly**

A photograph of a woman with long, dark hair singing into a green mesh microphone. She is wearing a dark top and glasses. The background is filled with bright, out-of-focus stage lights in various colors (red, blue, yellow, green) against a dark background.

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Vocal

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

Department Chair: TIERNEY SUTTON

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Music 112	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	3
Styles and Analysis of Music Comp.	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	3
Statistics 103	4
Vocal Pedagogy	1
Total:	16

Tenth Quarter

Course	Credit Hours
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	2
Intro to Working With Picture	2
Music 111	3
Physiology 101	3
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Total:	15

Total Program Credits: 188

Bachelor of Music Degree in Music Performance with an emphasis in:

VOCAL

First Quarter

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

Second Quarter

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

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Music 112	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	3
Styles and Analysis of Music Comp.	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 EW	1
History of Gospel, R&B, and Soul	1
History of Jazz 2	1
Jazz 2 Ensemble Workshop	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 EW	1
History of Afro Cuban Music	1
History of Funk, Hip Hop, and Mod. R&B	1
Oral Communication 101	4
Piano 4	1
Private Lesson 4	2
Songwriting 1	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	3
Statistics 103	4
Vocal Pedagogy	1
Total:	16

Tenth Quarter

Course	Credit Hours
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

Fifth Quarter

Course	Credit Hours
Brazilian Ensemble Workshop	1
History of Brazilian Music	1
Math 101-102	4
Music Business	2
Original Project 1	1
Private Lesson 5	2
Showcase 1	2
Songwriting 2	2
Studio Singing Final Project 1	2
Total:	17

Sixth Quarter

Course	Credit Hours
Background Vocals	1
Original Project 2	1
Physical Performance	1
Private Lesson 6	2
Showcase 2	2
Songwriting 3	2
Studio Singing Final Project 2	2
History 12	3
Vocal Improv 1	1
Total:	15

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	2
Intro to Working With Picture	2
Music 111	3
Physiology 101	3
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Total:	15

Total Program Credits: 188

Associate of Arts Degree in Music Performance with an emphasis in:
VOCAL

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Roots Music EW	1	Chart Writing 2	1
Chart Writing 1	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Sight Singing 1	1	Sight Singing 2	1
Vocology 1	2	Vocology 2	2
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Vocology Performance	1	Afro Cuban Ensemble Workshop	1
Chart Writing 3	1	Duo Ensemble	1
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Elective	1	Elective	1
Gospel, R&B, and Soul EW	1	Funk, Hip Hop, and Modern R&B EW	1
History of Gospel, R&B, and Soul	1	History of Afro Cuban Music	1
History of Jazz 2	1	History of Funk, Hip Hop, and Mod. R&B	1
Jazz 2 Ensemble Workshop	1	Piano 4	1
Piano 3	1	Private Lesson 4	2
Private Lesson 3	2	Songwriting 1	2
Recording for Musicians 3	2	Website Design	2
Sight Singing 3	1	Total:	15
Total:	15		

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Brazilian Ensemble Workshop	1	Background Vocals	1
History of Brazilian Music	1	Final Recital	1
Music Business	2	Intro to Working with Picture	2
Original Project 1	1	Original Project 2	1
Private Lesson 5	2	Physical Performance	1
Showcase 1	2	Private Lesson 6	2
Social Media Branding	2	Showcase 2	2
Songwriting 2	2	Songwriting 3	2
Studio Singing Final Project 1	2	Studio Singing Final Project 2	2
Total:	15	Vocal Improv 1	1
		Total:	15

Total Program Credits: 90
Diploma in Music Performance with an emphasis in:
VOCAL

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Roots Music EW	1	Chart Writing 2	1
Chart Writing 1	1	Ear Training/Theory 2	2
Ear Training/Theory 1	2	History of Jazz 1	1
History of American Roots Music	1	History of Rock 2	1
History of Rock 1	1	Jazz 1 Ensemble Workshop	1
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Recording for Musicians 1	2	Recording for Musicians 2	2
Rock 1 Ensemble Workshop	1	Rock 2 Ensemble Workshop	1
Sight Singing 1	1	Sight Singing 2	1
Vocology 1	2	Vocology 2	2
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Vocology Performance	1	Afro Cuban Ensemble Workshop	1
Chart Writing 3	1	Duo Ensemble	1
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Elective	1	Elective	1
Gospel, R&B, and Soul EW	1	Funk, Hip Hop, and Modern R&B EW	1
History of Gospel, R&B, and Soul	1	History of Afro Cuban Music	1
History of Jazz 2	1	History of Funk, Hip Hop, and Mod. R&B	1
Jazz 2 Ensemble Workshop	1	Piano 4	1
Piano 3	1	Private Lesson 4	2
Private Lesson 3	2	Songwriting 1	2
Recording for Musicians 3	2	Website Design	2
Sight Singing 3	1	Total:	15
Total:	15		

Total Program Credits: 60

HISTORY OF AMERICAN ROOTS MUSIC

The History of American Roots Music offers students a glimpse of the styles, songs and singers that helped 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, early rock ‘n’ roll—which will be explored via lectures, reading and research assignments, listening exercises, YouTube videos and biographical sketches.

AMERICAN ROOTS MUSIC ENSEMBLE**WORKSHOP**

American Roots Music EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 1 (1950'S THRU 1970'S)

History of Rock 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 History 1 then moves to the "Golden Age" of rock music and focus on the 1960's and the British Invasion, Folk Rock and Psychedelic Rock movements. This course finishes with the 1970's and Classic Rock, Glam Rock and Prog (progressive) Rock. These topics will be explored via lectures, reading and research assignments, listening exercises and YouTube videos.

ROCK 1 ENSEMBLE WORKSHOP

Rock 1 EW is an ensemble workshop that meets 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.

HISTORY OF ROCK 2 (1980'S TO PRESENT)

History of Rock 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, New Wave and Pop music. Then the focus will shift to Seattle and the Grunge scene with bands such as Nirvana and Soundgarden. Rock history 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.

ROCK 2 ENSEMBLE WORKSHOP

Rock 2 EW is an ensemble workshop that meets twice per week. Students prepare and perform new material each 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.

HISTORY OF JAZZ 1 (1900 THRU 1940'S)

The History of Jazz 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.

JAZZ 1 ENSEMBLE WORKSHOP

Jazz 1 EW is an ensemble workshop that meets 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.

HISTORY OF JAZZ 2 (1950'S & 60'S)

The History of Jazz 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/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.

JAZZ 2 ENSEMBLE WORKSHOP

Jazz 2 EW is an ensemble workshop that meets 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.

HISTORY OF GOSPEL, R&B, AND SOUL

Gospel, R&B and Soul 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.

GOSPEL, R&B AND SOUL EW

Gospel, R&B and Soul EW is an ensemble workshop that meets 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.

HISTORY OF FUNK, HIP HOP, AND MODERN R&B

Through various media, films, discussion, readings, and literature, this course presents the history Funk, Hip Hop and Modern R&B while exploring various issues pertaining to its worldwide impact. Many pioneers of these styles such as James Brown, Rick James and Parliament Funkadelic, Sly and the Family Stone, the Beastie Boys, D'Angelo, Jay-Z, Usher and Beyoncé.

FUNK, HIP HOP, AND MODERN R&B ENSEMBLE**WORKSHOP**

Funk, Hip Hop and Modern R&B EW is an ensemble workshop that meets 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.

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 Puerto, Ray Barreto, Mongo Santamaria and Machito.

AFRO CUBAN ENSEMBLE WORKSHOP

Afro Cuban EW is an ensemble workshop that meets 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.

HISTORY OF BRAZILIAN MUSIC

A comprehensive, interactive exploration of Brazilian music, this course will present a thorough study of Afro-Brazilian culture, religion, and dance as they relate to Brazilian music. Beginning with an overview of traditional Brazilian forms of musical expression, we will then analyze how these forms were incorporated into popular musical styles from the 1960s to the present. Artists such as Sergio Mendes, Gilberto Gil, Antonio Carlos Jobim and Dori Caymmi will be presented and discussed.

BRAZILIAN ENSEMBLE WORKSHOP

Brazilian EW is an ensemble workshop that meets 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.

JAZZ FUSION ENSEMBLE WORKSHOP

Jazz Fusion EW 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. This class meets twice a 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.

JAZZ TODAY AND TOMORROW ENSEMBLE WORKSHOP

Jazz Today and Tomorrow EW 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. This class meets twice a 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.

VOCAL IMPROVISATION I

This course serves as an introductory course to learning the skills required for students to be able to improvise over chord changes. Vocal Improvisation I builds upon knowledge from harmony, 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, the blues, tension availability, writing and singing guide tones, motivic development, and learning and improvising over many standard chord changes along with beginning written and oral jazz transcription. Students will interact, improvise, and perform with a live band weekly.

VOCAL IMPROVISATION II

This required course builds upon information from the Vocal Improvisation I required prerequisite course. Vocal Improvisation II 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 work 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 with a live band weekly.

THE ALEXANDER TECHNIQUE

The Alexander Technique is an educational method that teaches 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.

The class will meet 1.5 hrs/wk.

APPLIED VOCOLOGY PERFORMANCE

This course aims to improve skills in vocal performance through the practical application of vocal technique while singing with a band. Students perform one song (from their Ensemble Workshops or Songwriting classes) per week and work with the instructor to address technical issues of breath management, intonation, resonance, registration, tone quality, diction, and artistic expression. This course consists of a weekly Ensemble Workshop.

CHART WRITING 1, 2, & 3

This three level course teaches the basics of chart writing for solo vocalists. Topics covered include transposition, song form, rehearsal marks, basic intros, and endings. During the advanced levels of this course, students also study trio and band arranging for the solo vocalist. This includes the notation of hits, pedal points, expression marks, and codas. This course consists of a weekly one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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. Special emphasis is placed on communication during rubato material, establishing a solid groove and tempo, duo improvisation, and arrangement development. This course consists of two, weekly Ensemble Workshops.

SIGHT SINGING 1, 2, & 3

This three level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In level one students develop the ability to sight-sing through major scales utilizing stepwise motion and perform and transcribe rhythms in simple meters (4/4, 3/4, 2/4 and 2/2). 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 solfège syllables and Curwen hand signs. This course consists of a two, weekly one-hour lectures/labs.

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

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 which apply to singers, songwriters and music producers, while running through and recording music from real movie soundtracks, jingles, and record dates. This course consists of a biweekly, two-hour lecture.

STUDIO SINGING FINAL PROJECT 1 & 2

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. This course consists of a weekly one-hour lecture and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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, and increased vocal skill, precision and assurance. This course consists of a weekly, two-hour lecture/ensemble.

GUITAR ACCOMPANIMENT 1 & 2

This two level course is designed to instruct vocalists in guitar basics, such as chords, technique, strumming and finger picking. Special emphasis is placed on the challenge of singing and playing, in order to gain the skills needed for self-accompaniment. Students emerge better able to play, communicate, demonstrate, and arrange guitar for their own music ensembles. This course consists of a weekly, one-hour lecture and lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SHOWCASE 1 & 2

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 "judged" on their performances – both by the instructor, as well as guest instructor/artist. The course culminates in a final concert before a panel of high-profile guest judges. This course consists of a weekly, two-hour lecture/ensemble. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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 in which the background vocal parts have a significant influence on the lead singer's performance, as well as the song's overall popularity. This course consists of two, weekly Ensemble Workshops. Students may also continue into the "Background Vocals 2" elective course.

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 each other, band members and the audience. This class also serves as an excellent opportunity for students to work on material for their final recital. This course consists of a weekly, two-hour lecture/ensemble.

PRIVATE LESSON 1-12

This course acts as reinforcement for the core curriculum of the Vocal Department through weekly private lessons with a LACM vocal faculty member. Lesson topics include healthy vocal technique, breathing, vocal exercises, range, tone, as well as individual arranging, chart writing, improvisation, performance skills, and repertoire study. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

VOCAL PEDAGOGY

This comprehensive, in-depth class looks at the mechanics of the voice and musical thought process of teaching vocalists. Students learn the “why” and the “how” as it relates to vocal instruction. In other words, Vocal Pedagogy is the study of how to teach vocalists to teach. It contains ideas and techniques to help organize students teaching more efficiently, plus tips on career development as a vocal teacher and performer. This course consists of a weekly one-hour lecture.

Instructor Bios:

VOCAL

TIERNEY SUTTON, DEPARTMENT CHAIR

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

DORIAN HOLLEY, ARTIST DEVELOPMENT

DIRECTOR

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

DAWN BISHOP

Dawn Bishop graduated with a degree in Commercial Arranging from Berklee College of Music, where arranger Richard Evans and jazz vocalist Maggie Scott served as Dawn’s mentors. Shortly after finishing at Berklee, Ms. Bishop relocated to Los Angeles, California. She has been involved in music ever since, performing as vocalist, songwriter, arranger, and composer. Although she is a woman with a busy schedule, Dawn continues to perform and record with a variety of international and local artists. Most of all, she enjoys leading her own group. She has performed with Sergio Mendes, Don Grusin, Bill Cunliffe, Gerald Albright, Alex Acuna, the Black-Eyed Peas, Ledisi, Brian McKnight, Patti Austin, Deniece Williams, Michael Paulo, Harvey Mason, India.Arie, John Legend, and Engelbert Humperdinck. Ms. Bishop recently provided backing vocals on Sal Santana’s (son of Carlos Santana) CD entitled *Keyboard City*. She was a member of the Hollywood Film Chorale on the Academy Awards in 2008, along with singing in the Sound FX choir for the NBA Playoff commercials later that same year. Her vocals have also been featured on tracks for both television and film.

KACEE CLANTON

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. For more info, please visit Kacee's website at www.kacee.info.

LYNN FANELLI

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 Steinman (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.

SARA GAZAREK

Championed by some of music's most celebrated figures, Sara Gazarek has emerged as a strikingly original artist with limitless potential. With three highly acclaimed CDs under her belt at the young age of 30, Sara and her trio continue to seamlessly combine the intimacy of singer-songwriter stylings with the musical and improvisational elements of jazz. Blessed with a gorgeous, translucent voice, excellent pitch, and supple sense of time, Gazarek is steeped in the jazz tradition, but is not afraid to embrace the music that moves her generation.

KAREN HAMMACK

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 recorded 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

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 Beyoncé 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

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 McEntire 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 Medley, 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.teresajames.com.

DAVID JOYCE

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

SARA LEIB

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

KASIA "KC" LIVINGSTON

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 Eizondo, 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, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

DANI PALOMINO

Dani Palomino first caught the music bug at age eight when an uncle introduced her to the rock group KISS. Face painting, guitar lessons, and talent shows followed until she discovered her true instrument – voice. Under the direction of Dr. Arthur LaPierre, Dani learned the basics of vocal technique. She continued to study voice and music theory while earning her bachelor's degree in creative writing from the University of Pennsylvania. In 1991, she released a CD with Philadelphia-based blues band Soul City. In recent years, Dani has studied with Sunny Wilkinson, Kevyn Lettau, Helen McComas, and Bill Brendle. She has recorded for Zenasia International (a company that produces karaoke/sing-along tapes) and with Katia Moraes and Sambaguru, a Brazilian band based in Los Angeles. Dani is an ardent student of American roots music (blues, gospel, hillbilly and jazz) and is currently writing/recording material that explores these genres.

ROGER TREECE

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 worldwide, 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 he 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 Lindalamma. His CircleSongs 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.

MUSIC PERFORMANCE MAJOR

with an emphasis in

Brass & Woodwind

LACM is proud to introduce its new Brass and Woodwind department. Learn by doing! At LACM, studies are rigorous, and our goal is to provide students with plenty of hands-on experience. We offer real world recording studio experience weekly, in-depth studio lessons, and experience with the professionals that are on the front lines of the TV & film recording industry. Weekly master classes with world-renowned artists are required and will prove to be invaluable as you take experiences from legendary performers. We've hand-picked the biggest names in the studio industry, teachers with the most unique and innovative mentoring styles. Learn to do more than "survive" in this industry, come "thrive" at LACM.

Department Chair: WILLIE MURILLO

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



Associate of Arts Degree in Music Performance with an emphasis in:

BRASS & WOODWIND

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Big Band 1	2	Big Band 2	2
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Improvisation 1	2	Improvisation 2	2
Master Class 1	0.5	Master Class 2	0.5
Musical Styles 1	1	MIDI Production 1	2
Piano 1	1	Musical Styles 2	1
Private Lesson 1	1.5	Piano 2	1
Pro Tools 100	4	Private Lesson 2	1.5
Small Ensemble 1	2	Sibelius	1
Total:	16	Small Ensemble 2	2
		Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Big Band 3	2	Big Band 4	2
Ear Training/Theory 3	2	Contracting and Payroll	1
Engineering 1	4	Ear Training/Theory 4	2
Improvisation 3	2	Finale	1
Master Class 3	0.5	Improvisation 4	2
Musical Styles 3	1	Master Class 4	0.5
Piano 3	1.5	Musical Styles 4	1
Private Lesson 3	1.5	Piano 4	1.5
Small Ensemble 3	2	Private Lesson 4	1.5
Total:	16.5	Publishing	1
		Small Ensemble 4	2
		Total:	15.5

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Big Band 5	2	Big Band 6	2
Copy	1.5	Intro to Working with Picture	2
Large Ensemble 1	1	Large Ensemble 2	1
Master Class 5	0.5	Master Class 6	0.5
Music Business & Marketing	2	Musical Styles 6	1
Musical Styles 5	1	Original Project 2	0.5
Original Project 1	0.5	Private Lesson 6	1.5
Photography	2	Sight Singing 1	1.5
Private Lesson 5	1.5	Survival Writing 2	2
Survival Writing 1	2	Web Design	2
Total:	14	Total:	14

Total Program Credits: 91
Diploma in Music Performance with an emphasis in:

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Big Band 1	2	Big Band 2	2
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Improvisation 1	2	Improvisation 2	2
Master Class 1	0.5	Master Class 2	0.5
Musical Styles 1	1	MIDI Production 1	2
Piano 1	1	Musical Styles 2	1
Private Lesson 1	1.5	Piano 2	1
Pro Tools 100	4	Private Lesson 2	1.5
Small Ensemble 1	2	Sibelius	1
Total:	16	Small Ensemble 2	2
		Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Big Band 3	2	Big Band 4	2
Ear Training/Theory 3	2	Contracting and Payroll	1
Engineering 1	4	Ear Training/Theory 4	2
Improvisation 3	2	Finale	1
Master Class 3	0.5	Improvisation 4	2
Musical Styles 3	1	Master Class 4	0.5
Piano 3	1.5	Musical Styles 4	1
Private Lesson 3	1.5	Piano 4	1.5
Small Ensemble 3	2	Private Lesson 4	1.5
Total:	16.5	Publishing	1
		Small Ensemble 4	2
		Total:	15.5

Total Program Credits: 63	
Course	Credit Hours
Big Band 4	2
Contracting and Payroll	1
Ear Training/Theory 4	2
Finale	1
Improvisation 4	2
Master Class 4	0.5
Musical Styles 4	1
Piano 4	1.5
Private Lesson 4	1.5
Publishing	1
Small Ensemble 4	2
Total:	15.5

Course Descriptions:**BRASS & WOODWIND****MASTER CLASS**

Los Angeles, the city where studio “magic” happens: television, motion pictures, record dates, video games, and much more. The *Master Class* series taps into this magic by providing a unique and unparalleled experience during which world-class legends are invited to share their life’s work and experiences with LACM students.

IMPROVISATION 1, 2, 3, 4

From Louis Armstrong to Ornette Coleman, Art Tatum to Herbie Hancock, this is an in-depth study of the history of the great improvisers and the eras from which they derive. Students will study both how and why these improvisers were effective, and chronicle their musical contributions. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

LARGE ENSEMBLE 1 & 2

Large ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on a student’s primary instrument, this environment will also require participation on a double. Students will utilize the large ensembles for much more than just performing. Cutting their teeth in clinic techniques, conducting, and composing are not only encouraged, but required. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SMALL ENSEMBLE 1, 2, 3, 4

As a compliment to the *Large Ensemble*, LACM students will perform widely varying “small ensemble” literature. From woodwind trios, quartets, traditional brass quintets, to avant-guard small ensembles, students will receive practical real world training in traditional ensembles as well as cutting-edge, creative small groups. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

BIG BAND 1-6

The traditional big band ensemble continues to be the global standard in most live and studio environments. Instrumentation may look like a big band, but will sound like everything else. This ensemble challenges students daily, with zero limitations. Students will perform Ellington, Earth, Wind & Fire, and Tito Puente, and be given the opportunity to incorporate other artistic sources, such as dance and film. From Paganini to Pops, Basie to Beethoven, this is THE environment. Big Band is where we make it happen. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

FINALE

For years, Finale has led the industry in music notation. This program is woven into the fabric of nearly every page of music across the globe. LACM students are required to be proficient on this program and will be taught by industry experts how to utilize the program to its full potential, so they themselves can reach their full potential.

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 in the music notation industry. Industry professionals who are proficient 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.

MUSICAL STYLES 1-6

This course offers students an in-depth analysis of the history of musical styles. LACM students will study not only the origins of genres, but the roles each play in our current musical society. Students will be expected to emulate styles, as well as identify subtle differences in eras. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SURVIVAL WRITING 1 & 2

A well-rounded musician on any instrument should be able to notate music as well as create transcriptions. If you don’t consider yourself a composer, you may after this class! In order to stay above water and survive in the industry, a minimal amount of survival writing is necessary. Students will gain the skills needed in this introductory writing course. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

PUBLISHING

The moment a writer hears one of their own compositions on the TV, radio, or the big screen is an all-time high, and just another experience in the growing list of roles in the music industry. This course teaches students how the publishing side of the industry functions, the role it will play in their career, how money can be made, and how to protect intellectual property. Students will explore the world of publishing and all that it has to offer.

CONTRACTING AND PAYROLL

Have you ever been to a concert in a venue larger than a coffee house where more than a couple musicians assemble? How are they 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 that aspect of the industry. *Contracting and Payroll* gives students a glimpse at how one can develop the business side of a profession.

WEBSITE DESIGN

If musicians are to survive and be competitive in today’s global economy, vocational skills must expand beyond simply playing an instrument. It is said that the three rules of business are advertising, advertising, and advertising! This course will provide students with the skills to design their own website, giving the vitamin B shot of technology which every musician needs to survive.

PHOTOGRAPHY

Have you ever missed out on an opportunity because you didn’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, and skills to transform these opportunities into a flourishing career? LACM’s photography class will be an enormous asset and an eye opening experience to any music industry prospect.

SIGHT SINGING

This course is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. 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). This course consists of a two, weekly one-hour lectures/labs.

ENGINEERING 1

As we move further into the new millennium, it has become increasingly more important that instrumentalists know how to engineer properly. Oftentimes they may be the only engineer available on a project, or they may be in a situation where modern technology allows recording remotely from a different continent. This course begins the recording technology discussion and delves deeper into the subject by studying signal processing, multing tricks and techniques, and sound replacement/augmentation. This course consists of a weekly, two-hour lecture, and two-hour lab.

INTRODUCTION 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. This course consists of a weekly, one-hour lecture and lab.

MIDI PRODUCTION 1

This course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lays the groundwork for their own MIDI-based productions. This course consists of a weekly, one-hour lecture and two-hour lab.

PRO TOOLS 100

During this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. This course consists of a weekly, two-hour lecture and four-hours of lab time.

PRIVATE LESSON 1-6

The primary goal of this course is to act as reinforcement for the core curriculum. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

Instructor Bios:

BRASS & WOODWIND

WILLIE MURILLO, 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 Ferguson, 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.

WAYNE BERGERON

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

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

Craig Gosnell is a freelance bass trombonist and vocalist. In 1997 and 1998 he earned both bachelor's 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 Philharmonic 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 Wonderland*, *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, Ray Charles, James Taylor, and Paul Anka.

ALEX ILES

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 Shifrin, 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

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

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 Soleil*. 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*.

MUSIC PRODUCTION MAJOR

with an emphasis in

Music Producing & Recording

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

Department Chair: SEAN HALLEY

Department Co-Chair: ANDRÉ KNECHT

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
Drum Private Lesson	2
Drums for Producers	1
Ear Training/Theory 1	2
English 101	3
Intro to Signal Processing	3
Piano 1	1
Pro Tools 100	4
Production Styles and Genre	2
Total:	18

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
English 102	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

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Astronomy 101 A&B	4
Fundamentals of Audio Mixing 2	2
Music 112	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	3
Total:	14

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
Oral Communication 101	4
Piano 4	1
Private Lesson 1	2
Producing Other People 1	3
Total:	19

Ninth Quarter

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

Tenth Quarter

Course	Credit Hours
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

Fifth Quarter

Course	Credit Hours
History of Production 1	1
Law of Parts	1
Math 101-102	4
Music Business	2
Music Production w/ Found Objects	1
Private Lesson 2	2
Producing Other People 2	3
Songwriting 1	1
Styles & Analysis Musical Composition	1
Total:	16

Sixth Quarter

Course	Credit Hours
Drum Programing & Analysis	2
Fundamentals of Synthesis	3
History 12	3
History of Production 2	1
Private Lesson 3	2
Producing Other People 3	3
Songwriting 2	1
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	2
Intro to Working with Picture	2
Music 111	3
Physiology 101	3
Private Lesson 9	2
Senior Project	3
Total:	15

Total Program Credits: 189

Associate of Arts Degree in Music Production with an emphasis in:

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 100	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
Vocal Private Lesson	2
Vocals for Producers	1
Total:	15

Fourth Quarter	
Course	Credit Hours
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Introduction To DJ Techniques	1
Laws of Parts	1
Private Lesson	2
Producing Other People 1	3
Songwriting 2	1
Website Design	2
Total:	16

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

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

Total Program Credits: 90

Diploma in Music Production with an emphasis in:

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 100	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
Vocal Private Lesson	2
Vocals for Producers	1
Total:	15

Fourth Quarter	
Course	Credit Hours
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Introduction To DJ Techniques	1
Laws of Parts	1
Private Lesson	2
Producing Other People 1	3
Songwriting 2	1
Website Design	2
Total:	16

Total Program Credits: 61

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. This course consists of a weekly, two-hour lecture.

DRUM PROGRAMMING AND ANALYSIS

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

FUNDAMENTALS OF AUDIO MIXING 1

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

FUNDAMENTALS OF AUDIO MIXING 2

Part 2 of the Mixing course explores different genre-specific mixing approaches and introduces more advanced techniques (i.e. 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. You will learn to monitor and apply critical listening to your mixes, add character to your mix by using "Lo-Fi" techniques, use multi-band compression in mastering, and master your mix using EQ and limiting. This course consists of a weekly, one-hour lecture and two-hour lab. *Prerequisite: Fundamentals of Audio Mixing 1*

THE LAW 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. This course consists of a weekly, one-hour lecture.

ENGINEERING FOR PRODUCERS 1 & 2

As we move further into the new millennium, it has become increasingly more important that producers know how to engineer properly. Oftentimes they may be the only engineer available on a project, or they may be in a situation where modern technology allows recording 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, multing tricks and techniques, and sound replacement/augmentation. This course consists of a weekly, two-hour lecture, and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MIDI PRODUCTION 1 & 2

Level 1 of this course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lays the groundwork for their own MIDI-based productions. 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 multis/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO SIGNAL PROCESSING

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

ADVANCED 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 matrixed effects, specialty-use devices and plugins, and creating soundscapes. This course consists of a weekly, three-hour lecture.

PRODUCTION STYLES AND GENRE LECTURE

Just as an instrumentalist must be familiar with various styles and techniques, so must a producer know different production styles and genres. With that goal in mind, this course analyzes commercial recorded musical examples in a variety of different musical and production styles, providing both the background necessary to emulate these styles and the information necessary to blaze new territory. This course consists of a weekly, two-hour lecture.

PRODUCER'S MISC. SURVIVAL SKILL COURSE

MacGyver-like in concept, this course teaches the miscellaneous skills that 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. This course consists of a weekly, two-hour lecture.

PRODUCING OTHER PEOPLE 1, 2, 3

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/producer. Topics include creating conducive environments, managing multiple people at once, headphone mixes and their resulting effects, the application of songwriting class work, and motivational techniques. This course consists of a weekly, two-hour lecture and lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO DJ TECHNIQUES

Despite historical delegitimization of DJ-ing as a musical art, DJ-style music and techniques have evolved to the point where they are now a respected part of mainstream production. This course teaches the basics of using finished mixes and samples to create an effective DJ-style production. This course consists of a weekly, one-hour lecture and lab.

HISTORY OF PRODUCTION 1 & 2

By tracking the birth and development of sound recording and playback technologies, the first level of this course provides the springboard to discuss and analyze the parallel evolution of the producer and his/her many roles in the process of crafting music. During the second level, students focus on the rise of the producer from a "behind-the-scenes facilitator" to an increasing spot in the limelight. This course consists of a weekly, 1.5-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MICROPHONE TECHNOLOGY AND TECHNIQUE

This course introduces students to the world of microphone technology and technique. Topics include the various classes of microphones, their construction and application, and how to achieve the desired results from various acoustic sources. This course consists of a weekly, one-hour lecture and lab.

MASTER CLASS 1, 2, 3

During this course, working professionals visit the campus to conduct classes/clinics in their specific area of expertise. Producers from all aspects of the music business are featured, providing valuable insight into the current world and market of production. This course consists of a biweekly, two-hour lecture.

MUSIC PRODUCTION WITH FOUND OBJECTS

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, and then capture and manipulate those sounds into a successful production. This course consists of a weekly, one-hour lecture.

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 today’s computer based virtual instruments, this course will review the various synthesis engines, their strengths, and applications in music production. This course consists of a weekly, one-hour lecture and lab.

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. 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 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SONGWRITING 1 & 2

This course is designed to improve (or uncover) each student’s songwriting ability through a study of the craft of songwriting, and to inform their careers by focusing on the various business aspects of songwriting. Students broaden their historical perspective of songwriting through a study of definitive songwriters of popular music, while performing and recording their own compositions weekly. Melody, structure, lyrics, collaboration, and the development of a “hook” are all looked at in great detail. This course consists of a weekly, one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

THE MENTOR PROGRAM 1 & 2

This course is designed to give students the opportunity to experience the real world of music business and production. Students are assigned, based on individual goals and passions, to a professional musician/producer who is “out there doing it.” The Los Angeles musical community provides a uniquely rich and diverse pool of mentors, whom students are able to shadow in order to experience firsthand life as a professional musician/producer. This course consists of specially scheduled meetings/events with each mentor.

DRUMS FOR PRODUCERS

This course focuses on the skills needed for producers to communicate/convey their ideas to a drummer. Students learn drumming vocabulary, tuning, and recording techniques, as well as drum set technique basics, functions, and grooves. The course aims for students to emerge better able to communicate, demonstrate and compose drum parts. This course consists of a weekly, one-hour lecture, and is supported by the “Drums Private Lesson.”

DRUMS PRIVATE LESSON

This course serves as an accompaniment to the “Drums for Producers 1” course, and aims to create a physical understanding of the act of playing drums and percussion. Students work on core drumming concepts during weekly private lessons with a LACM drum instructor. This course consists of a weekly, one-hour private lesson.

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 consists of a weekly, one-hour lecture, and is supported by the “String Private Lesson.”

STRINGS PRIVATE LESSON

This course serves as an accompaniment to the “Strings for Producers 1” class, and aims at creating a physical understanding of the act of playing guitar 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. This course consists of a weekly, one-hour private lesson.

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 consists of a weekly, one-hour lecture and is supported by the “Vocal Private Lesson.”

VOCAL PRIVATE LESSON

This course serves as an accompaniment to the “Vocals for Producers 1” class, and aims at creating a physical understanding of the act of singing. Students work on core vocal concepts during weekly private lessons with a LACM voice instructor. This course consists of a weekly, one-hour private lesson.

INSTRUMENT PRIVATE LESSON

Students are given the opportunity to work one-on-one with an instructor of their choice. Students may choose to continue studying drums, string instruments, or vocals, or may decide to further develop their skills in engineering or songwriting. This flexibility gives music producing and engineering students the power to choose the direction of their studies in senior quarters. This course consists of a weekly, one-hour private lesson.
Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.

INTRODUCTION 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. This course consists of a weekly, one-hour lecture and two-hour lab.

LIVE ENSEMBLE RECORDING 1 & 2

Students will collaborate to record live performances given at the school in the Performance Hall, 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. This course consists of a weekly, one-hour lecture and two-hour lab.

INTERNSHIP

An Internship is a great opportunity to learn what it’s really like to work in your chosen industry and make connections that can potentially lead to future employment. Music production internships might include various duties such as assisting studio engineers in setting up / tearing down of equipment, finding music and/or SFX as needed, and other tasks related to audio recording sessions. Keen observation and working in proximity with music engineers to gain in-depth knowledge of client interaction and the entire audio recording process is crucial for music production interns. You may also be expected to upgrade and maintain MP3 databases and to record/edit audio. This course consists of eighteen hours per week.

SEAN HALLEY, DEPARTMENT CHAIR

Sean Halley studied guitar and classical composition under scholarship at Texas Tech and Utah State Universities. After reportedly being the first guitarist to win top soloist at the Lionel Hampton Memorial Jazz Festival, he embarked upon a widely varied career that continues to evolve: playing 290+ live gigs a year both domestically and internationally, as a top-call session musician, writing commercial ad music for network television, as a songwriter, scoring orchestral film trailers for theatrical release, constructing and running a commercial recording facility, producing independent artists in a myriad of different styles, building recording gear, performing as a voiceover artist, as a demonstrator live and on video with hundreds of thousands of web views, and working in audio and video post production. He has appeared on record alongside a widely varied group of musicians, including Vinnie Colaiuta, Steve Ferrone, Tony Levin, Jerry Marotta, Richard Marx, Michael Thompson, and Michael Manring, among many others. A certified Pro Tools HD/ICON ninja and tech dweeb, Sean is a celebrated presenter on all things audio, giving students real-world perspective from both sides of the glass.

ANDRÉ KNECHT, DEPARTMENT CO-CHAIR

André Knecht was born in Switzerland in 1959. His academic and professional background include 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), where he also hosted both radio and TV shows. In 1983 he moved to California where he began a twin-track career in audio engineering and marketing at Warner Bros. Records. With a solid grounding in analog technologies, he embraced the digital era at its dawn - adopting MIDI and Digital Audio Workstations as they first appeared. (A Pro Tools user since v1.0, he still makes use of his beloved Moogs and Studers, etc.) 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. André Knecht is happily married and teaches many of the classes in the Producing & Recording Department that require his mastery of all things audio technical.

DAVE BEYER

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

MARK BROWNE

Mark Browne studied Art and Music and Music Production at Dick Grove Music School, Cal Arts, UCLA and Digidesign. He started working as a studio bassist for MCA Music Publishing, EMI Music Publishing, and Famous Music Publishing when he was nineteen. Soon after building relationships with producers and publishers as a session bassist, Mark started touring and recording with artists like Thompson Twins, Simple Minds, Paula Cole, Brian Adams, and Melissa Etheridge. In 1996 Mark became music director for VH-1 "Duets" and Lifetime Television's "Women Rock". Still a busy touring and session bassist, Mark also composes, produces and mixes music for ABC Television, Lifetime Television, National Geographic Films, NARAS/The Grammys, and ESPN TV and Films. Mark brings his well-rounded music industry experience and a healthy dose of optimism for today's music business to LACM, where he teaches bass guitar and music and MIDI production techniques. For more info on Mark visit his website: www.markbrownemusic.com.

SARA LEIB

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

KASIA "KC" LIVINGSTON

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, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

HUGO MENDOZA

Hugo Mendoza is a product specialist and media host at Avid Technology, a Pro Tools expert, and is a VENUE-certified live sound engineer. In addition to his live sound and studio work as an engineer and drummer, he plays DJ sets under the stage name Fuzr_Rmx, and teaches the "Introduction To DJ Techniques" class at LACM.

ANDREW MURDOCK

Andrew Murdock, also known as Mudrock, is an American record producer specializing in the rock and metal genres. He is perhaps best known for producing Godsmack's *Godsmack* and *Awake* albums. More recently, he has produced successful American metal band Avenged Sevenfold's 2nd album *Waking the Fallen*, as well as albums for Slunt, The Riverboat Gamblers, Powerman 5000, Eighteen Visions, Unloco and Alice Cooper, as well as 50 Foot Wave's latest EP, *Power and Light*. 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.

BENJAMIN ORTH

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.

KEN SONG

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

MUSIC PRODUCTION MAJOR

with an emphasis in

Composing for Visual Media

The Composing for Visual Media program equips you with the skills you will need both musically and professionally to succeed in the world of visual media. We will explore composers in film, television, video games and new media while we learn from the past and prepare for the future. You will learn musical technique, technical skills, and an understanding of how to function independently, as well as with producers, directors, and fellow musicians. This is a hands-on program which not only provides professional opportunities, but culminates with the completion of the student's own film score.

Department Chair: MARTIN DAVICH

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



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
Protocols 100	4
Total:	15

Second Quarter	
Course	Credit Hours
Composing for Drama	3
Conversations w/ Composers 1	1
Ear Training/Theory 2	2
Piano 2	1
Protocols 110	4
Songwriting	1
Working w/ Pic: Applied Tech. 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 w/ Pic: Applied Tech. 2	3
Total:	15.5

Fourth Quarter	
Course	Credit Hours
Arranging and Orchestration 2	2
Composing for Video Games	3
Conversations w/ Composers 2	1
Ear Training/Theory 4	2
Electronic Film Scoring	3
Piano 4	1.5
Working w/ Pic: Applied Tech. 3	3
Total:	15.5

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: 91

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
Protocols 100	4
Total:	15

Second Quarter	
Course	Credit Hours
Composing for Drama	3
Conversations w/ Composers 1	1
Ear Training/Theory 2	2
Piano 2	1
Protocols 110	4
Songwriting	1
Working w/ Pic: Applied Tech. 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 w/ Pic: Applied Tech. 2	3
Total:	15.5

Fourth Quarter	
Course	Credit Hours
Arranging and Orchestration 2	2
Composing for Video Games	3
Conversations w/ Composers 2	1
Ear Training/Theory 4	2
Electronic Film Scoring	3
Piano 4	1.5
Working w/ Pic: Applied Tech. 3	3
Total:	15.5

Total Program Credits: 61

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 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. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested.

ARRANGING & ORCHESTRATION 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 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 start 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. This course consists of a weekly, two-hour lecture. Prerequisite: Arranging & Orchestration 1.

ARRANGING & ORCHESTRATION 3

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. This course consists of a weekly, two-hour lecture.

Prerequisite: Arranging & Orchestration 2.

ARRANGING & ORCHESTRATION 4

This continuation of the "Arranging & Orchestration 3" course is designed to prepare students to arrange and orchestrate for the string family (including violins, violas, cellos and acoustic bass), as well as voices (soprano, alto, tenor and bass). During the course students learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, students learn about arranging and orchestrating for the human voice, and explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course also goes more in-depth regarding the linear approach to orchestration, and gives students a better understanding of arranging and orchestration for strings and voices through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. Prerequisite: Arranging & Orchestration 3.

AUGMENTING YOUR SCORE

When you have written all there is to be written and you are done orchestrating, you come down to the finishing touches of your musical endeavor. Sometimes the little things can have the greatest impact. Adding different guitar parts, percussion passes, or synth sounds can bring a production to a different level, adding intimacy or energy to a scene with just a light touch. In this course, students experiment with the vast array of ways to do accomplish this. This course consists of a weekly, two-hour lecture and lab.

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. This course consists of a weekly, two-hour lecture and lab.

COMPOSING FOR COMEDY

This class is specific to composing for the genre of comedy, and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the comedy field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and lab.

COMPOSING FOR DRAMA

This class is specific to composing for the genre of drama, and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the drama field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and lab.

COMPOSING FOR VIDEO GAMES

This class is specific to composing for the genre of video games, and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the video games field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and lab.

CONDUCTING

Many composers in the "real world" choose to conduct their own works. This course teaches students the technique and knowledge needed for successful conducting, as well as provides an opportunity to conduct fellow musicians. This course consists of a weekly, one-hour lecture.

CONVERSATIONS WITH COMPOSERS 1, 2, 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 his/her approach, technique, and mindset when he/she was creating the scores presented. This course consists of a weekly, one-hour lecture.

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 movement. During this course students study scores and classical examples, as well as create music that makes use of the techniques studied. This course consists of a weekly, two-hour lecture.

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 himself/herself. This class explores successful electronic writing, and allows students to create works using the concepts and techniques studied. This course consists of a weekly, two-hour lecture and lab.

FILM COMPOSERS IN-DEPTH

This class provides students a chance to closely examine the work of a film composer chosen by them. Films will be viewed during class, students will be asked to discuss the composer's work, and will replicate a piece of his/her score. By examining the music in-depth, students are able to learn exactly how the composer achieved what he/she did. This course consists of a weekly, two-hour lecture.

HISTORY OF MUSIC IN FILM AND TELEVISION

This course provides the opportunity to see, study, and discuss the works of composers of the past, as well as many working in the current day. Through these studies, students gain an appreciation of how difficult and rewarding a career in composition may be. This course consists of two, weekly two-hour lectures.

INDEPENDENT PROJECT: WORKING WITH A

DIRECTOR 1 & 2

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. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION 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. This course consists of a weekly, one-hour lecture and lab.

MIDI PRODUCTION 1

Level 1 of this course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lays the groundwork for their own MIDI- based productions. This course consists of a weekly, one- hour lecture and two-hour lab.

MUSIC EDITING

This course primarily focuses on technique, but also provides a creative look at how to solve musical problems. Many times composers must deal with last minute changes to scenes. In this situation, and if there is no music editor provided for the project, being able to deal with these problems is an invaluable tool for composers. This course consists of a weekly, two-hour lecture.

ORCHESTRATION TECHNIQUES FOR FILM

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

ORGANIZING THE WORKSTATION

It is essential that a composer have as many tools as possible at his/her disposal so that nothing impedes the creative process. This class focuses on all that may be accomplished with a well organized workstation, including editing, recording, and notation, as well as selecting a palette of instruments that will provide the sounds needed. This course consists of a weekly, one-hour lecture and lab.

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. 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 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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. This course consists of a weekly, two-hour lecture and lab.

SONGWRITING

This course is designed to improve (or uncover) each student’s songwriting ability through a study of the craft of songwriting, and to inform their careers by focusing on the various business aspects of songwriting. Students broaden their historical perspective of songwriting through a study of definitive songwriters of popular music, while performing and recording their own compositions weekly. Melody, structure, lyrics, collaboration, and the development of a “hook” are all looked at in great detail. This course consists of a weekly, one-hour lecture.

WORKING WITH PICTURE: APPLIED TECHNIQUES

1, 2, 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 professional guide them and provide constructive criticism of their work. This course consists of a weekly, two-hour lecture and lab.

MARTIN DAVICH, DEPARTMENT CHAIR

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.

MARK CROSS

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*.

SEAN HALLEY

Sean Halley studied guitar and classical composition under scholarship at Texas Tech and Utah State Universities. After reportedly being the first guitarist to win top soloist at the Lionel Hampton Memorial Jazz Festival, he embarked upon a widely varied career that continues to evolve: playing 290+ live gigs a year both domestically and internationally, as a top-call session musician, writing commercial ad music for network television, as a songwriter, scoring orchestral film trailers for theatrical release, constructing and running a commercial recording facility, producing independent artists in a myriad of different styles, building recording gear, performing as a voiceover artist, as a demonstrator live and on video with hundreds of thousands of web views, and working in audio and video post production. He has appeared on record alongside a widely varied group of musicians, including Vinnie Colaiuta, Steve Ferrone, Tony Levin, Jerry Marotta, Richard Marx, Michael Thompson, and Michael Manring, among many others. A certified Pro Tools HD/ICON ninja and tech dweeb, Sean is a celebrated presenter on all things audio, giving students real-world perspective from both sides of the glass.

ANDRÉ KNECHT

André Knecht was born in Switzerland in 1959. His academic and professional background include 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), where he also hosted both radio and TV shows. In 1983 he moved to California where he began a twin-track career in audio engineering and marketing at Warner Bros. Records. With a solid grounding in analog technologies, he embraced the digital era at its dawn - adopting MIDI and Digital Audio Workstations as they first appeared. (A Pro Tools user since v1.0, he still makes use of his beloved Moogs and Studers, etc.) 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. André Knecht is happily married and teaches many of the classes in the Producing & Recording Department that require his mastery of all things audio technical.

KASIA "KC" LIVINGSTON

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, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

BENJAMIN ORTH

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.

MUSIC PRODUCTION MAJOR

with an emphasis in

Songwriting

The Songwriting program at LACM is truly unique for a number of distinct reasons. As a Songwriting major, students will gain the skills and knowledge to become a professional composer able to compete in today's cutting edge and multifaceted entertainment industry. Students will be trained to write hit songs in a variety of popular genres, as well as learning the approaches and requisite skills needed to compose for the film and television industries. Art Alexakis of the band Everclear will lead the program as the Songwriting Department Chair and will guide each student through the development of their own original material, as well as instructing on the art of writing and pitching successfully toward other established artists. Students will have the opportunity to produce and record their original songs in LACM's state-of-the-art studio facilities and will have constant contact with the top industry members available in the Los Angeles area. To become a successful songwriting professional in today's competitive industry, one must have outstanding abilities along with a full network of active contacts. Due to its prime location and elite standing as a leader in cutting edge contemporary music education, LACM is uniquely positioned to provide access to major artists, producers, music supervisors, publishers and more. Songwriting majors at LACM will graduate armed with a solid catalog of competitive material along with a network of music and entertainment professionals to further their career goals.

Department Chair: ART ALEXAKIS

Department Co-Chair: ERIN WORKMAN

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



Associate of Arts Degree in Music Production 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
Piano 1	1
Pro Tools 100	4
Songwriting 1	1.5
Total:	14.5

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Guitar Accompaniment 2	1.5
Guitar Vocal Showcase	1
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

Third Quarter

Course	Credit Hours
Advanced Songwriting 1	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	1.5
Small Band Showcase	1
Total:	14.5

Fourth Quarter

Course	Credit Hours
Advanced Songwriting 2	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	1.5
Piano Vocal Showcase	1
Total:	15

Fifth Quarter

Course	Credit Hours
Collaborative Showcase	1
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

Sixth Quarter

Course	Credit Hours
Arranging and Orchestration 1	2
Co-writing 2	2
Industry Showcase	1
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	2.5
Writing For Music Row	2
Total:	16

Total Program Credits: 90

Diploma in Music Production 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
Piano 1	1
Pro Tools 100	4
Songwriting 1	1.5
Total:	14.5

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Guitar Accompaniment 2	1.5
Guitar Vocal Showcase	1
History of Song 2	1.5
Instrument Private Lesson 2	2
Original Solo Showcase	1
Piano 2	1
Pro Tools 110	4
Songwriting 2	1.5
Total:	15

Third Quarter

Course	Credit Hours
Advanced Songwriting 1	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	1.5
Small Band Showcase	1
Total:	14.5

Fourth Quarter

Course	Credit Hours
Advanced Songwriting 2	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	1.5
Piano Vocal Showcase	1
Publishing Practicum	1
Total:	16

Total Program Credits: 60

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. This course consists of four, weekly one-hour lectures.

EAR TRAINING/THEORY 2

Topics covered in this continuation of "Ear Training/Theory 1" include: major, minor, diminished, and augmented triads; triad inversion, open and closed voicings; 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. This course consists of four, weekly one-hour lectures. Prerequisite: Ear Training/Theory 1

EAR TRAINING/THEORY 3

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. This course consists of four, weekly one-hour lectures. Prerequisite: Ear Training/Theory 2.

EAR TRAINING/THEORY 4

Topics covered in this continuation of "Ear Training/Theory 3" include: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, and chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, and deceptive cadences; harmonic and melodic minor scales with diatonic progressions, and chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. Prerequisite: Ear Training/Theory 3.

ARRANGING & ORCHESTRATION

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. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested.

MUSIC HISTORY 1

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

MUSIC HISTORY 2

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

PIANO 1-4

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. Levels three and four focus on developing basic self-accompaniment skills on the piano, along with the use of the keyboard as a tool in arranging and writing. Piano skills are important in all aspects of music, and this class puts those skills to use with the help of an experienced vocal accompanist. Levels one and two consist of a weekly, one-hour lecture. Levels three and four consist of a weekly, 1.5-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.

MASTER CLASS 1-4

In this Master Class series, LACM provides a unique unparalleled experience where world-class Artists, Songwriters, Producers and Industry Veterans are invited to share their life's work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional songwriter and recording artist.

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. 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 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four hours of lab time. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.

INTRODUCTION 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. This course consists of a weekly, one-hour lecture and lab.

PRIVATE LESSON 1-6

The primary goal of this course is to act as reinforcement for the core curriculum of the Songwriting Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be given to students when appropriate. This course consists of a weekly, one-hour private lesson. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.

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 contemporary ensembles.

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. This course consists of a weekly, two-hour lecture.

SONGWRITING 2

This course will continue the study of popular song construct, but will be applied directly to varied genres of music and the requisite shift in stylistic approach. Each genre demands varied approaches as applies to lyric, melody, hook construct and delivery, structure and chord progressions. Popular genres to be analyzed will include Pop, Pop/Rock, Modern Rock, Hip Hop, Dance/Electronica, Indie/Folk and Alternative Country. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 1.*

ADVANCED SONGWRITING 1

Building on the concepts presented in Songwriting 1 & 2, this course will address more complex techniques of melodic and harmonic functionality, advanced lyric construction with attention to issues of meter and syllabic accents as applied to lead melodic phrasing, complex lyric imagery and metaphor construct, and more. Analysis of popular songs will be utilized to demonstrate and show marketable examples of how each concept can be practically applied to the student's original material. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 2.*

ADVANCED SONGWRITING 2

This course will focus on the structural, melodic and lyric aspects of creating a "hit" song in today's music marketplace. Analysis of past radio chart successes and specific similarities between hits of varied genres and eras in popular music will offer the student perspective regarding how to apply the patterns in their own original song material. While there are no guarantees in the music industry, there are specific methods that have been employed by many past popular songwriters and musicians to insure the highest level of success possible. Students will learn how to craft a memorable and marketable hook, create a dynamically progressive structure, write a lyric that connects with a specific demographic audience, and more. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 3.*

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 complimentary strengths and talents in order to achieve the most viable song concept possible. The business of royalty splits, songwriting agreements and co-production arrangements will also be addressed throughout this course. This course consists of two weekly two-hour lecture and lab.

CO-WRITING 2

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

WRITING FOR MUSIC ROW 2

Continuing on the concepts presented in Writing For Music Row 1, students will learn the business of presenting themselves in the most marketable light possible for potential publishing deals and song placement for major artist projects. This will include learning how to compile a solid "reel" showcasing the strongest aspects of the individual's writing abilities, pitching to direct project requirements, business networking events, popular venues to showcase the material live, writing with artists who are affiliated with particular publishing houses or record labels, interacting with their PRO to increase opportunity, and more. Students will also practice presenting their material in an acoustic solo "live" format, along with performing with their co-writing partners in a small ensemble setting. Mock networking meetings and events will also help to prepare the students for establishing positive business relationships. As part of this course, students will also have the opportunity to meet guest Nashville session players, publishers, songwriters and artists. This course consists of one weekly two-hour lecture.

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. This course consists of one weekly two-hour lecture.

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. This course will consist of two weekly two-hour lecture and lab.

CUSTOM WRITING FOR FILM AND 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. This course will consist of two weekly two-hour lecture and lab.

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. This course will consist of one weekly two-hour lecture.

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 while in the songwriting process. Varied rhythmic patterns, chord progressions, fingerings, chord inversions, tunings and techniques will be studied and implemented into the student's original song material. This course will consist of one two-hour weekly lecture.

GUITAR ACCOMPANIMENT 2

Building on the basic techniques learned in Guitar Accompaniment 1, students will begin to access more advanced concepts of rhythmic foundation and harmonic composition. Complimentary internal instrumental hooks and lead lines will also be studied as a means to create additional motifs within the student's original song material. Students will also learn how to accompany themselves on the guitar while singing, along with playing as part of a small ensemble in support of another singer/songwriter. This course will consist of one two-hour weekly lecture. *Prerequisite: Guitar Accompaniment 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. This course will consist of two, one-hour weekly lectures.

HISTORY OF SONG 2: CREATING YOUR OWN

CLICHÉS

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

HISTORY OF SONG 3: AMERICA, THE PERFECT STORM

STORM

Students will be introduced to the "melting pot" involved in the birth of the American song. From the tragedy of the slaves to those who survived the Irish potato famine, to the Great Depression and those persecuted, detained, abused and victimized throughout America's history, we see how a "perfect storm" of crisis and cultural conflict led to and opened the door to the development of early American music. Genres studied according to the specific societal implications and musical results will include: Blues, Jazz, Folk, Country, R&B and Rock n Roll. The American pop song holds influences of these varied eras, genres and evolution of societal and political challenges. Students will learn of influences from the Irish/Afro sounds of New York City in the early 1800's to the backfields of New Orleans and on to the cowboy songs of the western frontier, back again to current times and societal conflict as influence and topics for popular songs. This course will consist of two, one-hour lectures weekly. *Prerequisite: History of Song 2.*

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

In this course, students will dissect and analyze a popular "hit" song each week. Each song will be discussed according to societal, cultural and political origins or influence of the particular era, genre or stylistic approach, lyric message, demographic of audience, and aspects of the artist in regard to song selection and interpretation. Students will have the opportunity to offer their own creative interpretations and "cover" arrangements of each song, both solo and in small group performances. Guest hit songwriters will appear consistently throughout this course to offer perspective and insight into their own song material and how to write unique, important and authentic songs in today's music industry. This course will consist of two, one-hour lectures weekly. *Prerequisite: History of Song 3.*

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. This course will consist of one, one-hour lecture weekly.

CHART WRITING 2

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. This course will consist of one, one-hour lecture weekly.

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. This course will consist of one, two-hour weekly lecture.

ORIGINAL SOLO SHOWCASE

This showcase will be prepared under the supervision and guidance of each student's private lesson instructor, through weekly sessions designed to compile a final performance of three original songs. The performance will consist of the songwriters accompanying themselves on either piano or guitar, whichever is their primary instrument, while singing their own material.

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.

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.

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.

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.

INDUSTRY 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.

INDUSTRY SHOWCASE 2

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.

STYLES AND ANALYSIS

Varied musical styles and genres will be listened to, studied and analyzed in regard to structure, craft, lyric style, melodic construct and instrumentation. Styles of songwriting and artist interpretation or sound that are popular in today's music industry will be the focus, while an analysis of the roots leading to each developed style will also be a strong focus. This course will consist of one, two-hour weekly lecture.

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.

MUSIC BUSINESS FOR SONGWRITERS 2

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

MUSIC BUSINESS FOR SONGWRITERS 3

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. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Business for Songwriters 2.*

MUSIC BUSINESS FOR SONGWRITERS 4

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. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Business for Songwriters 3.*

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. This course consists of a weekly, two-hour lecture.

MUSIC MARKETING FOR SONGWRITERS 2

In this course, each student will begin to develop their own personal marketing and promotion plan for their music. Even if the student wishes only to write for other artists and projects, the competition in the industry is fierce and every writer will need to promote themselves and their music uniquely and aggressively. Analyzing the successful marketing and promotion plans of known artists, projects, songwriters and producers will offer valuable perspective and inspiration for the development of their own customized marketing plan. Students will build a simple website and will customize various social media platforms in preparation for launching their marketing campaign. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Marketing for Songwriters 1.*

MUSIC MARKETING FOR SONGWRITERS 3

This course represents the final compilation of all marketing and promotion materials created and developed in Music Marketing for Songwriters 1-2. Their own logo, brand, social media and website, complete with audio and video materials, will be "launched" and viewed by their LACM peers. The effectiveness of this launch and requisite materials will be evaluated by a panel of industry professionals at the conclusion of this course. In addition, aspects of cross promotion and strategic partnerships with varied companies and organizations will be presented. Students will learn which companies and organizations might provide added promotion benefits, while understanding how to "pitch" themselves and their unique talents in a way that might be most effective. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Marketing for Songwriters 2.*

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. This course consists of a weekly, two-hour lecture.

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.

MUSIC BUSINESS PRACTICUM 2

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.

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.

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.

BUILDING YOUR DAW 1

Learning how to build a custom Digital Audio Workstation for the purpose of recording and producing their own song material is crucial to today's professional songwriter. Many writing opportunities require the writer to be able to deliver new edits, key changes, arrangement alterations and style variations in the matter of hours. Songwriters who are not proficient in basic engineering and producing skills and do not have a personal "rig" to work with will be at a disadvantage. This course will explore the options for software and hardware platforms in order to prepare the students for choosing the setup most effective for their personal style and skill set. This course will consist of two, two-hour weekly lecture.

BUILDING YOUR DAW 2

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

JUNIOR RECITAL

At the completion of the seventh quarter, each Bachelor of Music in Composition candidate is required to perform a 30-minute recital of their original song material. 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.

SENIOR RECITAL

At the completion of the ninth quarter, each Bachelor of Music in Composition candidate is required to perform a one-hour recital of their original song material. Students will work in their private lesson to plan and perform their recital. Just like the junior recital the student is responsible for all aspects of the recital i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program.

Instructor Bios:

SONGWRITING

ART ALEXAKIS, 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 notable 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, DEPARTMENT CO-CHAIR

Erin Workman received her Bachelor of Arts in Music Education and Vocal Performance from CSU, Chico. Upon graduation, she was signed to Gaylord Entertainment Group in Nashville, TN as a staff songwriter and recording artist. Her songs have been recorded by major artists and used in major TV network shows and films. She has worked in the field of artist development as well, training such artists as Miley Cyrus, Selena Gomez, Zac Efron, Drake Bell and more. Having served as the Senior Director of Education and then the VP of Industry Relations at the world-renowned Musicians Institute Contemporary College of Music, higher education in music continues to be a driving force behind her career in the music industry.

MARTIN DAVICH

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.

RICK GARCIA

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

KASIA "KC" LIVINGSTON

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, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

ROGER TREECE

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 worldwide, 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 he 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 CircleSongs 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.

HOWIE SHEAR

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

Additional Courses

All School Courses

These courses are required for completion in each major area, unless otherwise noted. They provide the important building blocks of great musicianship.

Electives

The elective courses described are available for those who want to expand their knowledge and skills beyond the Degree Programs. You can take electives (when available) each quarter (lab fees apply). Electives are subject to availability.

General Education

General education courses are for those working toward a Bachelor of Music degree. The following courses take place throughout the program and are divided into seven subject areas. A total of 19 classes are required for a total of 60 credits. Please see your specific department's course requirements for more information about which courses to take.



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. This course consists of four, weekly one-hour lectures.

EAR TRAINING/THEORY 2

Topics covered in this continuation of "Ear Training/Theory 1" include: major, minor, diminished, and augmented triads; triad inversion, open and closed voicings; 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. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 1*

EAR TRAINING/THEORY 3

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. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 2. This course may be taken as an elective if not a required component of a degree.*

EAR TRAINING/THEORY 4

Topics covered in this continuation of "Ear Training/Theory 3" include: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, and chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, and deceptive cadences; harmonic and melodic minor scales with diatonic progressions, and chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 3. This course may be taken as an elective if not a required component of a degree.*

PIANO 1, 2, 3, 4

This course 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. This course consists of a weekly, one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

ORIGINAL PROJECT 1 & 2

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. This course consists of a weekly, band rehearsal/class. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

READING REALITY

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. A secondary but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles. This course consists of a weekly, two-hour lecture/ensemble.

RHYTHM SECTION WORKSHOP 1, 2, 3, 4

This course serves as an instrumental performance lab which affords each student the opportunity to play together and experience ensemble playing/coaching in a classroom setting. The focus is on understanding and developing a better awareness of what it means to play with other musicians, while emphasizing dynamics, time, feel, blend, form, listening ability, group communication, attitude, and overall musicianship. Songs reflecting a wide variety of musical styles are used as vehicles to explore these values, with a particular emphasis on grasping the feel and intention of the music. This course consists of a weekly, one-hour lecture and Ensemble Workshop. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MUSIC BUSINESS AND MARKETING

This course focuses on music publishing and the various income sources found in the music industry. In addition, students learn the essential elements of music marketing which are critical in optimal marketing of both themselves and their music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising, PR, internet marketing and promotion, demo packaging, and CD packaging and production. This course consists of a weekly, two-hour lecture.

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 an historic overview of money and banking, are introduced to basic numbers concepts, and 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. This course consists of a weekly, two-hour lecture.

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. This course consists of a weekly, two-hour lecture.

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. This course consists of a weekly, two-hour ensemble.

INTRODUCTION TO WORKING WITH PICTURE

To be competitive in today's music industry, musicians must have a presence online. Intro To Film Making teaches students how to create their own video projects and upload them to such platforms as Youtube and Facebook. Whether it's teaching lessons on video or musical performance, students are required to have video product at the completion of this course. This course consists of a weekly, one-hour lecture and a two-hour lab.

PERFORMANCE ENSEMBLE

(DRUM, BASS, GUITAR, VOCAL)

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. This course consists of two weekly, two-hour rehearsals.

JUNIOR RECITAL

At the completion of the seventh quarter, each Bachelor in Music candidate is required to perform a 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

SENIOR RECITAL

At the completion of the ninth quarter, each Bachelor in Music candidate is required to perform a one hour recital. Students will work in their private lesson to plan and perform their recital. Just like the junior recital, the student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

CONDUCTING (DRUM, BASS, GUITAR, VOCAL)

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. This course consists of a weekly, one-hour lecture.

Course Descriptions:

ELECTIVE COURSES

ARRANGING AND 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 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. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested. (2 credits)

ARRANGING AND ORCHESTRATION 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 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 start 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. This course consists of a weekly, two-hour lecture. Prerequisite: Arranging & Orchestration 1. (2 credits)

ARRANGING AND ORCHESTRATION 3

This course is designed, in addition to being a continuation of Arranging/Orchestration 1 and 2, to prepare you to be able to arrange and orchestrate for an augmented ensemble from that of 2. This will include oboe or English horn, bassoon, French horn, tuba or bass trombone, and percussion. This course presents the possibilities you could achieve when combining jazz and classical elements to form a cohesive musical work. You will learn about the various colors of the newly introduced instruments as well as their ranges and transpositions. This course will continue to explore the art of combining the vast array of colors each instrument has to offer. You will continue to learn the art of linear vs. block writing. As this course unfolds, you will have a better understanding of arranging/orchestration through listening and analysis. During the 10 weeks, you, with the guidance of your instructor, will be arranging and orchestrating your final project which will then be, upon completion, professionally recorded. A lab fee is required. This course consists of a weekly, two-hour lecture. Prerequisite: Arranging and Orchestration 2. (2 credits)

ARRANGING & ORCHESTRATION 4

This continuation of the "Arranging & Orchestration 3" course is designed to prepare students to arrange and orchestrate for the string family (including violins, violas, cellos and acoustic bass), as well as voices (soprano, alto, tenor and bass). During the course students learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, students learn about arranging and orchestrating for the human voice, and explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course also goes more in-depth regarding the linear approach to orchestration, and gives students a better understanding of arranging and orchestration for strings and voices through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. Prerequisite: Arranging & Orchestration 3. (2 credits)

BACKGROUND VOCALS 2

This course is a continuation of the required “Background Vocals” course within the Vocal Department. Students who wish to continue studying background vocal singing may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Background Vocals 1.* (1 credit)

CIRCLE SINGING

Circlesongs are a form of structured improvisation during which a musician builds one theme upon another, using a cyclic process to develop rhythmic and thematic ideas. This process combines performance, composition, arranging, rhythm, and conducting into one integrated exercise. During each class, participants follow the step-by-step process of generating musical ideas through improvisation. Singers learn how to both hear and create in multiple dimensions, expanding their melodic, harmonic and rhythmic vocabulary. This course consists of a weekly ensemble. (1 credit)

CONNECTING BODY TO SONG

Being a successful performer consists of more than simply hitting all the correct notes. A performer must connect to their song and their audience, and appear at ease while doing so. Connecting Body to Song is a unique approach to teaching stage presence and fearless commitment to singers. This course consists of theatrical improvisation techniques widely used by actors, which are designed to build comfort and confidence onstage. Care is taken to warm up through breathing and stretching, followed by physical exercises such as “Viewpoints”, “Sound Ball” and “Emotion Morph” to develop spontaneity and teach students to quickly put emotions into their body for easy access during performance. Students learn the importance of stage craft as it pertains to song performance, while creating a safe environment in which they can make bold choices without the fear of “failure.” This course consists of a weekly lecture/ensemble. (1 credit)

FUNK DRUMS 2

This course is a continuation of the required “Funk Drums” course within the Drum Department. Students who wish to continue studying funk drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Funk Drums.* (1 credit)

GOSPEL CHOIR

In this course students learn, rehearse, and perform music specific to the gospel genre. Emphasis is placed on the history of gospel ensemble singing, including the traditional spiritual. Choir members analyze gospel music and learn about gospel style singing, both past and present. Additional emphasis is placed on understanding the relationship between gospel music, the blues, jazz, and the cultural context in which gospel music functions. This course consists of a weekly ensemble. (1 credit)

JAZZ DRUMS 5

This course is a continuation of the required, four level “Jazz Drums” series within the Drum Department. Students who wish to continue studying jazz drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Jazz Drums 4.* (1 credit)

JAZZ DRUMS 6

This course is a continuation of the “Jazz Drums 5” elective. Students who wish to continue studying jazz drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Jazz Drums 5.* (1 credit)

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 an historic overview of money and banking, are introduced to basic numbers concepts, and 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. This course consists of a weekly, two-hour lecture. (2 credits)

PRIVATE LESSON

Private Lessons in a variety of subjects/instruments are available, though they are subject to instructor availability and are charged on a per-credit basis. Students may choose to study drums, guitar, bass, vocals, piano, or stand-up bass (available to bass students only). This course consists of a weekly, one-hour private lesson. (2 credits)

RECORDING FOR MUSICIANS 1, 2, 3, 4

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. This course consists of a weekly, two-hour lecture. (2 credits)

REPERTOIRE ENSEMBLE ELECTIVES (JAZZ, BRAZILIAN, OR ROCK/FUNK)

This series of student ensembles are 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. At each quarter’s conclusion, the class will participate in a final concert. Ensembles offered are: Jazz Repertoire Ensemble, Brazilian Repertoire Ensemble, and Country Repertoire Ensemble. This course consists of a weekly ensemble. (1 credit)

SIBELIUS

Sibelius is one of the leading professional music notation softwares available in the current market. During class students learn how use this software by inputting melodies, chords, chord symbols, repeats, repeats with endings, segnos and codas, writing dynamic and expression marks, adding lyrics, transposing and extracting parts, importing and exporting files, and saving and printing their work. Through these exercises, students gain all the necessary skills for writing charts in Sibelius with a clean, professional look. This course consists of a weekly lecture. (1 credit)

SOCIAL MEDIA

The Internet, and in turn social media, have 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. This course consists of a weekly lecture. (2 credits)

SONGWRITING

This course is designed to improve (or uncover) each student’s songwriting ability through a study of the craft of songwriting, and to inform their careers by focusing on the various business aspects of songwriting. Students broaden their historical perspective of songwriting through a study of definitive songwriters of popular music, while performing and recording their own compositions weekly. Melody, structure, lyrics, collaboration, and the development of a “hook” are all looked at in great detail. This course consists of a weekly lecture/lab. (1 credit)

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 sees the connection that they have shared for the last 600 years. In addition, students learn the importance of form in musical composition, and the various shapes it has taken through the musical periods and genres. Throughout the course, students learn how to construct and harmonize melodies, and how to fit melodies and harmonies into various types of musical form. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture. (2 credits)

STYLES & ANALYSIS OF MUSICAL COMPOSITION 2

This course is designed to introduce students to a variety of musical categories in the field of commercial music including pop (Stevie Wonder, Steely Dan), bebop (Charlie Parker, Dizzy Gillespie, Miles Davis), impressionist jazz (Herbie Hancock, Wayne Shorter), fusion (Chick Corea, Weather Report, the Yellowjackets), tin pan alley (George Gershwin, Cole Porter, Irving Berlin), and the ballads of Duke Ellington. Students discover, through analysis and listening, the similarities and differences of melody, harmony, and form between the classical music written from 1400 to the present, and the various categories of commercial music written during the past 100 years. In addition to compositional skills and techniques, this course teaches analysis techniques that are vitally important for composers and performers. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture. (2 credits)

VOCALS FOR INSTRUMENTALISTS

Many instrumentalists find significant employment advantage in being able to perform vocally. This course is designed to provide basic training to instrumentalists wanting to develop their vocal skills for these situations, whether as front person or background vocalist. This course consists of a weekly ensemble. (1 credit)

VOCAL IMPROVISATION

This course is intended as a continuation of the knowledge gained in the required "Jazz/Improvisation Ensemble" course within the Vocal Department. Students who wish to continue studying vocal improvisation may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). Prerequisite: Jazz/Improvisation Ensemble (1 credit)

MUSIC HISTORY 1

This course offers a broad survey of musical masterpieces from the Middle Ages to the Baroque era. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of a weekly lecture. (2 credits)

MUSIC HISTORY 2

This course offers a broad survey of musical masterpieces from the Pre-classical era up to and through the 20th century. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of a weekly lecture. (2 credits)

*All electives are subject to availability

Instructor Bios:

ALL SCHOOL & ELECTIVE COURSES

JOHN AVILA

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

DAVE BEYER

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

DAWN BISHOP

Dawn Bishop graduated with a degree in Commercial Arranging from Berklee College of Music, where arranger Richard Evans and jazz vocalist Maggie Scott served as Dawn's mentors. Shortly after finishing at Berklee, Ms. Bishop relocated to Los Angeles, California. She has been involved in music ever since, performing as vocalist, songwriter, arranger, and composer. Although she is a woman with a busy schedule, Dawn continues to perform and record with a variety of international and local artists. Most of all, she enjoys leading her own group. She has performed with Sergio Mendes, Don Grusin, Bill Cunliffe, Gerald Albright, Alex Acuna, the Black-Eyed Peas, Ledisi, Brian McKnight, Patti Austin, Deniece Williams, Michael Paulo, Harvey Mason, India.Arie, John Legend, and Engelbert Humperdinck. Ms. Bishop recently provided backing vocals on Sal Santana's (son of Carlos Santana) CD entitled *Keyboard City*. She was a member of the Hollywood Film Chorale on the Academy Awards in 2008, along with singing in the Sound FX choir for the NBA Playoff commercials later that same year. Her vocals have also been featured on tracks for both television and film.

BILL FOWLER

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

RICK GARCIA

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

DAN GRODY

Dan Grody is a LACM alumni (Drum '98) and partner at Tellem Grody Public Relations, Inc., a full service, Los Angeles based PR and social media agency where he leads entertainment, music and consumer products accounts. His band, Killola, was one of the first to successfully delve into social media marketing in the early 2000s, helping build a rabid Internet fan base that has supported the band's career since. Now, Dan helps his clients – whether independent musicians or worldwide brands – navigate the ever-changing social media and PR landscape. Dan is also owner of Bright White Music, a music publishing company featuring a fast-growing, extensive catalog of musical works used for visual media including TV, film, and Internet video.

TONY INZALACO

Tony Inzalaco received a Bachelor's degree (percussion) and a Master's degree (music education) from the Manhattan School of Music in New York. He has performed in Carnegie Hall, The Guggenheim Music, The New York World's Fair, the Apollo Theater and the 1972 Olympic Games in Munich. While in New York, he played in all the major jazz clubs including the legendary club Birdland. He has traveled extensively, performing in major club venues and festivals in the U.S., Canada and throughout Europe. He has played in person, on radio, on television or recordings with the following jazz masters: Ben Webster, Dexter Gordon, Joe Henderson, Maynard Ferguson, Donald Byrd, Dizzy Gillespie, Slide Hampton, Jimmy Cleveland, Frank Rossolino, Oscar Peterson, Kenny Drew, Roland Hanna, 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.

CLEMENS KOWNATZKI

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 passionate 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.

ROBERTO MONTERO

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 POZZI

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

DOUG ROSS

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

HOWIE SHEAR

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

*All-school courses are also taught by departmental faculty.

AREA 1: ENGLISH LANGUAGE COMMUNICATION & CRITICAL THINKING**SUBSECTIONS:**

- A: ORAL COMMUNICATION**
- B: WRITTEN COMMUNICATION**

Total Units: 10

Total Required Units: 10

A: ORAL COMMUNICATION**ORAL COMM 101: INTERPERSONAL COMMUNICATION & ORAL SPEAKING LAB**

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.

4 Credits. Prerequisite: ENGLISH 101

B. WRITTEN COMMUNICATION**ENGLISH 101: ENGLISH COMPOSITION**

Understanding the writing process with proper use of grammar and APA formatting are usable and integral skills of college students. Planning, preparing, writing, and editing will be important aspects of this course and students can expect to develop their skills within narrative, descriptive, expository, and persuasive essays. A focus on APA formatting will be essential for this course. Supporting evidence and research for these essays will be conducted from articles, journals, and books pertaining to musical topics such as genre, artists, theory, and history. Music students will be able to explore their musical topics of interest and use their composition skills to demonstrate their ability to effectively communicate in writing.

3 Credits. Prerequisite for students not meeting requirements for the English Placement Exam: ENGLISH 28

C. CRITICAL THINKING**ENGLISH 102: ENGLISH COMPOSITION & THINKING****CRITICALLY**

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 101 will 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.

3 Credits. Prerequisite: ENGLISH 101

E. ENGLISH FOR THE NON-NATIVE SPEAKER**ENGLISH 28: ENGLISH FOR THE NON-NATIVE SPEAKER** (Only offered in Shanghai)

This course is preliminary to moving forward with English 101, 102, and Oral Communication 101 in the United States. This course is designed to prepare the non-native speaker to command the English language effectively with real-world applications. A combination of ESL and Junior College English curriculum will be fused together in order to assist learning in speaking, listening, writing, reading, researching, grammar, and vocabulary. Students will be presented with skills for practical application with communication style; interpersonal, verbal, and non-verbal English communication, and idiomatic expressions. In addition students will learn about essay writing, reading simplified novels, articles, and journals as well as have these abilities apply to structures of music. A glance at collegiate APA formatting and reflections upon critical thinking will also be applied. Practical use of resume', biography, proposal, and business letter writing will be a part of the student's English development. Students have the opportunity and are advised to take this course for 3 Semesters; however, only 1 semester is required.

3 Credits.

AREA 2: MATHEMATICAL CONCEPTS AND QUANTITATIVE REASONING

Total Units: 8

Total Required Units: 8

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.

4 Credits.

STAT 103: METHODS AND APPLICATIONS OF STATISTICS

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.

4 Credits. Prerequisite: MATH 101-102

AREA 3: ARTS & HUMANITIES

Total Units: 12

Total Required Units: 12

ARTS**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.

3 Credits.

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.

3 Credits.

HUMANITIES

PHILOSOPHY 101: FUNDAMENTALS OF PHILOSOPHY

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.

3 Credits. Prerequisite: ENGLISH 101

SPANISH 101: BEGINNING SPANISH

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 which has an abundance of 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.

3 Credits.

AREA 4: SOCIAL & BEHAVIORAL SCIENCES

Total Units: 12

Total Required Units: 12

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.

3 Credits.

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.

3 Credits.

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.

3 Credits.

INTERDISCIPLINARY EXPERIENCE 001: LIVING IN THE CITY

In light of global urbanization, this course will discuss the components that contribute to a meaningful life in the city and the ways in which urban communities strive to achieve it. Both national and international students will be encompassed in urban living and need to feel comfortable within the surroundings of a big city. Students will collaborate to explore multiple perspectives derived from the social and natural sciences and humanities in this course. Students will learn techniques that will assist them in maintaining a quality life in the city. Upon completion, students will understand the factors that contribute to improving quality of life in an urban environment and participate in their active role within the city.

3 Credits. Prerequisite: ENGLISH 101

AREA 5: PHYSICAL & BIOLOGICAL SCIENCES

Total Units: 7

Total Required Units: 7

PHYSICAL SCIENCE

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, blackholes, 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.

3 Credits.

ASTRONOMY 101 B: EXPLORING THE UNIVERSE - ASTRONOMY LAB

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.

1 Credit. Prerequisite or Concurrent: ASTRONOMY 101 A

BIOLOGICAL/LIFE SCIENCE

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.

3 Credits.

AREA 6: UNITED STATES HISTORY, CONSTITUTION, & AMERICAN IDEALS

Total Units: 3

Total Required Units: 3

POLITICAL SCIENCE 1: GOVERNMENT & POLICY

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.

3 Credits. Prerequisite: ENGLISH 101

AREA 7: CONTINUAL COURSE WORK

Total Units: 8

Total Required Units: 8

FOREIGN LANGUAGE

SPANISH 102: INTERMEDIATE SPANISH

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.

3 Credits. Prerequisite: SPANISH 101

UNITED STATES HISTORY

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.

3 Credits.

LIFE LONG UNDERSTANDING AND SELF-DEVELOPMENT

HEALTH 11: SELF-DIRECTED AND RESPONSIBLE LIVING THROUGH PERSONAL HEALTH AND 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.

2 Credits.

TOTAL GENERAL EDUCATION CREDITS: 60

TOTAL REQUIRED GENERAL EDUCATION CREDITS: 60

TOTAL CLASSES: 19

Instructor Bios:

GENERAL EDUCATION

KRISTEN ANDERSEN

Kristen Andersen is a life-long learner and by the time she finishes college she will have spent 12 years working toward her collegiate education. In 2009 she received her Associate of Arts in Liberal Studies from Los Angeles Valley College. She began teaching supplemental college courses like Health, Psychology, English, Art History, Music Appreciation, and Algebra throughout her A.A. degree that began in 2005. In 2010 she received her Bachelor of Arts in Psychology and in 2012 her 4.0 GPA Master of Arts in Education with a specialization in Higher-Education 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 international students' academic performance being hindered by a lack of emotional integration within curriculum. As Department Chair of General Education and an Instructor at LACM, Kristen is dedicated to administering knowledge while developing integrative and experiential course work that meets the interests and needs of music students. Uniquely, Kristen has been a self-taught drummer of 15 years and has the background and skill to both relate to student academia and student musical endeavors. Kristen has performed and recorded as a musician for as long as she has been drumming and has taught as a teacher of multiple subjects and developed projects as an administrator for multiple secondary schools and colleges within Los Angeles. With her many experiences as a teacher, administrator, and musician Kristen brings a dynamic set of attributes that encourage positivity and productivity within student performance.

CASSANDRA COHEN

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 as 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!"

RAELYN GARCIA

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. RaeLynn 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!

MARTIN MAZLOOM

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 Weekend, 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

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 History 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.

