



# ACADEMIC PROGRAMS

DEGREES  
FACULTY QUALIFICATIONS  
MAJORS & PACINGS  
COURSE CODES & DESCRIPTIONS

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**Bass Performance**  
**Brass & Woodwind Performance**  
**Drum Performance**  
**Guitar Performance**  
**Piano Performance**  
**Vocal Performance**  
**Music Producing & Recording**  
**Composing For Visual Media**  
**Songwriting**  
**Music Business**

# ACADEMIC DEGREES

## Music Performance

**Learning Outcomes:** The Bachelor of Music in Music Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Music Performance, students will:

- Execute a professional, entry-level competence in their chosen instrument or voice
- Employ professional entry-level ensemble leadership skills
- Demonstrate a general understanding of the music industry and of current social media aspects and trends
- Apply a practical knowledge of music production skills as they relate to the professional musician
- Demonstrate a practical, entry level competence in music orchestration and arranging, musical direction and teaching
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Execute an advanced level of musicianship and a broad knowledge of musical history and repertoires
- Be able to work as a leader and in collaboration in areas of musical interpretation and performance
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional musician
- Communicate effectively, both in writing and orally

### Emphases:

- Bass Performance
- Brass & Woodwind Performance
- Drum Performance
- Guitar Performance
- Piano Performance
- Vocal Performance

## Music Production

**Learning Outcomes:** Music Production (B.M.) The Bachelor of Music in Music Production is a professional degree created for students who wish to pursue a career in Music Production. Graduates of this program are qualified music producers and DJ's who are well versed in many genres of commercial music. Students focus their studies on the many areas needed to be a successful working music producer. These areas include but are not limited to: recording and engineering, mixing, mastering, technology, synthesis, music theory and composition,

music business and marketing, DJ techniques and music performance.

Upon completion of the Bachelor of Music program in Music Production, students will:

- Demonstrate achievement of professional, entry-level competence in music production, synthesis, recording, editing and mastering
- Demonstrate professional entry-level performance and composition skills
- Demonstrate practical knowledge of music production, arranging, musical direction, music business and marketing
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Demonstrate a professional level of musicianship and a broad knowledge of musical genres
- Be able to work as a leader and in collaboration in areas of musical composition, recording and performance
- Have an understanding of the societal impact of music and the ethical responsibility of a professional in the music industry
- Communicate effectively, both in writing and orally

### Emphases:

- Composing for Visual Media
- Music Producing & Recording

## Music Industry

**Learning Outcomes:** Music Industry (B.A.) The Bachelor of Arts in Music Industry degree is a liberal arts degree that prepares graduates to foster and employ an entrepreneurial mindset. Students focus their studies on the music performance and the music industry in areas such as music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, artist development and marketing in addition to the conventional study of music history, theory, individual music instruction and ensemble performance. A primary goal of the program is to develop connections and relationships between students and the industry in Los Angeles through core course work, masterclasses and internships.

Upon completion of the Bachelor of Arts program in Music Industry, students will:

- Employ an entrepreneurial mindset and an understanding of the core areas within the music industry: music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, musical product development and marketing and finance
- Be able to communicate ideas, concepts, and

requirements related to the music industry

- Execute a basic, entry-level competence in their chosen instrument or voice
- Be able to work as a leader and in collaboration throughout areas of the music industry
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional in the music industry
- Communicate effectively in writing, orally and visual presentation

**Emphasis:**

- Music Business

**Music Composition**

**Learning Outcomes:** The Bachelor of Music in Composition is a professional degree designed for students wishing to pursue a career as a songwriter in the music industry. Graduates of this program are qualified songwriters who are well versed in many genres of commercial music. Each student develops their own voice and is ready to compete as leaders in the competitive and ever changing landscape of the music industry.

- Upon completion of the Bachelor of Music program in Composition, students will:
- Execute achievement of professional, entry-level competence in songwriting and musicianship
- Employ professional entry-level ensemble leadership skills
- Demonstrate a general understanding of aspects and trends of the music industry in the areas of music law, music publishing, artist management, music licensing, live concert production and promotion, musical product development and marketing
- Apply a practical knowledge of music production skills as they relate to the professional songwriter
- Demonstrate a practical, entry level competence in music orchestration and arranging, musical direction
- Be able to communicate to professionals and lay persons musical ideas and concepts
- Execute an advanced level of musicianship and a broad knowledge of musical history and repertoires
- Be able to work as a leader and in collaboration in areas of composition and performance
- Have an understanding of the societal impact of music throughout history and the ethical responsibility of a professional musician
- Communicate effectively, both in writing and orally

**Emphasis:**

- Songwriting

Bachelor of Arts – 12 Quarters

Associate of Arts – 6 Quarters

Diploma – 4 Quarters

## FACULTY QUALIFICATIONS

LACM is proud to have a faculty comprised of working professional artists, educators and industry leaders who provide the highest standard of training and guidance to our students. In order to provide students with the most current and relevant core competencies and experience, LACM weighs both professional experience and academic accomplishments when evaluating potential faculty members.

## DEGREE LEVELS

Bachelor of Music – 12 Quarters





# **MAJORS & PROGRAM PACINGS**





# BASS PERFORMANCE

**"LACM's immersive musical education prepares tomorrow's bass players with the real-world skills and concepts needed for ongoing success."**

**Jerry Watts, Jr.**

***Bass Department Head***

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

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Bass Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Bass Performance, students will:

1. Develop a thorough knowledge of the proper technical skills needed to be a successful performer on the instrument
2. Cultivate a firm grasp of the musical values essential to good bass playing, including time, groove, tone production, dynamics, and form comprehension
3. Demonstrate a command of a variety of contemporary musical styles, including repertoire from jazz, rock, funk/hip-hop/neo-soul, latin/world, and other hybrid styles
4. Master valuable real-world skills, including studio recording, synth bass doubling, and use of pedals and effects
5. Apply these skills in both large/small performance ensembles, developing the ability to interact with other musicians, take direction, follow a conductor, and lead an ensemble
6. Develop the ability to improvise, including soloing in a variety of musical styles and settings
7. Have a solid foundation in music theory, functional keyboard technique, and general music literacy
8. Understand music technology, music business, and marketing skills essential to today's entrepreneurial artists

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)



# BASS PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126B	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1
MUS-2020B	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225B	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127B	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
MUS-2044	Synth Bass 2	1.5
MUS-2041	Studio Bass 1	1.5
MUS-2021B	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226B	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 18		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz Bass 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128B	Private Lesson 3	2
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-2042	Studio Bass 2	1.5
MUS-223	Fretless Bass 1	1
MUS-2043	Rhythm Studies 1	1.5
MUS-2022B	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227B	Private Lesson 6	2
Total Credits: 17		

# BASS PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-3036	Fretless Bass 2	1.5
MUS-3037	Rhythm Studies 2	1.5
MUS-3018B	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-309B	Private Lesson 7	2

**Total Credits: 16**

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-4028	Bass Styles & Analysis 1	1.5
MUS-4029	Advanced Bass Techniques 1	1
MUS-302	Music History: Medieval-Baroque	2
MUS-403	Bass Pedagogy	1
MUS-405B	Private Lesson 10	2

**Total Credits: 14.5**

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-3038	Pedals & Effects Lab	1
MUS-3039	Modern Improv Concepts 1	1.5
MUS-3040	Upright Bass Concepts 1	1
MUS-3019B	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	1
MUS-310B	Private Lesson 8	2

**Total Credits: 16.5**

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-4030	Bass Styles & Analysis 2	1.5
MUS-4031	Advanced Bass Techniques 2	1
MUS-406B	Private Lesson 11	2
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1

**Total Credits: 12.5**

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-3041	Modern Improv Concepts 2	1.5
MUS-3042	Upright Bass Concepts 2	1
MUS-3020B	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-311B	Private Lesson 9	2

**Total Credits: 15.5**

### QUARTER 12

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
MUS-407B	Private Lesson 12	2
IND-414	Internship	2

**Total Credits: 12**



# BASS PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126B	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1
MUS-2020B	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225B	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127B	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2001	Applied Theory Lab 5	3
MUS-2044	Synth Bass 2	1.5
MUS-2041	Studio Bass 1	1.5
MUS-2021B	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226B	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 16		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz Bass 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128B	Private Lesson 3	2
Total Credits: 15		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-2042	Studio Bass 2	1.5
MUS-223	Fretless Bass 1	1
MUS-2043	Rhythm Studies 1	1.5
MUS-2022B	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227B	Private Lesson 6	2
Total Credits: 14		

# BASS PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1062	Bass Forum 1	2
MUS-1063	Jazz Bass 1	1
MUS-1024B	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126B	Private Lesson 1	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2040	Bass Forum 4	2
MUS-169	Synth Bass 1	1
MUS-2020B	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225B	Private Lesson 4	2
PROD-107	MIDI Production 1	2
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1064	Bass Forum 2	2
MUS-1065	Jazz Bass 2	1
MUS-1025B	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127B	Private Lesson 2	2
PROD-306	Ableton live	3
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1066	Bass Forum 3	2
MUS-1067	Jazz Bass 3	1
MUS-1026B	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128B	Private Lesson 3	2
<b>Total Credits: 15</b>		





# BRASS & WOODWIND PERFORMANCE

**The Bachelor of Music in Performance in Trumpet, Trombone or Saxophone is a professional degree in contemporary music designed for students wishing to pursue a career in the music industry.**

*Brass & Woodwind Department Head*

**Bryan Lipps**

Trumpeter, writer and educator Bryan Lipps is on a mission to play, create, and share as much music as physics will allow. From his time in the Joe LaBarbara quintet to his tenure as international touring soloist for multi Grammy recording artists Michael Buble and John Mayer, he has been featured on nearly every continent, every major entertainment TV show, and every major jazz festival in the world.

Bryan's recording studio credits include a sizable list of RIAA multi-platinum and Grammy winning records, and as a writer, he penned the chart-topping lead single and album title track "Nobody But Me" for Michael Buble's 2016 Reprise release. As an active Los Angeles studio/jazz musician, he has worked closely with RIAA multi-platinum record producers David Foster, Bob Rock, Steve Jordan, and Umberto Gatica. Mr. Lipps has been a band member for the Kim Richmond Jazz Orchestra, Jack Sheldon Orchestra, and Kurt Elling small group, to name a few.

Believing first hand in the transformative power of music, Mr. Lipps is committed to nurturing the developing musician. He has taught at the premiere West coast arts high school, L.A. County High School for the Arts since 2001, and has seen many of his students receive top prize at the Monterey Jazz Festival "Next Generation" competition, "Spotlight," "DownBeat," and Grammy Foundation honors. He has presented master classes across the globe and has contributed in his role as a consultant and educator to innovative Thelonious Monk Institute of Jazz programs including Jazz In America, Jazz In The Classroom, and BeBop To Hip-Hop.

Bryan was handpicked by Herbie Hancock and Wayne Shorter as one of five musicians worldwide selected to participate in the Thelonious Monk Institute of Jazz international Fellowship Program, a two year post graduate fellowship where he had the honor of learning from and playing with the patriarchs of modern jazz, including Herbie Hancock, Wayne Shorter, Jimmy Heath, Barry Harris, and Terrence Blanchard. Mr. Lipps holds a B.M. from North Carolina School of the Arts, a M.M. From Manhattan School of Music, and an Advanced Performers Certificate from the Thelonious Monk Institute at the University Of Southern California.

### **Brass & Woodwind Department Advisory Chair Gordon Goodwin**

Having amassed 21 Grammy nominations, four statues and three Emmy wins, Gordon Goodwin is the most decorated big band leader in the 21st century. He is the leader of Gordon Goodwin's Big Phat Band, an internationally known ensemble with a reputation as one of the most exciting large ensembles in jazz.

The BPB has released seven critically acclaimed records, its most recent being *Life in the Bubble*, which garnered four Grammy Nominations, and won the Grammy for "Best Large Ensemble Album."

Gordon's composing for film and television has garnered him three Emmy Awards. He has written and worked with artists like Ray Charles, Christina Aguilera, Johnny Mathis, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Tormé, and Quincy Jones, to name a few. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

Goodwin is the host of a popular new radio program called "Phat Tracks with Gordon Goodwin," airing weekends on KJAZZ, America's jazz and blues station. His newest recording "An Elusive Man" is due for release in fall 2016.

## **LEARNING OUTCOMES & OBJECTIVES**

The Bachelor of Music in Brass and Woodwind Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Brass and Woodwind Performance, students will:

1. Display mastery of tone, intonation and technical facility on their instrument and appropriate doubles.
2. Be prepared to improvise in all styles (Jazz, Rock & pop, Gospel, Funk/R&B, Brazilian and Afro Cuban) using a thorough command of theory and style-appropriate vocabulary
3. Have extensive experience performing with both large and small ensembles, demonstrating an ability to interact with other musicians, be dependable section players, take direction, follow a conductor, and lead their own projects
4. Have a solid foundation in core music literacy: functional keyboard skills, arranging techniques, ear training and pedagogy
5. Be prepared for the current music industry: demonstrate competencies in music technology, music business, and marketing skills essential to today's complete artist
6. Be able to effectively mentor and have a meaningful impact on developing musicians. Have a firm grasp of rehearsal techniques, pedagogy, and clinic presentation in service of teaching musicians of all backgrounds and experience levels

## **PROGRAMS OFFERED**

Bachelor of Music Degree (12 Quarters)

Associate of Arts Degree (6 Quarters)

Diploma Program (4 Quarters)



# BRASS & WOODWIND PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-1018	Brass & Woodwinds Forum 1	2
MUS-1024BWW	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-1027	Bag Band 1	1
MUS-1030	Small Ensemble 1	1
MUS-107	History of American Roots & Blues	1
MUS-126BWW	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	4
MUS-110	History of Rock & Pop Music 1	1
MUS-2000	Applied Theory Lab 4	3
MUS-2017	Brass & Woodwinds Forum 4	2
MUS-2020BWW	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-2023	Big Band 4	1
MUS-2026	Small Ensemble 4	1
MUS-225BWW	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-1019	Brass & Woodwind Forum 2	2
MUS-1025BWW	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-1028	Big Band 2	1
MUS-1031	Small Ensemble 2	1
MUS-108	History of Jazz Music 1	1
MUS-127BWW	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
GE-202	United States History 1890 - 1954	3
MUS-111	History of Rock & Pop Music 2	1
MUS-2001	Applied Theory Lab 5	3
MUS-2018	Brass & Woodwinds Forum 5	2
MUS-2021BWW	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-2024	Big Band 5	1
MUS-2027	Wind Ensemble 1	1
MUS-226BWW	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 18		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-1020	Brass & Woodwinds Forum 3	2
MUS-1026BWW	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-1029	Big Band 3	1
MUS-1032	Small Ensemble 3	1
MUS-109	History of Jazz Music 2	1
MUS-128BWW	Private Lesson 3	2
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-2019	Brass & Woodwinds Forum 6	2
MUS-2022BWW	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-2025	Big Band 6	1
MUS-2028	Wind Ensemble 2	1
MUS-227BWW	Private Lesson 6	2
Total Credits: 16		

# BRASS & WOODWIND PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-3015	Brass & Woodwinds Forum 7	2
MUS-3018BWW	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-3021	Big Band 7	1
MUS-309BWW	Private Lesson 7	2
Total Credits: 16		

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-302	Music History: Medieval-Baroque	2
MUS-4010	Brass & Woodwinds Forum 10	2
MUS-4012	Big Band 10	1
MUS-405BWW	Private Lesson 10	2
MUS-420	Brass & Woodwind Pedagogy	1
Total Credits: 15		

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	2
MUS-3016	Brass & Woodwinds Forum 8	1
MUS-3019BWW	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-3021	Big Band 8	1
MUS-310BWW	Private Lesson 8	2
Total Credits: 16		

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-303	Music History: Classical - 20th Century	2
MUS-4011	Brass & Woodwinds Forum 11	2
MUS-4013	Big Band 11	1
MUS-406BWW	Private Lesson 11	2
MUS-416	Conducting	1
Total Credits: 13		

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-3017	Brass & Woodwinds Forum 9	2
MUS-3020BWW	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-3023	Big Band 9	1
MUS-311BWW	Private Lesson 9	2
Total Credits: 16		

### QUARTER 12

CODE	COURSE	CREDITS
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-4014	Big Band 12	1
MUS-402	Senior Recital	1
MUS-407BWW	Private Lesson 12	2
IND-414	Internship	2
Total Credits: 12		

# BRASS & WOODWIND PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
MUS-1018	Brass & Woodwinds Forum 1	2
MUS-1024BWW	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-1027	Bag Band 1	1
MUS-1030	Small Ensemble 1	1
MUS-107	History of American Roots & Blues	1
MUS-126BWW	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-110	History of Rock & Pop Music 1	1
MUS-2000	Applied Theory Lab 4	3
MUS-2017	Brass & Woodwinds Forum 4	2
MUS-2020BWW	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-2023	Big Band 4	1
MUS-2026	Small Ensemble 4	1
MUS-225BWW	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-1001	Applied Theory Lab 2	3
MUS-1019	Brass & Woodwind Forum 2	2
MUS-1025BWW	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-1028	Big Band 2	1
MUS-1031	Small Ensemble 2	1
MUS-108	History of Jazz Music 1	1
MUS-127BWW	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-111	History of Rock & Pop Music 2	1
MUS-2001	Applied Theory Lab 5	3
MUS-2018	Brass & Woodwinds Forum 5	2
MUS-2021BWW	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-2024	Big Band 5	1
MUS-2027	Wind Ensemble 1	1
MUS-226BWW	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 16		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1020	Brass & Woodwinds Forum 3	2
MUS-1026BWW	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-1029	Big Band 3	1
MUS-1032	Small Ensemble 3	1
MUS-109	History of Jazz Music 2	1
MUS-128BWW	Private Lesson 3	2
Total Credits: 15		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-2019	Brass & Woodwinds Forum 6	2
MUS-2022BWW	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-2025	Big Band 6	1
MUS-2028	Wind Ensemble 2	1
MUS-227BWW	Private Lesson 6	2
Total Credits: 14		

# BRASS & WOODWIND PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
MUS-1018	Brass & Woodwinds Forum 1	2
MUS-1024BWW	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-1027	Bag Band 1	1
MUS-1030	Small Ensemble 1	1
MUS-107	History of American Roots & Blues	1
MUS-126BWW	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-110	History of Rock & Pop Music 1	1
MUS-2000	Applied Theory Lab 4	3
MUS-2017	Brass & Woodwinds Forum 4	2
MUS-2020BWW	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-2023	Big Band 4	1
MUS-2026	Small Ensemble 4	1
MUS-225BWW	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-1001	Applied Theory Lab 2	3
MUS-1019	Brass & Woodwind Forum 2	2
MUS-1025BWW	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-1028	Big Band 2	1
MUS-1031	Small Ensemble 2	1
MUS-108	History of Jazz Music 1	1
MUS-127BWW	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 15		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1020	Brass & Woodwinds Forum 3	2
MUS-1026BWW	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-1029	Big Band 3	1
MUS-1032	Small Ensemble 3	1
MUS-109	History of Jazz Music 2	1
MUS-128BWW	Private Lesson 3	2
Total Credits: 15		





# DRUM PERFORMANCE

**"The drum major program at LACM focuses on the essentials, which are learning your instrument and learning to play with others."**

## **Ralph Humphrey**

### ***Drum Department Head***

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

Ralph is the author of the drum book *Even in the Odds* and contributes occasional articles to *Modern Drummer* magazine.

### ***Drum Department Co-Head***

## **Joe Porcaro**

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.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Drum Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Drum Performance, students will:

1. Have a thorough knowledge of the proper technical skills needed to be a successful performer on the drum set. These would include using proper limb motions in order to get the best sound and tone, maintaining good balance and posture and having solid hand and foot coordination and 4-way independence
2. Use the skills that accompany being a good drummer, including knowing how to read and interpret the written page, play with a click, be able to play typical hand percussion instruments and program and play electronic instruments
3. Use these skills and apply them in large and small ensembles in a variety of musical styles, including jazz, rock, funk, Latin and other contemporary and hybrid styles. Also, have an understanding of the history of these styles and their effect on the music of our time
4. Know how to interact with other musicians in a group setting, take direction, follow a conductor and be a leader in the ensemble
5. Have a thorough understanding of rhythm, which includes knowing all the rudiments, developing sticking vocabulary, having the ability to create and play odd phrases and meters and have the know-how to use rhythm appropriately and effectively in a musical setting
6. Have the ability to improvise, including soloing in a variety of musical styles and settings
7. Have basic keyboard and theory knowledge, be knowledgeable of the business of music, understand music tech and be completely literate in the field of music
8. Acquire the confidence that is required of the drummer in each and every musical setting and fully understand the importance of the drummer's role in the musical process

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)  
Diploma Program (4 Quarters)

# DRUM PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-144	Playing Technique 1	1
MUS-1041	Applied Sight Reading 1	1
MUS-166	The Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126D	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-145	Playing Technique 2	1
MUS-1042	Applied Sight Reading 2	1
MUS-1043	Jazz Drums 1	1
MUS-1025D	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127D	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 18		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-146	Playing Technique 3	1
MUS-1044	Applied Sight Reading 3	1
MUS-1045	Jazz Drums 2	1
MUS-1026D	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128D	Private Lesson 3	2
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
MUS-249	Playing Technique 4	1
MUS-2037	Applied Sight Reading 4	1
MUS-245	Ensemble Reading Technique 1	1
MUS-2020D	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225D	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
MUS-250	Playing Technique 5	1
MUS-2038	Applied Sight Reading 5	1
MUS-246	Ensemble Reading Technique 2	1
MUS-2021D	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226D	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-251	Playing Technique 6	1
MUS-213D	Rhythm Studies 1	1.5
MUS-2039	Contemporary Styles Ensemble 1	0.5
MUS-2022D	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227D	Private Lesson 6	2
Total Credits: 16		

# DRUM PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-143	Hand Percussion 1	1
MUS-214D	Rhythm Studies 2	1.5
MUS-3018D	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-309D	Private Lesson 7	2

**Total Credits: 15.5**

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-248	Studio Drums 1	2
MUS-4026	Drum Styles & Analysis 1	1.5
MUS-302	Music History: Medieval-Baroque	2
MUS-412	Drum Set Pedagogy	1
MUS-405D	Private Lesson 10	2

**Total Credits: 15.5**

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-281	Hand Percussion 2	1
MUS-3033	Brazilian Drums	1
MUS-326	Rhythm Studies 3	1.5
MUS-3019D	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	1
MUS-310D	Private Lesson 8	2

**Total Credits: 16.5**

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-317	Studio Drums 2	2
MUS-4027	Drum Styles & Analysis 2	1.5
MUS-406D	Private Lesson 11	2
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1

**Total Credits: 13.5**

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-3034	Hybrid Set Ups	1
MUS-3035	Afro Cuban Drums	1
MUS-3020D	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-311D	Private Lesson 9	2

**Total Credits: 15**

### QUARTER 12

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
MUS-407D	Private Lesson 12	2
IND-414	Internship	2

**Total Credits: 12**



# DRUM PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-144	Playing Technique 1	1
MUS-1041	Applied Sight Reading 1	1
MUS-166	The Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126D	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-249	Playing Technique 4	1
MUS-2037	Applied Sight Reading 4	1
MUS-245	Ensemble Reading Technique 1	1
MUS-2020D	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225D	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-145	Playing Technique 2	1
MUS-1042	Applied Sight Reading 2	1
MUS-1043	Jazz Drums 1	1
MUS-1025D	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127D	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2001	Applied Theory Lab 5	3
MUS-250	Playing Technique 5	1
MUS-2038	Applied Sight Reading 5	1
MUS-246	Ensemble Reading Technique 2	1
MUS-2021D	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226D	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 16		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-146	Playing Technique 3	1
MUS-1044	Applied Sight Reading 3	1
MUS-1045	Jazz Drums 2	1
MUS-1026D	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128D	Private Lesson 3	2
Total Credits: 15		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-251	Playing Technique 6	1
MUS-213D	Rhythm Studies 1	1.5
MUS-2039	Contemporary Styles Ensemble 1	0.5
MUS-2022D	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227D	Private Lesson 6	2
Total Credits: 14		

# DRUM PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-144	Playing Technique 1	1
MUS-1041	Applied Sight Reading 1	1
MUS-166	The Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126D	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-249	Playing Technique 4	1
MUS-2037	Applied Sight Reading 4	1
MUS-245	Ensemble Reading Technique 1	1
MUS-2020D	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225D	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-145	Playing Technique 2	1
MUS-1042	Applied Sight Reading 2	1
MUS-1043	Jazz Drums 1	1
MUS-1025D	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127D	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 15		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-146	Playing Technique 3	1
MUS-1044	Applied Sight Reading 3	1
MUS-1045	Jazz Drums 2	1
MUS-1026D	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128D	Private Lesson 3	2
Total Credits: 15		



# GUITAR PERFORMANCE

**"LACM's thorough guitar program focuses on the fundamentals and real-world skills, preparing our students to leave as working and successful contemporary guitarists."**

**Molly Miller**

*Guitar Department Head*

A Los Angeles native, Molly Miller has performed, toured, and recorded with the likes of Jason Mraz, Wynton Marsalis, Ashley Clark, Bushwalla, Kenton Chen (The Sing Off), and Morgan Karr (Spring Awakening). She grew up playing guitar on stage in a band with her four siblings, performing on national television, and winning music awards all around the country. In May she graduated with her Doctorate in Guitar Performance from the University of Southern California's prestigious Thornton School of Music, where she also received both her Bachelors and Masters in Music.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Guitar Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Guitar Performance, students will:

1. Master a wide range of stylistic vocabulary on the guitar
2. Acquire a deep understanding of the fretboard including Chords (dyads, triads, seventh chords, inversions and extended chords up and down the fretboard)
3. Intervals up and down the fretboard and note recognition up and down the fretboard
4. Become a proficient improviser in a variety of styles
5. Build repertoire, communication skills, and performance abilities by playing in an array of ensembles, varying in style and instrumentation
6. Music Literacy: become competent at reading music in various time signatures, feels, and ranges
7. Advanced technical proficiency
8. Be prepared for the current music industry: competencies varying in music technology, music business, and overall literacy help ensure your success
9. Master guitar performance both on the stage and in the studio, while developing your own unique voice

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)



# GUITAR PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-1056	Applied Sight Reading 1	1
MUS-1057	Guitar Forum 1	2
MUS-1024G	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126G	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
MUS-2029	Applied Sight Reading 4	1
MUS-2030	Guitar Forum 4	2
MUS-2020G	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225G	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-1058	Applied Sight Reading 2	1
MUS-1059	Guitar Forum 2	2
MUS-1025G	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127G	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
MUS-257	Fingerstyle Guitar	1
MUS-2031	Applied Sight Reading 5	1
MUS-2032	Guitar Forum 5	2
MUS-2021G	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226G	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 19		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-1060	Applied Sight Reading 3	1
MUS-1061	Guitar Forum 3	2
MUS-1026G	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128G	Private Lesson 3	2
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-2033	Applied Sight Reading 6	1
MUS-2034	Chord Melody 2	1
MUS-261	Studio Guitar 1	1
MUS-2022G	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227G	Private Lesson 6	2
Total Credits: 16		

# GUITAR PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-3025	Rhythm Studies 1	1.5
MUS-279	Studio Guitar 2	1
MUS-3026	Repertoire Development 1	1
MUS-3018G	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-309G	Private Lesson 7	2
<b>Total Credits: 16.5</b>		

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-4015	Reading Reality 2	1
MUS-4016	Nylon Guitar 2	1
MUS-4017	Slide Guitar/Alternate Tuning	1
MUS-302	Music History: Medieval-Baroque	2
MUS-413	Guitar Pedagogy	1
MUS-405G	Private Lesson 10	2
<b>Total Credits: 15</b>		

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-3027	Rhythm Studies 2	1.5
MUS-3028	Repertoire Development 2	1
MUS-3029	Nylon Guitar 1	1
MUS-3019G	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	1
MUS-310G	Private Lesson 8	2
<b>Total Credits: 16.5</b>		

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-4018	Reading Reality 3	1
MUS-4019	Bluegrass Picking	1
MUS-406G	Private Lesson 11	2
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1
<b>Total Credits: 12</b>		

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-3030	Reading Reality 1	1
MUS-325	Alexander Technique	1
MUS-3020G	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-311G	Private Lesson 9	2
<b>Total Credits: 15</b>		

### QUARTER 12

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
MUS-407G	Private Lesson 12	2
IND-414	Internship	2
<b>Total Credits: 12</b>		

# GUITAR PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1056	Applied Sight Reading 1	1
MUS-1057	Guitar Forum 1	2
MUS-1024G	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126G	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2029	Applied Sight Reading 4	1
MUS-2030	Guitar Forum 4	2
MUS-2020G	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225G	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1058	Applied Sight Reading 2	1
MUS-1059	Guitar Forum 2	2
MUS-1025G	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127G	Private Lesson 2	2
PROD-306	Ableton Live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-2001	Applied Theory Lab 5	3
MUS-257	Fingerstyle Guitar	1
MUS-2031	Applied Sight Reading 5	2
MUS-2032	Guitar Forum 5	1.5
MUS-2021G	Rock & Pop Music 2 Ensemble Workshop	0.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	1
MUS-111	History of Rock & Pop Music 2	2
MUS-226G	Private Lesson 5	3
PROD-113	Introduction to Signal Processing	
Total Credits: 16		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1060	Applied Sight Reading 3	1
MUS-1061	Guitar Forum 3	2
MUS-1026G	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128G	Private Lesson 3	2
Total Credits: 15		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-2033	Applied Sight Reading 6	1
MUS-2034	Chord Melody 2	1
MUS-261	Studio Guitar 1	1.5
MUS-2022G	Gospel, R&B & Soul Ensemble Workshop	0.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	2
MUS-104	Arranging & Orchestration 1	1
MUS-106	History of Gospel, R&B & Soul Music	2
MUS-227G	Private Lesson 6	
Total Credits: 14		



# GUITAR PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1056	Applied Sight Reading 1	1
MUS-1057	Guitar Forum 1	2
MUS-1024G	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126G	Private Lesson 1	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2029	Applied Sight Reading 4	1
MUS-2030	Guitar Forum 4	2
MUS-2020G	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225G	Private Lesson 4	2
PROD-107	MIDI Production 1	2
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1058	Applied Sight Reading 2	1
MUS-1059	Guitar Forum 2	2
MUS-1025G	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127G	Private Lesson 2	2
PROD-306	Ableton Live	3
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-1060	Applied Sight Reading 3	1
MUS-1061	Guitar Forum 3	2
MUS-1026G	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128G	Private Lesson 3	2
<b>Total Credits: 15</b>		



# PIANO PERFORMANCE

**"LACM's piano program offers a contemporary approach to the conservatory experience with a newly-designed, integrative curriculum for today's complete pianist."**

**Kait Dunton**

*Piano Department Head*

Kait Dunton is a Los Angeles based composer & pianist with an unconventional approach to composition and to the piano trio, best expressed by her genre-pushing super group, trioKAIT. Kait has produced and released three albums of original compositions, with a fourth featuring her equally out-of-the-box arranging style. Her third record, trioKAIT, made the Huffington Post's list of "The Best Jazz for 2015" and was featured in Downbeat Magazine as well as on JAZZIZ Magazine's 33.5 Anniversary CD. Her second album, Mountain Suite, features master interpreters Peter Erskine, Bob Mintzer, John Daversa and Darek Oles. Classically trained, Kait now works primarily in jazz and contemporary genres, maintaining a balanced career of performance, composition and education. Her enthusiasm and love for music radiates as much on the stage as in the classroom. A Pasadena native and an alum of Polytechnic School, Kait holds a Master of Music degree from the University of North Texas, and a Doctor of Musical Arts degree from USC's Thornton School of Music.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Piano Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Piano Performance, students will:

1. Have the knowledge and technical skill to perform in a variety of settings and styles
2. Demonstrate knowledge of music theory and be able to integrate it into performance and composition
3. Be able to read and analyze scores and lead sheets in a variety of styles
4. Demonstrate practical proficiency of groove and improvisation in a variety of styles
5. Compose and perform original material or arrangements
6. Demonstrate practical proficiency on and understanding of electronic and electro-acoustic keyboard instruments
7. Understand and apply knowledge of leadership and ensemble roles
8. Demonstrate a practical understanding of the music business, including production, recording, publishing, marketing, and music law

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# PIANO PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-1015	Piano Forum 1	3
MUS-1024P	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126P	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
MUS-2014	Piano Forum 4	3
MUS-2020P	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225P	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-1016	Piano Forum 2	3
MUS-1025P	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127P	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
MUS-2015	Piano Forum 5	3
MUS-2021P	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226P	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 18		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-1017	Piano Forum 3	3
MUS-1026P	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128P	Private Lesson 3	2
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-2016	Piano Forum 6	3
MUS-2022P	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227P	Private Lesson 6	2
Total Credits: 16		



# PIANO PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-3012	Piano Forum 7	3
MUS-3018P	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-309P	Private Lesson 7	2
<b>Total Credits: 16</b>		

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-4008	Piano Forum 10	3
MUS-302	Music History: Medieval-Baroque	2
MUS-424	Piano Pedagogy	1
MUS-405P	Private Lesson 10	2
<b>Total Credits: 15</b>		

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-3013	Piano Forum 8	3
MUS-3019P	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	1
MUS-310P	Private Lesson 8	2
<b>Total Credits: 16</b>		

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-4009	Piano Forum 11	3
MUS-406P	Private Lesson 11	2
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1
<b>Total Credits: 13</b>		

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-3014	Piano Forum 9	3
MUS-3020P	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-311P	Private Lesson 9	2
<b>Total Credits: 16</b>		

### QUARTER 12

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
MUS-407P	Private Lesson 12	2
IND-414	Internship	2
<b>Total Credits: 12</b>		

# PIANO PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1015	Piano Forum 1	3
MUS-1024P	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126P	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2014	Piano Forum 4	3
MUS-2020P	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225P	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1016	Piano Forum 2	3
MUS-1025P	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127P	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2001	Applied Theory Lab 5	3
MUS-2015	Piano Forum 5	3
MUS-2021P	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226P	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 16		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	3
MUS-1002	Applied Theory Lab 3	3
MUS-1017	Piano Forum 3	3
MUS-1026P	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128P	Private Lesson 3	2
Total Credits: 15		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-2016	Piano Forum 6	3
MUS-2022P	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227P	Private Lesson 6	2
Total Credits: 14		

# PIANO PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-1015	Piano Forum 1	3
MUS-1024P	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126P	Private Lesson 1	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2014	Piano Forum 4	3
MUS-2020P	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225P	Private Lesson 4	2
PROD-107	MIDI Production 1	2
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-1016	Piano Forum 2	3
MUS-1025P	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127P	Private Lesson 2	2
PROD-306	Ableton live	3
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	3
MUS-1002	Applied Theory Lab 3	3
MUS-1017	Piano Forum 3	3
MUS-1026P	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128P	Private Lesson 3	2
<b>Total Credits: 15</b>		



# VOCAL PERFORMANCE

**"We assist singers to find their truest voice, developing skills to help you achieve your highest and best goals."**

**David Joyce**

***Vocal Department Head***

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.



## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Vocal Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Vocal Performance, students will:

1. Sing with appropriate style, phrasing, and intonation in a variety of genres (Rock, Roots, Jazz, Gospel, R&B/ Funk, Brazilian and others, both Contemporary as well as Traditional)
2. Sing in a large variety of ensembles, in a large variety of genres, sizes and instrumentation including: World Music and Jazz Vocal groups, combos, Big Band, original projects with fellow students, as well as groups comprised of professional musicians
3. Compose songs and arrange for various ensembles, and learn to lead these groups
4. Sing with healthy vocal technique – truly applying their theoretical understanding of relaxed support and breath control, so they can sing in various styles, and in various ranges. Theory is applied through the students' daily practice routines, and through weekly private lessons with top-level professional singing teachers
5. Have developed keyboard and music theory skills, necessary for writing, arranging and performing original compositions and compositions of others with good facility
6. Apply all of their skills and talents toward live and studio experiences, with the aim of cultivation of true artistry
7. Gain practical knowledge of tools and skill-sets in the arenas of music technology and music business, towards general success in their careers, as musicians.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
 Associate of Arts Degree (6 Quarters)  
 Diploma Program (4 Quarters)

# VOCAL PERFORMANCE

## Bachelor of Music - Degree Pacing

194 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
MUS-161	Vocology Workshop 1	2
MUS-259	Circle Singing 1	1
MUS-1024V	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126V	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 18		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
MUS-2035	Sight-Singing 1	1
COMP-100	Songwriting 1	1.5
COMP-104V	Guitar Accompaniment 1	1.5
MUS-2020V	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225V	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 19		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
MUS-162	Vocology Workshop 2	2
MUS-260	Circle Singing 2	1
MUS-1025V	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127V	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 18		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
MUS-2036	Sight-Singing 2/Applied	1
COMP-101	Songwriting 2	1.5
MUS-282	Intro to Vocal Improvisation	1
MUS-2021V	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226V	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 18.5		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
MUS-157	Applied Vocology Performance	1
MUS-167	Physical Performance 1	1
MUS-1026V	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128V	Private Lesson 3	2
Total Credits: 17		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-403	Fundamentals of Psychology	3
IND-100	Music Industry Studies 1	2
MUS-2045	Vocal Performance Showcase	1
COMP-102	Advanced Songwriting 1	1.5
MUS-265	Background Vocals	1
MUS-2022V	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227V	Private Lesson 6	2
Total Credits: 16.5		

# VOCAL PERFORMANCE

## Bachelor of Music - Degree Pacing Continued

194 Credits

### QUARTER 7

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-303	Spanish 1	3
IND-102	Music Marketing Foundations	2
MUS-1033	Studio Singing	1
MUS-280	Pop Vocal Workshop	1.5
MUS-3018V	Funk, Hip Hop & Modern R&B Ensemble Workshop	1.5
MUS-3018L	Funk, Hip Hop & Modern R&B Ensemble Lab	0.5
MUS-200	Arranging & Orchestration 2	2
MUS-207	History of Funk, Hip Hop & Modern R&B	1
MUS-309V	Private Lesson 7	2

**Total Credits: 15.5**

### QUARTER 10

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-102	Music Money	3
GE-111	Health & Wellness	3
MUS-4023	Studio Project 1	1
MUS-4024	Advanced Vocal Styles	1
MUS-4025	Percussion and Drums For Vocalists	1
MUS-302	Music History: Medieval-Baroque	2
MUS-422	Vocal Pedagogy	1
MUS-405V	Private Lesson 10	2

**Total Credits: 15**

### QUARTER 8

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-400	World Geography	3
IND-312	Endorsements & Strategic Partnerships	2
MUS-266	Duo Ensemble	1.5
MUS-3031	Vocal Improvisation 1	1.5
MUS-325	Alexander Technique	1
MUS-3019V	World Music 1 Ensemble Workshop	1.5
MUS-3019L	World Music 1 Student Ensemble Lab	0.5
MUS-201	Arranging & Orchestration 3	2
MUS-206	History of World Music 1	1
MUS-310V	Private Lesson 8	2

**Total Credits: 17**

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
Ensemble	Ensemble	1
GE-402	Political Science: Government & Policy	3
MUS-4020	Studio Project 2	1
MUS-4021	Vocal Forum	1
MUS-406V	Private Lesson 11	2
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1

**Total Credits: 12**

### QUARTER 9

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-305	Statistics: Methods and Applications	4
IND-313	Entrepreneurship	2
MUS-3032	Vocal Improvisation 2	1.5
MUS-162	Physical Performance 2	1
MUS-3020V	World Music 2 Ensemble Workshop	1.5
MUS-3020L	World Music 2 Student Ensemble Lab	0.5
MUS-208	History of World Music 2	1
MUS-301	Junior Recital	1
MUS-311V	Private Lesson 9	2

**Total Credits: 15.5**

### QUARTER 12

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
MUS-407V	Private Lesson 12	2
IND-414	Internship	2

**Total Credits: 12**

# VOCAL PERFORMANCE

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-161	Vocology Workshop 1	2
MUS-259	Circle Singing 1	1
MUS-1024V	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126V	Private Lesson 1	2
PROD-230	Logic	3
Total Credits: 15		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2035	Sight-Singing 1	1
COMP-100	Songwriting 1	1.5
COMP-104V	Guitar Accompaniment 1	1.5
MUS-2020V	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225V	Private Lesson 4	2
PROD-107	MIDI Production 1	2
Total Credits: 16		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-162	Vocology Workshop 2	2
MUS-260	Circle Singing 2	1
MUS-1025V	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127V	Private Lesson 2	2
PROD-306	Ableton live	3
Total Credits: 15		

### QUARTER 5

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2001	Applied Theory Lab 5	3
MUS-2036	Sight-Singing 2/Applied	1
COMP-101	Songwriting 2	1.5
MUS-282	Intro to Vocal Improvisation	1
MUS-2021V	Rock & Pop Music 2 Ensemble Workshop	1.5
MUS-2021L	Rock & Pop 2 Student Ensemble Lab	0.5
MUS-111	History of Rock & Pop Music 2	1
MUS-226V	Private Lesson 5	2
PROD-113	Introduction to Signal Processing	3
Total Credits: 16.5		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-157	Applied Vocology Performance	1
MUS-167	Physical Performance 1	1
MUS-1026V	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128V	Private Lesson 3	2
Total Credits: 13		

### QUARTER 6

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
IND-100	Music Industry Studies 1	2
MUS-2045	Vocal Performance Showcase	1
COMP-102	Advanced Songwriting 1	1.5
MUS-265	Background Vocals	1
MUS-2022V	Gospel, R&B & Soul Ensemble Workshop	1.5
MUS-2022L	Gospel, R&B & Soul Student Ensemble Lab	0.5
MUS-104	Arranging & Orchestration 1	2
MUS-106	History of Gospel, R&B & Soul Music	1
MUS-227V	Private Lesson 6	2
Total Credits: 14.5		



# VOCAL PERFORMANCE

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1000	Applied Theory Lab 1	3
MUS-161	Vocology Workshop 1	2
MUS-259	Circle Singing 1	1
MUS-1024V	American Roots & Blues Ensemble Workshop	1.5
MUS-1024L	American Roots & Blues Student Ensemble Lab	0.5
MUS-107	History of American Roots & Blues	1
MUS-126V	Private Lesson 1	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-2000	Applied Theory Lab 4	3
MUS-2035	Sight-Singing 1	1
COMP-100	Songwriting 1	1.5
COMP-104V	Guitar Accompaniment 1	1.5
MUS-2020V	Rock & Pop Music 1 Ensemble Workshop	1.5
MUS-2020L	Rock & Pop 1 Student Ensemble Lab	0.5
MUS-110	History of Rock & Pop Music 1	1
MUS-225V	Private Lesson 4	2
PROD-107	MIDI Production 1	2
<b>Total Credits: 16</b>		

### QUARTER 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	3
MUS-162	Vocology Workshop 2	2
MUS-260	Circle Singing 2	1
MUS-1025V	Jazz 1 Ensemble Workshop	1.5
MUS-1025L	Jazz 1 Student Ensemble Lab	0.5
MUS-108	History of Jazz Music 1	1
MUS-127V	Private Lesson 2	2
PROD-306	Ableton live	3
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW 1	2
Ensemble	Ensemble	1
Ensemble	Ensemble	1
MUS-1002	Applied Theory Lab 3	3
MUS-157	Applied Vocology Performance	1
MUS-167	Physical Performance 1	1
MUS-1026V	Jazz 2 Ensemble Workshop	1.5
MUS-1026L	Jazz 2 Student Ensemble Lab	0.5
MUS-109	History of Jazz Music 2	1
MUS-128V	Private Lesson 3	2
<b>Total Credits: 14</b>		



# MUSIC PRODUCING & RECORDING

**"I live by the saying - 'There's no traffic on the extra mile'- and encourage my students to do the same."**

**André Knecht**

***Music Producing & Recording Department Head***

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

## LEARNING OUTCOMES & OBJECTIVES

The role of the producer varies from project to project, ranging from “lending a trusted pair of additional ears,” to that of a “hands-on factotum,” involved in every single aspect of a musical work. The range of skills to be acquired is therefore necessarily wide. The Music Producing and Recording program at LACM is designed to provide students a comprehensive education that will accomplish the following learning outcomes for its graduates:

### Audio Engineering

Students will have acquired and developed through knowledge and hands-on experience of the proper practical and technical skills needed to be a successful recording engineer and producer.

Students will:

1. Understand and operate analog and digital equipment found in studios
2. Achieve a high degree of proficiency in employing Pro Tools™ (the industry standard Digital Audio Workstation). Students are prepared (and can elect) to earn official Avid Pro Tools™ certifications at no extra cost
3. Understand recording session makeup, personnel roles, and studio etiquette
4. Record voices and instruments (from single performers to ensembles) with proper microphone choices and techniques
5. Evaluate and edit recorded performances
6. Use audio processors to solve problems and achieve desired results
7. Understand Mixing techniques, and finished work delivery considerations
8. Understand analog subtractive synthesis and sampling technologies
9. Understand basic post-production techniques and workflows

### Music

Music is the raw material to be molded into successful productions. It follows that a deep understanding of music is paramount to a producer.

Students will:

1. Understand music theory
2. Develop hearing and listening skills to analyze the harmonic makeup of a composition, and ensure proper musical outcomes
3. Understand arranging and write parts for ensembles
4. Analyze scores with ensembles, guide rehearsals, and

conduct performances

5. Acquire basic musicianship skills (Drums, Bass, Guitar, Piano, Vocals) to share ground with musicians and enhance their communication abilities
6. Understand musical genres and their history, equipping them with the necessary frames of reference to successful choice-making

### Producing

Technical and musical abilities must be complemented by the ability to adapt one's role and be of service to the music and its performers. Ultimately, a producer's abilities must instill confidence in all participants, a key to success in the studio.

Students are exposed to situations which lead them to acquire the following skills:

1. Lead projects from conception to completion
2. Make appropriate technical and artistic choices to each new circumstance;
3. Direct recording sessions in ways that ensure positive results (i.e. guide and support musicians, choose specific technical interventions by studio staff, etc.), and develop the necessary “people skills.”

### Business

As its name makes perfectly clear, the music business is, first and foremost, a business. A successful career requires knowledge of these aspects.

Students will:

1. Understand business practices, terminologies, and contract
2. Understand and develop business plans
3. Understand the marketing of projects and/or oneself

The skill-set described above equips students with the knowledge to seek employment in a variety of audio-related environments, and the confidence of knowing that he can be a valuable asset to any potential employer.

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)  
Diploma Program (4 Quarters)

# MUSIC PRODUCING & RECORDING

## Bachelor of Music - Degree Pacing

191.5 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-114	Drum Private Lesson 1	2
PROD-115	Drums for Producers	1
PROD-120	Production Styles & Genre	2
Total Credits: 17		

### QUARTER 4

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
PROD-216	Engineering for Producers 2	4
PROD-220	Private Lesson 1	2
PROD-224	Fundamentals of Audio Mixing 1	2
PROD-226	Producing Other People 1	3
Total Credits: 18		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	1
PROD-121	Producer's Survival Skills	2
PROD-122	Strings for Producers	1
PROD-126	Strings Private Lesson	2
Total Credits: 17		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-207	Music Business for Songwriters 1	2
GE-202	United States History 1890 - 1954	3
MUS-2001	Applied Theory Lab 5	3
PROD-214	Introduction to DJ Techniques	1.5
PROD-221	Private Lesson 2	2
PROD-223	Laws of Parts: Arranging for Producers	1
PROD-227	Producing Other People 2	3
Total Credits: 17		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
PROD-116	Advanced Signal Processing	3
PROD-118	MIDI Production 2	2
PROD-119	Performance Editing	2
PROD-125	Engineering for Producers 1	4
Total Credits: 18		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
COMP-208	Music Business for Songwriters 2	2
GE-403	Fundamentals of Psychology	3
MUS-104	Arranging & Orchestration 1	2
PROD-217	Fundamentals of Synthesis	2
PROD-222	Private Lesson 3	2
PROD-228	Producing Other People 3	3
PROD-230	Logic	3
Total Credits: 18.5		



# MUSIC PRODUCING & RECORDING

## Bachelor of Music - Degree Pacing Continued

191.5 Credits

### QUARTER 7

CODE	COURSE	CREDITS
COMP-301	Music Business for Songwriters 3	2
GE-303	Spanish 1	3
MUS-200	Arranging & Orchestration 2	2
PROD-301	Private Lesson 4	2
PROD-300	Fundamentals of Audio Mixing 2	2
PROD-314	Pro Tools 201	3
<b>Total Credits: 14</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-102	Music Money	3
GE-404	Health: Self Directed Wellness	3
IND-207	Music Supervision	2
MUS-302	Music History: Medieval - Baroque	2
PROD-106	Intro to Working with Picture	2
PROD-123	Vocals for Producers	1
PROD-124	Vocal Private Lesson	2
<b>Total Credits: 15</b>		

### QUARTER 8

CODE	COURSE	CREDITS
COMP-302	Music Business for Songwriters 4	2
GE-400	World Geography	3
MUS-201	Arranging & Orchestration 3	2
PROD-218	History of Production 1	1
PROD-338	Fundamentals of Audio Mixing 3	2
PROD-302	Private Lesson 5	2
PROD-315	Pro Tools 210M	3
<b>Total Credits: 15</b>		

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
GE-402	Political Science: Government & Policy	3
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1
PROD-215	Drum Programming & Analysis	2
PROD-225	Music Production with Found Objects	1
PROD-402	Private Lesson 7	2
<b>Total Credits: 12</b>		

### QUARTER 9

CODE	COURSE	CREDITS
GE-305	Statistics: Methods & Applications	4
PROD-219	History of Production 2	1
PROD-303	Private Lesson 6	2
PROD-304	Intro to Post Production	2
PROD-305	Junior Project	3
PROD-306	Ableton Live	3
<b>Total Credits: 15</b>		

### QUARTER 12

CODE	COURSE	CREDITS
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
PROD-403	Private Lesson 8	2
PROD-405	Senior Project	3
COMP-404	Internship	4
<b>Total Credits: 15</b>		

# MUSIC PRODUCING & RECORDING

## Associate of Arts - Degree Pacing

90.5 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-114	Drum Private Lesson 1	2
PROD-115	Drums for Producers	1
PROD-120	Production Styles & Genre	2
Total Credits: 14		

### QUARTER 4

CODE	COURSE	CREDITS
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
PROD-216	Engineering for Producers 2	4
PROD-220	Private Lesson 1	2
PROD-224	Fundamentals of Audio Mixing 1	2
PROD-226	Producing Other People 1	3
Total Credits: 15		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	1
PROD-121	Producer's Survival Skills	2
PROD-122	Strings for Producers	1
PROD-126	Strings Private Lesson	2
Total Credits: 14		

### QUARTER 5

CODE	COURSE	CREDITS
Elective	Elective	1
COMP-100	Songwriting 1	1.5
COMP-207	Music Business for Songwriters 1	2
MUS-2001	Applied Theory Lab 5	3
PROD-214	Introduction to DJ Techniques	1.5
PROD-221	Private Lesson 2	2
PROD-223	Laws of Parts: Arranging for Producers	1
PROD-227	Producing Other People 2	3
Total Credits: 15		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-1002	Applied Theory Lab 3	3
PROD-116	Advanced Signal Processing	3
PROD-118	MIDI Production 2	2
PROD-119	Performance Editing	2
PROD-123	Vocals for Producers	1
PROD-124	Vocal Private Lesson	2
PROD-125	Engineering for Producers 1	4
Total Credits: 17		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
COMP-208	Music Business for Songwriters 2	2
MUS-104	Arranging & Orchestration 1	2
PROD-217	Fundamentals of Synthesis	2
PROD-222	Private Lesson 3	2
PROD-228	Producing Other People 3	3
PROD-230	Logic	3
Total Credits: 15.5		

# MUSIC PRODUCING & RECORDING

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-113	Intro to Signal Processing	3
PROD-114	Drum Private Lesson 1	2
PROD-115	Drums for Producers	1
PROD-120	Production Styles & Genre	2
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
PROD-216	Engineering for Producers 2	4
PROD-220	Private Lesson 1	2
PROD-224	Fundamentals of Audio Mixing 1	2
PROD-226	Producing Other People 1	3
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	1
PROD-121	Producer's Survival Skills	2
PROD-122	Strings for Producers	1
PROD-126	Strings Private Lesson	2
<b>Total Credits: 14</b>		

### QUARTER 3

CODE	COURSE	CREDITS
MUS-1002	Applied Theory Lab 3	3
PROD-116	Advanced Signal Processing	3
PROD-118	MIDI Production 2	2
PROD-119	Performance Editing	2
PROD-123	Vocals for Producers	1
PROD-124	Vocal Private Lesson	2
PROD-125	Engineering for Producers 1	4
<b>Total Credits: 17</b>		



# COMPOSING FOR VISUAL MEDIA

**"Music is of the spirit...it is ephemeral and invisible, yet it affects us profoundly. It is our job as composers to understand this and to create music that affects people in a profound way. As film composers we have the opportunity to collaborate with other artists to create something that affects us in an emotional, visceral and intellectual way."**

## **Marty Davich**

### ***Composing for Visual Media Faculty Member***

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.

## **Composing for Visual Media Department Head**

### **Mark Cross**

Mark Cross is an award winning Producer, Composer, Mixer, Educator and Author with an extensive discography in both film and television that spans over 2 decades.

As a Engineer / Mixer Mark has worked on numerous albums, film scores, and television episodes, including the Grammy-winning "I Am Shelby Lynne", Randy Newman's Oscar-nominated and Grammy-winning "CARS" and "Meet the Parents" score and soundtracks, along with mixing hundreds of episodes of the NBC prime time series: ER. Additional film credits include: Alien Resurrection, Seabiscuit and Beavis and Butthead Do America.

As a composer he has created original music for the NBC Prime Time Series: Last Comic Standing as well as contributing additional music for: American Idol, Curb Your Enthusiasm and The CBS Evening News (and most recently for HBO's: Getting On and Comedy Central's: Key and Peele). Mark has created musical themes for Nickelodeon's Wow Wow Wubbzy, the Seinfeld Season 8 DVD, as well as producing and performing with Grammy winner John Legend on HBO's: Curb Your Enthusiasm.

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Composing for Visual Media is a professional degree created for students who wish to pursue a career in Composition and Music Production. Graduates of this program are qualified composers who are well versed in many genres of commercial music. Students focus their studies on the many areas needed to be a successful working music composer.

Upon completion of the Bachelor of Music program in Composing for VisualMedia, students will:

1. Have the ability to compose in dramatic, comedic, electronic, documentary, action, gaming, and all styles necessary to work as a professional, and provide the proper emotional bed for any project
2. Have the ability to orchestrate and conduct your own music, from smaller scores to full cinematic orchestration
3. Have complete knowledge of, and comfort using Protools, Logic, Ableton Live, Sibelius, and all the DAW tools necessary for your craft
4. Have the ability to do an orchestral mockup of any composition using sample libraries and DAW
5. Record, mix, and edit all of your work
6. Have complete knowledge of the music industry as it relates to being a composer
7. Have the knowledge to spot a film, and learn to understand what the director is looking for
8. Have a real understanding of how to impact a film with your music and gain the confidence to pursue any job because you know you have the necessary skills to succeed

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)  
Diploma Program (4 Quarters)



# COMPOSING FOR VISUAL MEDIA

## Bachelor of Music - Degree Pacing

189 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-105	History of Music in Film & Television	4
PROD-127	Harmony for the Media Composer	2
PROD-230	Logic	3
<b>Total Credits: 18</b>		

### QUARTER 4

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	4
MUS-2000	Applied Theory Lab 4	3
PROD-204	Composing for Video Games	3
PROD-207	Electronic Film Scoring	3
PROD-213	Working with Picture/Applied Technique 3	3
<b>Total Credits: 16</b>		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-100	Composing for Drama	3
PROD-111	Working with Picture/Applied Techniques 1	3
PROD-205	Music Editing	2
<b>Total Credits: 17</b>		

### QUARTER 5

CODE	COURSE	CREDITS
GE-202	United States History 1890 - 1954	3
COMP-207	Music Business for Songwriters 1	2
MUS-2001	Applied Theory Lab 5	3
MUS-416	Conducting	1
PROD-201	Counterpoint	2
PROD-208	Independent Project 1	1
PROD-210	Composing a Music Library	4
<b>Total Credits: 16</b>		

### QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
PROD-101	Composing for Comedy	3
PROD-103	Film Composers In-Depth	2
PROD-107	MIDI Production 1	2
PROD-112	Working with Picture/Applied Technique 2	3
<b>Total Credits: 17</b>		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-208	Music Business for Songwriters 2	2
GE-403	Fundamentals of Psychology	3
PROD-200	Augmenting your Score	3
PROD-209	Independent Project 2	1
PROD-212	Production Styles for Composers	3
PROD-231	Instrumentation	2
PROD-306	Ableton Live	3
<b>Total Credits: 17</b>		

# COMPOSING FOR VISUAL MEDIA

## Bachelor of Music - Degree Pacing Continued

189 Credits

### QUARTER 7

CODE	COURSE	CREDITS
COMP-301	Music Business for Songwriters 3	2
GE-303	Spanish 1	3
PROD-307	Composing for Independent Films	3
PROD-314	Pro Tools 201	3
PROD-333	Independent Project 3	1
PROD-335	Introduction to Orchestration	2
<b>Total Credits: 14</b>		

### QUARTER 10

CODE	COURSE	CREDITS
GE-102	Music Money	3
GE-404	Health: Self Directed Wellness	3
IND-207	Music Supervision	2
MUS-302	Music History: Medieval - Baroque	2
PROD-106	Intro to Working with Picture	2
PROD-406	Composing for Action	3
PROD-435	Independent Project 5	1
<b>Total Credits: 16</b>		

### QUARTER 8

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-302	Music Business for Songwriters 4	2
GE-400	World Geography	3
PROD-211	Orchestration Techniques for Film 1	2
PROD-309	Composing for Horror	3
PROD-315	Pro Tools 210M	3
PROD-334	Independent Project 4	1
<b>Total Credits: 15.5</b>		

### QUARTER 11

CODE	COURSE	CREDITS
ELE-104	Internship Prep	1
GE-402	Political Science: Government & Policy	3
MUS-303	Music History: Classical - 20th Century	2
PROD-311	Writing for Trailers	3
PROD-408	Music Editing for Film 1	3
PROD-436	Independent Project 6	1
<b>Total Credits: 13</b>		

### QUARTER 9

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
GE-305	Statistics: Methods & Applications	4
PROD-305	Junior Project	3
PROD-313	Composing for Documentary Film	3
PROD-337	Orchestration Techniques for Film 2	2
<b>Total Credits: 13.5</b>		

### QUARTER 12

CODE	COURSE	CREDITS
PROD-412	Internship	4
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
PROD-405	Senior Project	3
PROD-413	Composing for Commercials	3
<b>Total Credits: 16</b>		

# COMPOSING FOR VISUAL MEDIA

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-105	History of Music in Film & Television	4
PROD-127	Harmony for the Media Composer	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
PROD-202	Conversations with Composers 2	1
PROD-204	Composing for Video Games	3
PROD-207	Electronic Film Scoring	3
PROD-213	Working with Picture/Applied Technique 3	3
<b>Total Credits: 14</b>		

### QUARTER 2

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-100	Composing for Drama	3
PROD-102	Conversations with Composers 1	1
PROD-111	Working with Picture/Applied Techniques 1	3
PROD-205	Music Editing	2
<b>Total Credits: 16.5</b>		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-207	Music Business for Songwriters 1	2
IND-207	Music Supervision	2
MUS-2001	Applied Theory Lab 5	3
MUS-416	Conducting	1
PROD-201	Counterpoint	2
PROD-208	Independent Project 1	1
PROD-210	Composing a Music Library	4
<b>Total Credits: 15</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
MUS-1002	Applied Theory Lab 3	3
PROD-101	Composing for Comedy	3
PROD-103	Film Composers In-Depth	2
PROD-107	MIDI Production 1	2
PROD-112	Working with Picture/Applied Technique 2	3
<b>Total Credits: 14.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-208	Music Business for Songwriting 2	2
PROD-200	Augmenting your Score	3
PROD-203	Conversations with Composers 3	1
PROD-209	Independent Project 2	1
PROD-212	Production Styles for Composers	3
PROD-231	Instrumentation	2
PROD-306	Ableton Live	3
<b>Total Credits: 15</b>		

# COMPOSING FOR VISUAL MEDIA

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
MUS-1000	Applied Theory Lab 1	3
PROD-1000	Pro Tools 101	3
PROD-105	History of Music in Film & Television	4
PROD-127	Harmony for the Media Composer	2
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
PROD-202	Conversations with Composers 2	1
PROD-204	Composing for Video Games	3
PROD-207	Electronic Film Scoring	3
PROD-213	Working with Picture/Applied Technique 3	3
<b>Total Credits: 14</b>		

### QUARTER 2

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
MUS-1001	Applied Theory Lab 2	3
PROD-1001	Pro Tools 110	3
PROD-100	Composing for Drama	3
PROD-102	Conversations with Composers 1	1
PROD-111	Working with Picture/Applied Techniques 1	3
PROD-205	Music Editing	2
<b>Total Credits: 16.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
MUS-1002	Applied Theory Lab 3	3
PROD-101	Composing for Comedy	3
PROD-103	Film Composers In-Depth	2
PROD-107	MIDI Production 1	2
PROD-112	Working with Picture/Applied Technique 2	3
<b>Total Credits: 14.5</b>		



# SONGWRITING

**"A successful songwriter must balance between the art and business of songwriting. Our program produces versatile songwriters who write great songs and know how to launch their career".**

## **Erin Workman**

### ***Songwriting Department Head***

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



## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Music in Composition is a professional degree designed for students wishing to pursue a career as a songwriter in the music industry. Graduates of this program are qualified songwriters who are well versed in many genres of commercial music. Each student develops their own voice and is ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

Upon completion of the Bachelor of Music program in Composition, students will:

1. Demonstrate knowledge of advanced music theory and applied concepts, with a focus on robust harmonic and melodic construct as well as ear training and piano technique
2. Able to self-accompany on both guitar and piano, with the focus to provide a solid foundation of innovative chord and rhythmic patterns in support of a powerful melodic structure
3. Demonstrate and apply knowledge in the areas of both contemporary and traditional song styles and genre evolution
4. Understand the historical significance of the song throughout time and world cultures, with special consideration of composition technique and the influence of instrumentation throughout regions and eras
5. Understand and apply varied methods of lyric composition, both in style and structure, with direct connection of applied knowledge between the studied compositions and the student's original material
6. Understand and apply knowledge of Advanced Pro Tools, Logic, Ableton Live as well as emerging software platforms
7. Understand and apply gained DAW knowledge and operational skills to formulate a unique personal studio configuration, for the purpose of gaining self-sufficiency to record and produce a collection of original material
8. Have experienced multiple performance opportunities in a professional showcase environment, with direct access to the critique of industry experts, and extensive training in music direction and live performance arrangement and production approaches
9. Have compiled an extensive catalog of original material, for the purpose of licensing for media and pitching to multiple projects, as well as for use in support of the Artist-Songwriter's personal recorded releases
10. Have knowledge of basic legal and business concepts that apply to the professional songwriter, with applications in analyzing contracts and agreements, entrepreneurship concepts, culminating in the formulation of a personalized business plan with robust marketing and promotion concepts

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)  
Diploma Program (4 Quarters)

# SONGWRITING

## Bachelor of Music - Degree Pacing

189 Credits

### QUARTER 1

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-106	History of Song 1	1.5
COMP-109	Private Lesson 1	2
COMP-112	Original Solo Showcase	1.5
GE-100	English Composition	3
MUS-1000	Applied Theory Lab 1	3
PROD-230	Logic	3
Total Credits: 17		

### QUARTER 4

CODE	COURSE	CREDITS
COMP-202	Building Your DAW 2	2
COMP-203	History of Song 4	1.5
COMP-204	Private Lesson 4	2
COMP-213	Piano Vocal Showcase	1.5
COMP-216	Advanced Songwriting 2	1.5
GE-306	Physics for Musicians	4
IND-214	Master Class 1	0.5
MUS-2000	Applied Theory Lab 4	3
Total Credits: 16		

### QUARTER 2

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-107	History of Song 2	1.5
COMP-110	Private Lesson 2	2
COMP-113	Guitar Vocal Showcase	1.5
GE-101	English Composition & Critical Thinking	3
MUS-1001	Applied Theory Lab 2	3
PROD-306	Ableton Live	3
Total Credits: 17		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-205	Private Lesson 5	2
COMP-207	Music Business for Songwriters 1	2
COMP-214	Collaborative Showcase	1.5
COMP-217	Vocals for Songwriters	2
COMP-220	Lyric Writing	2
GE-202	United States History 1890-1954	3
MUS-2001	Applied Theory Lab 5	3
Total Credits: 15.5		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-102	Advanced Songwriting 1	1.5
COMP-103	Building Your DAW 1	2
COMP-108	History of Song 3	1.5
COMP-111	Private Lesson 3	2
COMP-114	Small Band Showcase	1.5
GE-200	Oral Communication	4
MUS-1002	Applied Theory Lab 3	3
Total Credits: 15.5		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-200	Co-Writing 1	2
COMP-206	Private Lesson 6	2
COMP-208	Music Business for Songwriters 2	2
COMP-209	Music Business Practicum 1	2.5
COMP-210	Master Class 2	0.5
COMP-215	Industry Showcase	1.5
GE-403	Fundamentals of Psychology	3
MUS-104	Arranging & Orchestration 1	2
Total Credits: 15.5		

# SONGWRITING

## Bachelor of Music - Degree Pacing Continued

189 Credits

### QUARTER 7

CODE	COURSE	CREDITS
COMP-201	Co-Writing 2	2
COMP-301	Music Business for Songwriters 3	2
COMP-303	Private Lesson 7	2
COMP-311	Catalog Showcase	1.5
GE-303	Spanish 1	3
MUS-200	Arranging & Orchestration 2	2
PROD-1000	Pro Tools 101	3
<b>Total Credits: 15.5</b>		

### QUARTER 10

CODE	COURSE	CREDITS
COMP-307	Music Business Practicum 2	2.5
COMP-400	Music Marketing for Songwriters 2	2
COMP-402	Songwriting Session Arrangement	2
COMP-405	Private Lesson 10	2
GE-102	Music Money	3
GE-404	Health: Self-Directed Wellness	3
MUS-302	Music History: Medieval - Baroque	2
PROD-106	Intro to Working with Picture	2
<b>Total Credits: 18.5</b>		

### QUARTER 8

CODE	COURSE	CREDITS
COMP-212	Writing for Music Row 1	2
COMP-300	Intro to Scoring for Picture	2
COMP-302	Music Business for Songwriters 4	2
COMP-304	Private Lesson 8	2
COMP-306	Pro Artist Showcase	1.5
GE-400	World Geography	3
MUS-201	Arranging & Orchestration 3	2
<b>Total Credits: 14.5</b>		

### QUARTER 11

CODE	COURSE	CREDITS
COMP-401	Music Marketing for Songwriters 3	2
COMP-403	Arranging for Contemporary Ensembles	2
COMP-406	Private Lesson 11	2
GE-402	Political Science: Government & Policy	3
IND-403	Music Licensing & Song Placement Practicum	4
MUS-303	Music History: Classical - 20th Century	2
MUS-416	Conducting	1
<b>Total Credits: 16</b>		

### QUARTER 9

CODE	COURSE	CREDITS
COMP-305	Private Lesson 9	2
COMP-308	Music Marketing for Songwriters 1	2
COMP-309	Writing for Music Row 2	2
COMP-310	Custom Writing for Film & TV	2
GE-305	Statistics: Methods & Applications	4
IND-207	Music Supervision	2
MUS-301	Junior Recital	1
<b>Total Credits: 15</b>		

### QUARTER 12

CODE	COURSE	CREDITS
COMP-404	Internship	4
COMP-407	Private Lesson 12	2
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
MUS-402	Senior Recital	1
<b>Total Credits: 13</b>		

# SONGWRITING

## Associate of Arts - Degree Pacing

90.5 Credits

### QUARTER 1

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-106	History of Song 1	1.5
COMP-109	Private Lesson 1	2
COMP-112	Original Solo Showcase	1.5
MUS-1000	Applied Theory Lab 1	3
PROD-230	Logic	3
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
COMP-202	Building Your DAW 2	2
COMP-203	History of Song 4	1.5
COMP-204	Private Lesson 4	2
COMP-208	Music Business for Songwriters 2	2
COMP-213	Piano Vocal Showcase	1.5
COMP-216	Advanced Songwriting 2	1.5
IND-214	Master Class 1	0.5
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-107	History of Song 2	1.5
COMP-110	Private Lesson 2	2
COMP-113	Guitar Vocal Showcase	1.5
MUS-1001	Applied Theory Lab 2	3
PROD-306	Ableton Live	3
<b>Total Credits: 14</b>		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-205	Private Lesson 5	2
COMP-214	Collaborative Showcase	1.5
COMP-217	Vocals for Songwriters	2
COMP-220	Lyric Writing	2
COMP-301	Music Business for Songwriters 3	2
Elective	Elective	1
IND-207	Music Supervision	2
MUS-2001	Applied Theory Lab 5	3
COMP-300	Intro to Scoring for Picture	2
<b>Total Credits: 17.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-102	Advanced Songwriting 1	1.5
COMP-103	Building Your DAW 1	2
COMP-108	History of Song 3	1.5
COMP-111	Private Lesson 3	2
COMP-114	Small Band Showcase	1.5
COMP-207	Music Business for Songwriters 1	2
Elective	Elective	1
MUS-1002	Applied Theory Lab 3	3
<b>Total Credits: 14.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-200	Co-Writing 1	2
COMP-206	Private Lesson 6	2
COMP-209	Music Business Practicum 1	2.5
COMP-210	Master Class 2	0.5
COMP-215	Industry Showcase	1.5
COMP-302	Music Business for Songwriters 4	2
Elective	Elective	1
MUS-104	Arranging & Orchestration 1	2
PROD-106	Intro to Working with Picture	2
<b>Total Credits: 15.5</b>		

# SONGWRITING

## Diploma - Degree Pacing

60 Credits

### QUARTER 1

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
COMP-104	Guitar Accompaniment 1	1.5
COMP-106	History of Song 1	1.5
COMP-109	Private Lesson 1	2
COMP-112	Original Solo Showcase	1.5
Elective	Elective	1
MUS-1000	Applied Theory Lab 1	3
PROD-230	Logic	3
<b>Total Credits: 15</b>		

### QUARTER 4

CODE	COURSE	CREDITS
COMP-202	Building Your DAW 2	2
COMP-203	History of Song 4	1.5
COMP-204	Private Lesson 4	2
COMP-208	Music Business for Songwriters 2	2
COMP-210	Master Class 2	0.5
COMP-213	Piano Vocal Showcase	1.5
COMP-216	Advanced Songwriting 2	1.5
Elective	Elective	1
MUS-2000	Applied Theory Lab 4	3
<b>Total Credits: 15</b>		

### QUARTER 2

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
COMP-105	Guitar Accompaniment 2	1.5
COMP-107	History of Song 2	1.5
COMP-110	Private Lesson 2	2
COMP-113	Guitar Vocal Showcase	1.5
Elective	Elective	1
IND-214	Master Class 1	0.5
MUS-1001	Applied Theory Lab 2	3
PROD-306	Ableton Live	3
<b>Total Credits: 15.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-102	Advanced Songwriting 1	1.5
COMP-103	Building Your DAW 1	2
COMP-108	History of Song 3	1.5
COMP-111	Private Lesson 3	2
COMP-114	Small Band Showcase	1.5
COMP-207	Music Business for Songwriters 1	2
Elective	Elective	1
MUS-1002	Applied Theory Lab 3	3
<b>Total Credits: 14.5</b>		





# MUSIC BUSINESS

**“The music industry is changing every day and we need critical thinkers who set trends and discover new business models. This program challenges students to become the next leaders of the global music business.”**

## **Erin Workman**

### ***Music Business Department Head***

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

## ***Music Business Department Advising Head***

### **Ron Sobel**

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

## LEARNING OUTCOMES & OBJECTIVES

The Bachelor of Arts in Music Industry degree is a liberal arts degree that prepares graduates to foster and employ an entrepreneurial mindset. Students focus their studies on the music performance and the music industry in areas such as music law, music publishing, artist management, music licensing, live concert production and promotion, radio programming and production, artist development and marketing in addition to the conventional study of music history, theory, individual music instruction and ensemble performance. A primary goal of the program is to develop connections and relationships between students and the industry in Los Angeles through core coursework, masterclasses and internships.

Upon completion of the Bachelor of Arts program in Music Industry, students will:

1. Demonstrate knowledge of Intermediate music theory, ear training and piano technique knowledge and applied skill
2. Apply skill and knowledge related to basic songwriting concepts, with particular attention paid to lyric and melodic construct as well as integration of harmonic and structural techniques applied to the popular song
3. Be able to analyze the historical significance of varied traditional and contemporary songs, styles, genres, as well as socio-political and cultural contexts associated
4. Understand the evolution of the popular music industry and the varied business roles and structures significant throughout the changes of each decade
5. Understand of key communication concepts and terminology, with applied skill toward the development of vital creative and business strategies essential to becoming a professional in the music industry today
6. Develop an understanding of legal concepts, applied to agreements and scenarios in the areas of publishing, recording, licensing, artist management, venue and booking, strategic partnerships, and more
7. Integrate technology and business concepts, with distinct application toward creating robust entrepreneurial strategies to promote and monetize music and media content
8. Apply leadership and communication skills to the area of live production, music direction, A&R guidance and

artist development in both a live performance and studio session setting

9. Have experienced “real world” industry settings, with practicums and off-site internships in areas including Record Label, Publishing, Music Licensing, Artist Management and Marketing/Promotion
10. Be able to create a robust entrepreneurial business strategy, with marketing and financial plans to support, along with a complete multi-media professional portfolio

## PROGRAMS OFFERED

Bachelor of Music Degree (12 Quarters)  
Associate of Arts Degree (6 Quarters)

# MUSIC BUSINESS

## Bachelor of Arts - Degree Pacing

189 Credits

### QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
IND-100	Music Industry Studies 1	2
IND-101	Building the Artists Team	2
IND-102	Music Marketing Foundations	2
IND-103	Promotion Concepts and Tools	1
IND-104	History of the Digital Revolution 1	2
IND-114	Private Lesson 1	2
MUS-1000	Applied Theory Lab 1	3
Total Credits: 17		

### QUARTER 4

CODE	COURSE	CREDITS
COMP-105	Guitar Accompaniment 2	1.5
GE-306	Physics for Musicians	4
IND-200	Music Business Law & Contracts 2	2
IND-201	Music Licensing 2	2
IND-202	Music Publishing 2	2
IND-203	Marketing Budgeting	2
IND-216	Private Lesson 4	2
MUS-111	History of Rock & Pop Music 2	1
Total Credits: 16.5		

### QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
IND-105	History of the Digital Revolution 2	2
IND-106	A&R Strategy	2
IND-107	Brand Development & Partnership	1
IND-108	Artist Management Seminar	2
IND-109	Music Industry Studies 2	2
IND-115	Private lesson 2	2
MUS-1001	Applied Theory Lab 2	3
Total Credits: 17		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
GE-202	United States History 1890 - 1954	3
IND-204	Royalty Accounting	2
IND-205	Digital Distribution	2
IND-206	Creating Artist Pitch Materials	2
IND-207	Music Supervision	2
IND-217	Website Design	2
MUS-107	History of American Roots & Blues	1
Total Credits: 15.5		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-104	Guitar Accompaniment 1	1.5
GE-200	Oral Communications	4
IND-110	Social Media Branding	2
IND-111	Music Business Law & Contracts 1	2
IND-112	Music Licensing 1	2
IND-113	Music Publishing 1	2
IND-116	Private Lesson 3	2
MUS-110	History of Rock & Pop Music 1	1
Total Credits: 16.5		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
GE-403	Fundamentals of Psychology	3
IND-208	Tour Finance	2
IND-209	Time & Money Management	1
IND-210	Indie Record Labels	2
IND-211	Merchandise Licensing & Retail	2
IND-212	Career Development	2
MUS-108	History of Jazz Music 1	1
Total Credits: 14.5		

# MUSIC BUSINESS

## Bachelor of Arts - Degree Pacing Continued

189 Credits

### QUARTER 7

CODE	COURSE	CREDITS
GE-303	Spanish 1	3
IND-300	Contemporary Performance Ensemble 1	1
IND-303	Touring Strategies 1	2
IND-304	Applied Economics for Business	2
IND-305	Radio Promotion	2
IND-314	Music Journalism	2
MUS-109	History of Jazz Music 2	1
PROD-1000	Pro Tools 101	3
Total Credits: 16.5		

### QUARTER 10

CODE	COURSE	CREDITS
GE-102	Music Money	3
GE-404	Health: Self-Directed Wellness	3
IND-400	Contemporary Performance Ensemble 4	1
IND-403	Music Licensing & Song Placement Practicum	4
IND-405	Global Music Business 1	2
MUS-206	History of World Music 1	1
MUS-302	Music History: Medieval - Baroque	2
Total Credits: 16		

### QUARTER 8

CODE	COURSE	CREDITS
GE-400	World Geography	3
IND-301	Contemporary Performance Ensemble 2	1
IND-306	Sponsorship/Branding Deals	2
IND-307	Publicity	2
IND-308	Touring Strategies 2	2
IND-309	Music Delivery Devices & Services	1
IND-404	Managing Your Audience	1
PROD-1001	Pro Tools 110	3
Total Credits: 15		

### QUARTER 11

CODE	COURSE	CREDITS
GE-402	Political Science: Government & Policy	3
IND-401	Contemporary Performance Ensemble 5	1
IND-407	App Development	1
IND-408	Global Music Business 2	2
IND-410	Internship 1	5
MUS-208	History of World Music 2	1
MUS-303	Music History: Classical - 20th Century	2
Total Credits: 15		

### QUARTER 9

CODE	COURSE	CREDITS
GE-305	Statistics: Methods & Applications	4
IND-302	Contemporary Performance Ensemble 3	1
IND-310	Crowd-Sourced Funding	2
IND-311	Record Label & A&R Practicum	4
IND-406	Technology Startups	1
MUS-207	History of Funk, Hip Hop & Modern R&B Music	1
PROD-306	Ableton Live	3
Total Credits: 16		

### QUARTER 12

CODE	COURSE	CREDITS
GE-302	Philosophy	3
GE-406	Physiology: Architecture of the Human Body	3
IND-402	Contemporary Performance Ensemble 6	1
IND-409	Global Music Business 3	2
IND-411	Internship 2	5
Total Credits: 14		

# MUSIC BUSINESS

## Associate of Arts - Degree Pacing

90 Credits

### QUARTER 1

CODE	COURSE	CREDITS
IND-100	Music Industry Studies 1	2
IND-101	Building the Artists Team	2
IND-102	Music Marketing Foundations	2
IND-103	Promotion Concepts and Tools	1
IND-104	History of the Digital Revolution 1	2
IND-114	Private Lesson 1	2
MUS-1000	Applied Theory Lab 1	3
<b>Total Credits: 14</b>		

### QUARTER 4

CODE	COURSE	CREDITS
COMP-105	Guitar Accompaniment 2	1.5
IND-200	Music Business Law & Contracts 2	2
IND-201	Music Licensing 2	2
IND-202	Music Publishing 2	2
IND-213	Artist Management Practicum	4
IND-214	Master Class 1	0.5
IND-216	Private Lesson 4	2
IND-300	Contemporary Performance Ensemble 1	1
MUS-111	History of Rock & Pop Music 2	1
<b>Total Credits: 16.5</b>		

### QUARTER 2

CODE	COURSE	CREDITS
IND-105	History of the Digital Revolution 2	2
IND-106	A&R Strategy	2
IND-107	Brand Development & Partnership	1
IND-108	Artist Management Seminar	2
IND-109	Music Industry Studies 2	2
IND-115	Private lesson 2	2
MUS-1001	Applied Theory Lab 2	3
<b>Total Credits: 14</b>		

### QUARTER 5

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	1.5
IND-204	Royalty Accounting	2
IND-205	Digital Distribution	2
IND-207	Music Supervision	2
IND-217	Website Design	2
IND-301	Contemporary Performance Ensemble 2	1
IND-311	Record Label & A&R Practicum	4
MUS-107	History of American Roots & Blues	1
<b>Total Credits: 15.5</b>		

### QUARTER 3

CODE	COURSE	CREDITS
COMP-104	Guitar Accompaniment 1	1.5
IND-110	Social Media Branding	2
IND-111	Music Business Law & Contracts 1	2
IND-112	Music Licensing 1	2
IND-113	Music Publishing 1	2
IND-116	Private Lesson 3	2
IND-206	Creating Artist Pitch Materials	2
MUS-110	History of Rock & Pop Music 1	1
<b>Total Credits: 14.5</b>		

### QUARTER 6

CODE	COURSE	CREDITS
COMP-101	Songwriting 2	1.5
IND-208	Tour Finance	2
IND-209	Time & Money Management	1
IND-210	Indie Record Labels	2
IND-211	Merchandise Licensing & Retail	2
IND-215	Master Class 2	0.5
IND-302	Contemporary Performance Ensemble 3	1
IND-410	Internship 1	5
MUS-108	History of Jazz Music 1	1
<b>Total Credits: 16</b>		



## COURSE CODES & DESCRIPTIONS

Courses in the 100s are primarily for freshmen, 200s for sophomores, 300s for juniors, and 400s for seniors. Each course code begins with a prefix (ex. MUS = Music, GE = General Education, COMP = Composition, IND = Industry, ELE = Elective and PROD = Production). If there is a letter or series of letters placed after the course number, these letters depict the specific program that is required to take the course (ex. B=Bass, D=Drums, G=Guitar, V=Vocals, BWW= Brass/ Wood Winds, SW=Songwriting, MPR=Music Producing and Recording, CVM=Composing for Visual Media, IND=Music Industry).

## MUSIC COMPOSITION

### COMP-100

#### Songwriting 1 | 1.50 Credits

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 and one-hour lab.

### COMP-101

#### Songwriting 2 | 1.50 Credits

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 one-hour lecture and one-hour lab.

*Prerequisite: Songwriting 1. This course may be taken as an elective.*

### COMP-102

#### Advanced Songwriting 1 | 1.50 Credits

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 one-hour lecture and one-hour lab.

*Prerequisite: Songwriting 2. This course may be taken as an elective.*

### COMP-103

#### Building Your DAW 1 | 2.00 Credits

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, one and a half-hour weekly lectures/ labs. *This course may be taken as an elective.*

### COMP-104

#### Guitar Accompaniment 1 | 1.50 Credits

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 consists of a weekly one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### COMP-105

#### Guitar Accompaniment 2 | 1.50 Credits

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 consists of a weekly one-hour lecture and one-hour lab.

*Prerequisite: Guitar Accompaniment 1. This course may be taken as an elective.*

### **COMP-106**

#### **History of Song 1 | 1.50 Credits**

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 a one and a half-hour weekly lecture. *This course may be taken as an elective.*

### **COMP-107**

#### **History of Song 2 | 1.50 Credits**

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 a one and a half-hour weekly lecture.

*Prerequisite: History of Song 1. This course may be taken as an elective*

### **COMP-108**

#### **History of Song 3 | 1.50 Credits**

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 a one and a half-hour weekly lecture.

*Prerequisite: History of Song 2.*

### **COMP-109**

#### **Private Lesson 1 | 2.00 Credits**

The primary goal of each 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*

### **COMP-110**

#### **Private Lesson 2 | 2.00 Credits**

The primary goal of each 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*

### **COMP-111**

#### **Private Lesson 3 | 2.00 Credits**

The primary goal of each 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*

**COMP-112****Original Solo Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting. *This course may be taken as an elective.*

**COMP-113****Guitar Vocal Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

**COMP-114****Small Band Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

**COMP-115****Master Class 1 | 0.50 Credits**

In this Master Class series, LACM provides a unique an 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.

**COMP-200****Co-writing 1 | 2.00 Credits**

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

addressed throughout this course. This course will consist of a weekly two hour class meeting. *This course may be taken as an elective.*

**COMP-201****Co-writing 2 | 2.00 Credits**

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 will consist of a weekly two hour class meeting.

*Prerequisite: Co-Writing 1. This course may be taken as an elective.*

**COMP-202****Building Your DAW 2 | 2.00 Credits**

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, one and a half-hour weekly lectures/ labs.

*Prerequisite: Building Your DAW 1. This course may be taken as an elective.*

**COMP-203****History of Song 4 | 1.50 Credits**

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 one, one and a half hour lecture weekly.

*Prerequisite: History of Song 3.*

**COMP-204****Private Lesson 4 | 2.00 Credits**

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.*

**COMP-205****Private Lesson 5 | 2.00 Credits**

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.*

**COMP-206****Private Lesson 6 | 2.00 Credits**

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.*

**COMP-207****Music Business for Songwriters 1 | 2.00 Credits**

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

**COMP-208****Music Business for Songwriters 2 | 2.00 Credits**

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 Songwriting 1.*

**COMP-209****Music Business Practicum 1 | 2.50 Credits**

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

**COMP-210****Master Class 2 | 0.50 Credits**

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.

**COMP-211****Master Class 3 | 0.50 Credits**

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.

**COMP-212****Writing for Music Row 1 | 2.00 Credits**

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 a weekly, two-hour lecture.

### **COMP-213**

#### **Piano Vocal Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

### **COMP-214**

#### **Collaborative Showcase | 1.50 Credits**

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. This course may be taken as an elective. This course will consist of a two-hour weekly class meeting.

### **COMP-215**

#### **Industry Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

### **COMP-216**

#### **Advanced Songwriting 2 | 1.50 Credits**

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, one-hour lecture and one-hour lab.

*Prerequisite: Advanced Songwriting 1*

### **COMP-217**

#### **Vocals for Songwriters | 2.00 Credits**

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 consists of a weekly, two-hour lecture.

### **COMP-219**

#### **Styles & Analysis | 2.00 Credits**

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. *This course may be taken as an elective.*

### **COMP-220**

#### **Lyric Writing | 2.00 Credits**

This course will be an in-depth study of the craft of creating and placing lyrics in sequence to music, with a focus on the intricacies of rhythmic components and melodic phrasing. While the most crucial factor is the core concept of the lyric and how it speaks to the listener in a unique way, the syllabic stresses and patterns can make all the difference when crafting a conversational set of phrases that is voiced naturally and with impact. Rhyme schemes, stressed and unstressed beats, navigating



different time signatures, placement of hooks and more, will all be discussed in detail and with focus on the development of each individual songwriter's material. This course consists of weekly, two-hour lecture.

### **COMP-300**

#### **Introduction to Scoring For Picture | 2.00 Credits**

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. *This course may be taken as an elective*

### **COMP-301**

#### **Music Business for Songwriters 3 | 2.00 Credits**

Following Music Business for Songwriters 2, the third level of this course series introduces primary marketing concepts and strategies for the songwriter. A complete marketing plan with fully researched analytic information, a timeline of benchmark goals, content development and accompanying media materials will be developed throughout this course. In addition to marketing and promotion concepts, students will be introduced to additional agreement and deal structures that apply to the working songwriter. Topics including varied types of co-writing and co-publishing agreements, work-for-hire and artist/producer deals, strategic media and content partnerships and more will be discussed in detail. With the completion of this course, students will have built a complete business and marketing plan and will have expanded essential business knowledge, skill and resources. This will lead into the creation of a supporting financial plan to provide the structure to "launch" the project, developed in Music Business for Songwriters 4.

*Prerequisite: Music Business for Songwriters 2.*

### **COMP-302**

#### **Music Business for Songwriters 4 | 2.00 Credits**

The independent songwriter must learn how to be a viable and efficient business person. 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 will consist of one weekly two-hour lecture.

*Prerequisite: Music Business for Songwriters 3.*

### **COMP-303**

#### **Instrument Private Lesson 7 | 2.00 Credits**

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.*

### **COMP-304**

#### **Instrument Private Lesson 8 | 2.00 Credits**

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.*

### **COMP-305**

#### **Instrument Private Lesson 9 | 2.00 Credits**

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.*

**COMP-306****Pro Artist Showcase | 1.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

**COMP-307****Music Business Practicum 2 | 2.50 Credits**

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. This course will consist of a two-hour weekly class meeting.

**COMP-308****Music Marketing for Songwriters 1 | 2.00 Credits**

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.

**COMP-309****Writing for Music Row 2 | 2.00 Credits**

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.

**COMP-310****Custom Writing for Film & TV | 2.00 Credits**

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 a weekly, two-hour lecture.

**COMP-311****Catalog Showcase | 1.50 Credits**

Creating a song catalog that is versatile, diverse and deep in stylistic variations can be a key component to becoming successful in the world of music licensing for media (Film/TV/Video Games/etc.). Making the necessary connections to the industry and understanding how to communicate with music supervisors and media companies is also critical to the songwriter's success in this field. This showcase will feature a live presentation by each songwriter of 5-6 songs from his or her catalog. The quarter will consist of demo production and recording to add content to the catalog, preparation of the SongSpace profile, development of a strong networking database, review of common licensing agreements and scenarios, live pitching exercises and culminating in a final showcase of catalog material in front of a panel of Music Supervisors for film and television. This course consists of a weekly, two-hour lecture/lab

**COMP-312****Recording for Songwriters | 3.00 Credits**

This course defines and explains the digital workstation, while specifically tailoring the subject to the needs of the songwriter. 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. This

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

### **COMP-400**

#### **Music Marketing for Songwriters 2 | 2.00 Credits**

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.*

### **COMP-401**

#### **Music Marketing for Songwriters 3 | 2.00 Credits**

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.*

### **COMP-402**

#### **Songwriting Session Arrangement | 2.00 Credits**

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 consists of a weekly one-hour lecture

and two-hour lab.

### **COMP-403**

#### **Arranging for Contemporary Ensemble | 2.00 Credits**

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 a weekly one-hour lecture and two-hour lab.

### **COMP-404**

#### **Internship | 4.00 Credits**

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.

### **COMP-405**

#### **Instrument Private Lesson 10 | 2.00 Credits**

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.*

### **COMP-406**

#### **Instrument Private Lesson 11 | 2.00 Credits**

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.*

### **COMP-407**

#### **Instrument Private Lesson 12 | 2.00 Credits**

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.*

## **GENERAL EDUCATION**

### **GE-100**

#### **English Composition | 3.00 Credits**

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. This course consists of a weekly, three hour lecture.

### **GE-101**

#### **English Composition & Critical Thinking | 3.00 Credits**

Thinking critically is a logical art of understanding how to evaluate circumstances, judgments, situations, and texts. Escaping ambiguity within writing and deterring from fallacy within logic is this course's objective. Critical thinking in combination with English composition offers dynamic features that include professional writing of resumes, business letters, and proposals. The grammatical concepts learned in English 100 will be emphasized and applied and MLA citation format will be introduced. 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, and social 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. This course consists of a weekly, three-hour lecture.

*Prerequisite: GE-100: English Composition*

### **GE-102**

#### **Music Money | 3.00 Credits**

This course is an introduction to finance as it relates to musicians and to all creative entrepreneurs. Students will learn the most important aspects of finance including time value of money concepts, financial calculations, budgeting and financial planning and will develop critical money management skills to help them thrive in the music business. The class will be introduced to financial spreadsheet applications such as Microsoft Excel but students will also discover how use these tools to create customized budgets and financial plans. This course consists of a weekly, three-hour lecture.

### **GE-111**

#### **Health & Wellness | 3.00 Credits**

This is a comprehensive and focused course of Health and General Well-Being. Topics cover achieving wellness, eating and exercising towards a healthy lifestyle, building healthy relationships, understanding and preventing disease, drug use and abuse and making health and healthy choices. This course consists of two weekly, two-hour lectures.

### **GE-200**

#### **Oral Communication | 4.00 Credits**

Effective communication is a necessity for any industry and is used as a fundamental tool that connects individuals and determines the quality of an interaction. This course will provide music students with an applied knowledge of how to improve communication skills with others for their future success as music professionals. Some of the topics that will be covered are communication styles, listening skills, providing and processing feedback, metacognitive reflections and cognitive communication, and interpersonal, non-verbal, and verbal communication. Special attention will be paid to the relevancy of this course to students' interactions with other music professionals. Major course assignments will provide practical applications for music students to demonstrate the speaking and listening skills they've acquired for their careers. Topics in this course will be relevant to music students' needs and interests. This course consists of two weekly, two-hour lectures.

*Prerequisite: GE-100: English Composition*



**GE-201****College Algebra 1 & 2 | 4.00 Credits**

This introductory algebra course covers the concepts of fractions, exponents, radicals and rationals, factoring, graphing; linear and quadratic equations and inequalities, complex numbers, probability, and other types of equations. This course allows the student to think in terms of formulas to solve complex questions. An introduction to statistics is assembled within this course. Music students will be able to relate these algebraic concepts back to the mathematics within their musical theory courses. At the end of this course, students will gain a deeper understanding and appreciation for algebraic concepts.

**GE-202****United States History 1890-1954 | 3.00 Credits**

Compared to many other nations, the United States is relatively young; however, this doesn't mean that this country's history, with its interesting figures, significant events, and transformative shifts in ideology, doesn't offer an important perspective students can use when making sense of our nation's past and its influence on contemporary society. This course begins with a brief look at the Country post-Civil War, and when quickly moves into a more in depth examination of the country from the Industrial era through WWII. The course ends with a critical discussion of the country during the 1950s post-war era, a time that many people fondly recall as America's golden age, but students will learn to view in a more nuanced light. Throughout this course, the nation's social, economic, and cultural climate will be discussed from a historical context and our nation's diverse populations and their historical experiences will be emphasized. This course consists of two weekly, one and a half hour lectures.

**GE-300 & GE-300L****Physics for Musicians & Lab | 3.00 & 1.00 Credits**

Physics for Musicians: Sound & Light is a survey course consisting of reading, exploration, analysis, and synthesis without elaborate labs or complicated mathematics. The purpose of the course is to understand the properties of sound and light and how understanding these concepts inform practice and performance. The basic concepts include the sound spectrum, the electromagnetic spectrum, properties of waves, and the behavior of sound and light described as reflection. In addition, the course will explore refraction, diffusion, and interference. Building or designing a musical instrument for demonstration of the properties of light as they apply to performance is an exciting component of the course. Mini-labs will be where students investigate and create using items found in most kitchens, closets, and/or garages. This course is constructed so students submit responses with different media including writing, images, audio,

and video. Continued understanding of light and sound will be synthesized throughout the course activities and emergence into physics properties adding to general concepts of professional musicianship.

**GE-301****Musical Cultures of the World | 3.00 Credits**

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.

**GE-302****Philosophy | 3.00 Credits**

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

*Prerequisite: GE-101: English Composition & Critical Thinking*

**GE-303****Spanish 1 | 3.00 Credits**

Spanish 1 is an introductory course, which emphasizes the basic skill of listening comprehension and speaking ability, writing simple grammatical sentences and grammar exercises. Short reading selections emphasize new vocabulary and grammar structures. Grammar and vocabulary are used to develop the four main skills of listening, speaking, reading and writing. The basics of verb usage and conjugation, greetings, numbers, professions, colors, adjectives, and phrases related to work, nationalities, family, home, and a restaurant will be covered. This course consists of two weekly, one and a half hour lectures.



**GE-304****Spanish 2 | 3.00 Credits**

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.

*Prerequisite: GE-303: Spanish 1*

**GE-305****Statistics: Methods and Applications | 4.00 Credits**

This course provides the basic concept of statistics: Topics include Data, Sampling, Experiments, Distributions, Relationships, Chance and Probability, Simulation & Expected Values, and Inference. This course consists of two weekly, two-hour lectures.

**GE-306****Physics for Musicians | 4.00 Credits**

This is a compact and focused course of Physics with special emphasis on Motion, Waves and Sound/Voice. Topics cover Motion, Newton's Laws, Energy, Temperature and Heat, Electromagnetism and Electromagnetic Waves, and understanding the elements, mechanisms and the dynamism of Waves and Sound. This course consists of two weekly, two-hour lectures.

**GE-400****World Geography | 3.00 Credits**

This is a comprehensive course of World Geography structured upon a World regional approach. Topics include World physical processes, regions divided and organized into Europe, Russia & the Near Abroad, Middle East, North & Sub-Saharan Africa, South & East Asia, Oceania & Antarctica, Latin America & North America (US & Canada). This course consists of a weekly, three-hour lecture.

**GE-401****Sociology | 3.00 Credits**

The social group is essential to human interaction. Thinking critically about society and its many influences allows for students to expand their range of knowledge and progress as social beings. Students will understand the importance of social influence and the role that

society plays in their daily lives. Every day human beings leave one social group and interact with another social group. Very little ideas develop separately from the social context. Society influences everything we do and this course examines these sociological aspects of human development. A close look at how to study groups of people as sociologists do and particular human behavior will be conducted. Students will be able to demonstrate the importance of social policy and critical thinking skills by the end of the course.

**GE-402****Political Science: Government & Policy | 3.00 Credits**

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. This course consists of two weekly, two-hour lectures.

*Prerequisite: GE-100: English Composition*

**GE-403****Psychology | 3.00 Credits**

This is a comprehensive course of basic Psychology structured upon the biological, cognitive, developmental and social foundations of human behavior. Additionally, it also covers the basic and most common mental health disorders. Topics include neuroscience, sensation and perception, motivation and emotion, learning and memory, human development, social psychology and personality. This course consists of two weekly, one and a half hour lectures.

*Prerequisite: GE-100: English Composition*

**GE-405****Music Appreciation | 3.00 Credits**

As music students that are soon to be music professionals, exposure to music and developing an overall appreciation should be exponential. This course is designed to expose students to musical performance on personal and professional levels. Students will be able to listen to recordings both live and in studio, attend a series of performances, and present their appreciation in creative presentations about their experiences as music

listeners. This course allows for students to emerge from previous notions about music and augment their musical appreciation for multiple genres and composers that are currently performing today.

### **GE-406**

#### **Physiology 101: Architecture of the Human Body**

##### **3.00 Credits**

This course is a comprehensive and focused study of the structure and function of the human body at the cellular, histological, and organ level. The emphasis of study includes microscopic and macroscopic anatomy and physiology of the Integumentary, Skeletal, Muscular, Nervous, Endocrine, Cardiovascular, Respiratory, Immune, Gastrointestinal, Renal and Reproductive Systems. This course consists of two weekly, one and a half hour lectures.

## **MUSIC INDUSTRY**

### **IND-100**

#### **Music Industry Studies 1 | 2.00 Credits**

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

### **IND-101**

#### **Building the Artists Team | 2.00 Credits**

This course reviews the business team surrounding an artist from the artist's point of view. From the role of the manager to the lawyer, from the booking agent to the business manager, from the publisher to the record company and more, an artist must build a solid team around them and thoroughly understand each role in the development, launch and continued success of their career. This course will provide students with in-depth knowledge of the artist's business team and will prepare them to function effectively as the primary artist or as any one of the artist's team members. This course consists of one two-hour weekly lecture.

### **IND-102**

#### **Music Marketing Foundations | 2.00 Credits**

Marketing has always been a crucial part of the label structure and an effective marketing campaign can ensure an artist or project's success. While this remains a key record label function, the music business has become

more independent and an artist or manager must have a solid understanding of marketing and how to build a fan base independently. This course will provide a thorough overview of the functions of marketing applied to the music industry and how to effectively use marketing for a major label artist, independent artist, or concert tour. This course consists of one two-hour weekly lecture.

### **IND-103**

#### **Promotion Concepts & Tools | 1.00 Credits**

In conjunction with the concepts established in Music Marketing Foundations, this course will focus on the particular aspects of promoting a project or artist out to the marketplace and within the industry. Varied tools for managing promotion campaigns will be introduced, along with conceptual analysis of specific product campaigns that have either been successful or ineffective. The art of "cutting through the noise" in the vast array of new music will be explored thoroughly. This course consists of a one-hour weekly lecture.

### **IND-104**

#### **History of Digital Revolution 1 | 2.00 Credits**

This course will detail the revolution of the recorded music industry caused by the introduction of digital formats and retailers. It will provide an in-depth look at the business in the beginning stages of the digital emergence and will provide a progressive review and analysis of the impact that digital delivery of music has had on the music industry as a whole. This course consists of one two-hour weekly lecture.

### **IND-105**

#### **History of Digital Revolution 2 | 2.00 Credits**

Building on the established aspects from History of Digital Revolution 1, topics include a review of the business models of each of the new music technology companies and their specific impact on the traditional record model. The costs and benefits of the emergence of digital technology and current music delivery platforms will be analyzed thoroughly in this course. This course consists of one two-hour weekly lecture.

*Prerequisite: History of Digital Revolution 1.*

### **IND-106**

#### **A&R Strategy | 2.00 Credits**

A&R (Artists & Repertoire) relates to the process of sourcing and signing new talent, helping the artist(s) define their repertoire in accordance with the marketing strategy and overall label vision, along with overseeing the development and delivery of the final product. This course includes a study in selecting songs and producers

for the project, managing the studio process, creating the music budget, and partnering with the artist and producer through the process, while also meeting the demands of the company financing the release. This course consists of one two-hour weekly lecture.

#### **IND-107**

##### **Brand Development & Partnership | 1.00 Credits**

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

*Prerequisite(s): Music Marketing Foundations and Promotion Concepts & Tools.*

#### **IND-108**

##### **Artist Management Seminar | 2.00 Credits**

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

*Prerequisite: Building the Artist's Team*

#### **IND-109**

##### **Music Industry Studies 2 | 2.00 Credits**

Building on the foundation of the historical aspects of how the traditional record industry evolved into what we know as the music industry as we know it today, this course will cover topics related to the four primary revenue streams for an independent artist launching in the current competitive market. A study of live performance and touring, merchandise and retail, sales and downloads, along with licensing and placements will combine to provide the student with a thorough overview of the most essential elements of a recording artist's primary sources of income. This course consists of one two-hour weekly

lecture.

*Prerequisite: Music Industry Studies 1*

#### **IND-110**

##### **Social Media Branding | 2.00 Credits**

Social media has become the most important tool in breaking and developing an artist's career. Understanding how to carry a consistent branding approach across multiple social media platforms will be a focus of this course. There will also be an in-depth exploration of the various social networks, key strategies and examples of successful social media campaigns. Topics will include analysis and exploration of strategies for YouTube, Twitter, Facebook, Instagram, Pinterest, Tumblr, Reverb Nation, Snapchat and more. This course may be taken as an elective. This course consists of one two-hour weekly lecture.

#### **IND-111**

##### **Music Business Law & Contracts 1 | 2.00 Credits**

This course covers essential business affairs issues related to understanding music agreements and basic music legal principles. It will prepare students to effectively review and comprehend the standard points in music deals and contracts. Topics will include the introduction to understanding recording agreements, management contracts, music licensing agreements, touring agreements, merchandise deals, producer agreements, publishing deals and distribution agreements. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Industry Studies 1-2*

#### **IND-112**

##### **Music Licensing 1 | 2.00 Credits**

This course provides students an in-depth review of the process and legal aspects of licensing music for film, TV, advertising, and artist placement. It will include the review of the roles of music publishers, synch agents, music supervisors, ad agencies, and A&R executives. Topics covered also include licensing administration, securing licenses, collecting and distributing payments, usage tracking, clearance agencies, and licensing songs for covers or samples. This course consists of a weekly, two-hour lecture.

#### **IND-113**

##### **Music Publishing 1 | 2.00 Credits**

This course focuses on the industry of music publishing and the various income sources related, for both the songwriter and the company involved. Students will study the areas of Copyright Rights & Protections, Performance

Rights Organizations (PRO), along with the many varied approaches to publishing splits and deals. This course consists of a weekly, two-hour lecture.

### **IND-114**

#### **Private Lesson 1 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the 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.*

### **IND-115**

#### **Private Lesson 2 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the 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.*

### **IND-116**

#### **Private Lesson 3 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the 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.*

### **IND-200**

#### **Music Business Law & Contracts 2 | 2.00 Credits**

Building on the foundation laid in Music Business Law & Contracts 1, students will learn essential aspects of negotiating fair and equitable deals for their future projects and clients. While an attorney is always necessary for final review and counsel prior to signing, a manager and/or artist will need to know how to address points of concern or required adjustments in any given agreement. This course will also focus on important cases that have

been pivotal in affecting the evolution of the music industry as we know it today. This course consists of one two-hour weekly lecture.

*Prerequisite: Music Business Law & Contracts 1*

### **IND-201**

#### **Music Licensing 2 | 2.00 Credits**

Continuing to build on the knowledge gained in Music Licensing 1, students will practice reviewing and editing standard music licensing agreements. A practical study of sourcing new licensing opportunities for an artist or composer will allow the students a hands-on experience while interfacing with music supervisors from “pitch to placement”. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Licensing 1*

### **IND-202**

#### **Music Publishing 2 | 2.00 Credits**

Delving deeper into the topics introduced in Music Publishing 1, this course will outline in detail the current music industry's approach to monitoring and growing publishing income for any given songwriter's catalog. An in-depth study of the function of PROs and a comparison study between the three major PROs in the United States, along with those established worldwide, will offer the students an essential base of understanding for how a song can be monetized throughout the entire process from conception to completion. This course consists of a weekly, two-hour lecture.

*Prerequisite: Music Publishing 1*

### **IND-203**

#### **Marketing Budgeting | 2.00 Credits**

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

*Prerequisite: Music Marketing Foundations.*

### **IND-204**

#### **Royalty Accounting | 2.00 Credits**

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

labels, artists, producers and songwriters. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Publishing 1-2; Music Licensing 1-2.*

### **IND-205**

#### **Digital Distribution | 2.00 Credits**

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

### **IND-206**

#### **Creating Artist Pitch Materials | 2.00 Credits**

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

*Prerequisite: Music Marketing Foundations, Promotion Concepts & Tools, Brand Development, Social Media Branding.*

### **IND-207**

#### **Music Supervision | 2.00 Credits**

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.

### **IND-208**

#### **Tour Finance | 2.00 Credits**

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

### **IND-209**

#### **Time & Money Management | 1.00 Credits**

Understanding revenue streams and expenses is the key to properly managing music income. Artists, managers, attorneys and business managers all must understand the fundamentals of managing the artist, company or project's revenue and budget. This course will provide a solid understanding of music career finance. In addition, tools for managing the time invested in the varied areas of a music career will be introduced as an essential component of making certain that every resource is being fully realized and efficiently utilized. This course consists of one one-hour weekly lecture.

### **IND-210**

#### **Indie Record Labels | 2.00 Credits**

The emergence of independent record labels has created a more varied and prolific production and release of new music. This course will study the differences between how indie labels and major labels function, with the benefits and drawbacks analyzed extensively. Students will also receive an introduction to the essential aspects of building and operating their own independent record label. This course will provide a review of the important functions of running an independent record company including artist development, marketing, radio, digital, retail, business operations and finance. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Industry Studies 1-2, A&R Strategy, Music Marketing Foundations.*

### **IND-211**

#### **Merchandise Licensing & Retail | 2.00 Credits**

A major revenue stream in the music business is merchandise, licensing and retail development. It is much more complex than printing t-shirts to sell at concerts. An artist must have representatives that create a strategy for creating relevant products around their brand, find partners to license and manufacture these products, and build retail relationships to promote and sell the products. This full ecosystem is centered around the artist's brand



strategy set forth in the Branding Plan. Students in this course will learn the process of identifying licensees and retailers, and get a full understanding of the role of the licensing agent. This course consists of one two-hour weekly lecture.

*Prerequisite(s): Music Marketing Foundations, Brand Development.*

## **IND-212**

### **Career Development | 2.00 Credits**

In order for any artist or music executive to gain traction and enjoy continued success in today's music industry, an extensive and ongoing exploration of career planning and strategy must be implemented. This course will offer vital information regarding resources and organizations, varied job and career opportunities, and career networking and strategy tools. Each student will create an individualized career goals and strategy plan, with requisite tools and resources utilized. This course consists of one two-hour weekly lecture.

## **IND-213**

### **Artist Management Practicum | 4.00 Credits**

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

## **IND-214**

### **Master Class 1 | 0.50 Credits**

This course will introduce students to professionals from the music industry in various areas of specialization. Industry guests will include Managers, Entertainment Attorneys, Publishers, Music Supervisors, A&R Representatives, Marketing Professionals, Recording Artists, Booking Agents, Tour Promoters, Entrepreneurs and more. In a lecture and Q&A format, the students will have the opportunity to network with and learn from working professionals in the Los Angeles music industry. Understanding how to apply the knowledge they are gaining in their program to a "real world" application in the industry will be a crucial focus and this master class series will provide invaluable networking and opportunities to learn about varied career path options. This course consists of a bi-weekly, two-hour lecture.

## **IND-215**

### **Master Class 2 | 0.50 Credits**

This course will introduce students to professionals from the music industry in various areas of specialization. Industry guests will include Managers, Entertainment Attorneys, Publishers, Music Supervisors, A&R Representatives, Marketing Professionals, Recording Artists, Booking Agents, Tour Promoters, Entrepreneurs and more. In a lecture and Q&A format, the students will have the opportunity to network with and learn from working professionals in the Los Angeles music industry. Understanding how to apply the knowledge they are gaining in their program to a "real world" application in the industry will be a crucial focus and this master class series will provide invaluable networking and opportunities to learn about varied career path options. This course consists of a bi-weekly, two-hour lecture.

*Prerequisite: IND-214: Master Class 1*

## **IND-216**

### **Private Lesson 4 | 2.00 Credits**

The primary goal of this course is to act as reinforcement for the core curriculum of the 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.

## **IND-217**

### **Website Design | 2.00 Credits**

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. This course consists of a weekly, two-hour lecture. *This course may be taken as an elective.*

## **IND-218**

### **Tour Marketing | 3.00 Credits**

Marketing a tour requires a very specific set of marketing tactics based on the special needs of the touring business model. This includes working with the venues and promoters, local radio, TV, and print outlets and targeted digital platforms to reach each individual local market and drive ticket sales. This course will include study in building overall national and local marketing plans, working with

media partners, local publicity efforts, tactics to successfully drive local awareness and ticket sales, retail partnerships, ticketing strategies and the various ticketing companies. This course consists of one three-hour weekly lecture.

### **IND-300**

#### **Contemporary Performance Ensemble 1**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

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

### **IND-301**

#### **Contemporary Performance Ensemble 2**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

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

### **IND-302**

#### **Contemporary Performance Ensemble 3**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

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

### **IND-303**

#### **Touring Strategies 1 | 2.00 Credits**

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

*Prerequisite(s): Tour Finance, Music Marketing Foundations.*

### **IND-304**

#### **Applied Economics for Business | 2.00 Credits**

This course will introduce the methodology and analytical tools utilized by economists as applied to Business, with a special focus on applications to the Music Industry. Principles of micro and macro-economics will be examined, along with broad economic theory, history and

policies. Students will learn how to apply these foundation concepts to economic analysis, evaluation and decision-making in the context of business models, industry trends, finance theory and other varied aspects of the Music Industry. This course consists of one two-hour weekly lecture.

### **IND-305**

#### **Radio Promotion | 2.00 Credits**

While the model of traditional radio promotion has changed significantly over time, there still exists a strong benefit to an artist and/or song to be able to secure prime radio placement. The traditional aspects of how the radio promotion industry functions will be studied extensively, along with the essential aspects of new digital radio models and platforms. This course consists of one two-hour weekly lecture.

*Prerequisite: Promotion Concepts & Tools.*

### **IND-306**

#### **Sponsorships/Brand Deals | 2.00 Credits**

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

*Prerequisite: Brand Development.*

### **IND-307**

#### **Publicity | 2.00 Credits**

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

### **IND-308**

#### **Touring Strategies 2 | 2.00 Credits**

There are many strategies to consider when determining

when, where, and how to tour. This course explores various strategies for both emerging and established artists including tour routing, types of venues, headlining vs. supporting, domestic vs. international, frequency of touring, methods to secure funding and strategies to maximize potential revenue while on the road. This course will also provide students with hands-on experience in booking local shows and tour dates. Students will find a local artist to create and execute a show booking plan for, which includes identifying venues, pitching the artist, booking the shows, and overseeing local promotion efforts. This course consists of one two-hour weekly lecture.

*Prerequisite: Touring Strategies 1.*

### **IND-309**

#### **Music Delivery Devices & Services | 1.00 Credits**

To work in today's music industry, it is vital to have a solid understanding of the technology and the many digital music delivery methods including the devices and services that the music content is delivered through. From devices like smart phones, tablets, computers, smart TVs, and game consoles to the services that provide the music content such as iTunes, Spotify, Pandora, Vevo, and more, this course will prepare students as business leaders in the music industry to understand each of the platforms, their business models, and strategies to drive fan engagement and revenue through each of them. This course consists of one one-hour weekly lecture.

*Prerequisite(s): Digital Revolution 1-2, Digital Distribution.*

### **IND-310**

#### **Crowd-Sourced Funding | 2.00 Credits**

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

### **IND-311**

#### **Record Label & A&R Practicum | 4.00 Credits**

This course will allow students to gain practical experience with the day-to-day operations or running an independent

record label, from the creative construction of artist projects to executing the final objectives of marketing and distribution. Students will launch their label, find an artist to sign, develop that artist and the creative/musical process, and manage the sales, marketing, distribution and finance aspects of running the artist's label. This course consists of 2 two-hour weekly lectures.

*Prerequisite(s): Music Industry Studies 1-2; Building The Artist's Team; A&R Strategy; Music Marketing Foundations.*

### **IND-312**

#### **Endorsements and Strategic Partnerships**

##### **2.00 Credits**

Securing manufacturing endorsements and aligning with strategic partners who can help a musician raise his/her profile in the industry can be a crucial element to insuring success in the professional market. This course will instruct on how to approach, connect and develop a thriving network of partners who will add credibility and marketability to the musician's profile. Materials needed to market the individual musician will be developed in class and will include a website, a full social media suite of platforms, a professional EPK and effective audio/video content. This course consists of one weekly, two-hour lecture.

### **IND-313**

#### **Entrepreneurship | 2.00 Credits**

Each musician entering the professional music industry will need to view themselves as the CEO of their own company, marketing and networking on their own behalf. This course will instruct on the basic skills and knowledge needed to design an effective business plan, develop a marketing initiative to fully realize the goals and objectives of the plan, and create a financial plan that will support the business plan in the short and long term. Students will learn about varying revenue streams and business models available to them in the music industry, while applying that knowledge to their own individual business strategy plan. This course consists of one weekly, two-hour lecture.

### **IND-314**

#### **Music Journalism | 2.00 Credits**

This course introduces the professional field of journalism as applied to the music industry. Students will learn how to craft an effective review of live shows, recorded releases, new music and technology products, and more. Understanding how to source a compelling angle to present an artist in a biographical format will also be a focus. Applications of music journalism will include the crafting of informative reviews, news articles, interviews, blog postings, online media content and product

reviews. The business of writing and selling content will also be introduced, along with the technical skills and specifications required of a music journalist. This course consists of a two hour weekly lecture, once per week.

### **IND-400**

#### **Contemporary Performance Ensemble 4**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

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

### **IND-401**

#### **Contemporary Performance Ensemble 5**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.



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

### **IND-402**

#### **Contemporary Performance Ensemble 6**

##### **1.00 Credits**

In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the “business” of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

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

### **IND-403**

#### **Music Licensing & Song Placement Practicum**

##### **4.00 Credits**

This course will take students through the process of sourcing, pitching and placing songs in film, television, commercials, and with artists. Students will represent an actual collection of songs from an artist/songwriter and will select material, offer musical critique, guide catalog expansion, pitch, follow up, and potentially get their songs placed. Students will not only get the hands-on experience, but they will also build a network of music supervisors, synch licensing agents, ad agencies, and A&R representatives. This course consists of 2 weekly, two-hour lectures.

*Prerequisite(s): Music Licensing 1-2; Music Publishing 1-2; Music Supervision.*

### **IND-404**

#### **Managing Your Audience | 1.00 Credits**

Fan management is essential, not only to connect artists with their fans and to expose emerging artists to new audiences, but it allows for a strong marketing platform that creates direct-to-fan revenue streams. Audience

groups can have many different structures, business models, and platforms including web-based or app-driven organization and mobilization tools. This course will explore these many structures, tools, and the variety of companies that offer audience development and management services. This course consists of one one-hour weekly lecture.

### **IND-405**

#### **Global Music Business 1 | 2.00 Credits**

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

*Prerequisite(s): Music Industry Studies 1-2.*

### **IND-406**

#### **Technology Startups | 1.00 Credits**

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

### **IND-407**

#### **App Development | 1.00 Credits**

Apps have become an important medium for which fans engage directly with artists and their music. A successful app strategy can drive stronger fan engagement and direct-to-fan revenue streams. Through this course, students will become knowledgeable of the app industry, successful music apps, business models and strategies for apps, and how to develop, cost, and build an app. This course consists of one one-hour weekly lecture.

*Prerequisite(s): Technology Startups, Music Delivery Devices and Services.*

### **IND-408**

#### **Global Music Business 2 | 2.00 Credits**

Continuing to discuss the concepts introduced in Global



Music Business 1, this course will delve deeper into the specific music industry territories around the world. A specific focus will be placed on understanding the varied aspects and functionality of the current Latin and Asian music markets. An introduction of the variation in distribution, sales and promotion models per region, will provide a solid base of understanding for how to expose new artists and music to these territories. This course consists of one two-hour lecture weekly.

*Prerequisite: Global Music Business 1.*

### **IND-409**

#### **Global Music Business 3 | 2.00 Credits**

An exploration of the complete European music market will be executed with an in-depth look at each territory and the prominent business models and requisite companies involved. A study in worldwide stylistic and consumer trends will be conducted per territory that has been addressed throughout the Global Music Business series. Students will compile a thorough business and marketing plan to launch an artist based in the United States toward the major music territories throughout the world. This course consists of one two-hour weekly lecture.

*Prerequisite: Global Music Business 2.*

### **IND-410**

#### **Internship 1 | 5.00 Credits**

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 five hours per week and will be supervised and evaluated by that company's 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.

### **IND-411**

#### **Internship 2 | 5.00 Credits**

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.

### **IND-413**

#### **Internship Elective | 1.00 Credits**

Los Angeles College of Music recognizes the vital

importance of students and graduates alike to receive internship opportunities that will further their knowledge, skill sets and ability to be competitive in the music industry. It is a core value of the institution to prepare students to achieve a minimum foundation of entry-level skill and knowledge competence to qualify inclusion in a variety of workplace environments, based on specific academic focus and program. To this end, the Career Center at Los Angeles College of Music seeks to place all students who are interested and qualify in a "for credit" professional training internship opportunity within the music industry in the Greater Los Angeles area. The Career Center also seeks to assist LACM Alumni with internship placements in a "post-graduate" framework. These opportunities are equally granted to all LACM Students and Alumni who qualify and meet the requirements noted in the procedure.

### **IND-414**

#### **Internship | 2.00 Credits**

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 five hours and a maximum of ten hours per week and will be supervised and evaluated by that company's 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.

## **MUSIC PERFORMANCE**

### **MUS-101**

#### **Ear Training/Theory 1 | 2.00 Credits**

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.

### **MUS-102**

#### **Ear Training/Theory 2 | 2.00 Credits**

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*

### **MUS-103**

#### **Ear Training/Theory 3 | 2.00 Credits**

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.*

### **MUS-104**

#### **Arranging & Orchestration 1 | 2.00 Credits**

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.

*Prerequisite: Ear Training/Theory 2. This course may be taken as an elective.*

### **MUS-106**

#### **History of Gospel, R&B and Soul Music 1.00 Credits**

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. *This course may be taken as an elective.*

### **MUS-107**

#### **History of American Roots and Blues Music 1.00 Credits**

The History of American Roots and Blues 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. *This course may be taken as an elective.*

### **MUS-108**

#### **History of Jazz Music 1 | 1.00 Credits**

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. *This course may be taken as an elective.*

### **MUS-109**

#### **History of Jazz Music 2 | 1.00 Credits**

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. *This course may be taken as an elective.*

### **MUS-110**

#### **History of Rock and Pop Music 1 | 1.00 Credits**

History of Rock and Pop Music 1 focuses on the beginnings of Rock & Roll music. Students will study Rock Music in the 1950's with artists such as Elvis Presley, Buddy Holly and Chuck Berry. Rock 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. *This course may be taken as an elective.*

### **MUS-111**

#### **History of Rock and Pop Music 2 | 1.00 Credits**

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. *This course may be taken as an elective.*

### **MUS-114**

#### **Piano 1 | 1.00 Credits**

This course series consists of instruction in basic piano skills with particular emphasis on paralleling and supporting the Ear Training/Theory curriculum. In level one of this course, topics include pitch and registers of the grand staff as it relates to the piano keyboard, intervals and major scales with proper fingering patterns, learning to read music, and improving overall musicianship to use the piano as a tool for a myriad of musical applications.

### **MUS-115**

#### **Piano 2 | 1.00 Credits**

In keeping with the concept of paralleling the Ear Training/Theory curriculum, Piano 2 introduces chord construction of triads and seventh chords with emphasis on chord qualities, voicing, inversions, voice leading, progressions, transposition, interpreting a lead sheet and the study of beginning piano repertoire. In addition to reading written pitch, Roman Numerals and chord symbols in root position and inversion, are introduced.

*Prerequisite: Piano 1.*

### **MUS-116**

#### **Piano 3 | 1.00 Credits**

Piano 3 builds on skills learned in Piano 1 + 2, expanding basic piano skills to include compositional concepts and methods, which are developed and considered through application at the piano. Topics from corresponding levels of Ear Training/Theory 3 are still being applied to the piano. Piano 3 focuses on natural minor scales and chord progressions, modes of the major scale, and understanding when and why to use harmonic minor. Students harmonize a given minor melody with diatonic

chords and learn appropriate voice leading. Finally, students continue with more advanced concepts of how to accompany a lead-sheet melody, using seventh chords with appropriate voice-leading. This course meets as a weekly, 1-hour lecture.

*Prerequisite: Piano 2. This course may be taken as an elective.*

### **MUS-117**

#### **Recording for Musicians 1 | 2.00 Credits**

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

### **MUS-118**

**Recording for Musicians 2 | 2.00 Credits** Recording for Musicians 2 continues to define and explain 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. This course consists of a weekly, two-hour lecture.

*Prerequisite: Recording for Musicians 1.*

### **MUS-119**

#### **Recording for Musicians 3 | 2.00 Credits**

Recording for Musicians 3 continues to define and explain 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. As the final 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.

*Prerequisite: Recording for Musicians 2.*

**MUS-125****Groove Perspectives | 1.00 Credits**

Groove Perspectives provides an overview of the bass player/drummer relationship, guiding the student to a deeper understanding and awareness of the role and function of the bass - from the perspective of the drummer. Results will be a more confident approach to working with the drummer to create a “groove” and/or “pocket” for the music at hand. This course consists of a weekly, one-hour lecture.

**MUS-126 [B, BWV, D, G, P & V]****Private Lesson 1 | 2.00 Credits**

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 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.*

**MUS-127 [B, BWV, D, G, P & V]****Private Lesson 2 | 2.00 Credits**

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 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.*

**MUS-128 [B, BWV, D, G, P & V]****Private Lesson 3 | 2.00 Credits**

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 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.*

**MUS-143****Hand Percussion 1 | 1.00 Credits**

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. *This course may be taken as an elective.*

**MUS-144****Playing Techniques 1 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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. Each course may be taken as an elective.*

**MUS-145****Playing Techniques 2 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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. Each course may be taken as an elective.*



**MUS-146****Playing Techniques 3 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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. Each course may be taken as an elective.*

**MUS-157****Applied Vocology Performance | 1.00 Credits**

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.

**MUS-161****Vocology Workshop 1 | 2.00 Credits**

This two level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. 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. Each course may be taken as an elective.*

**MUS-162****Vocology Workshop 2 | 2.00 Credits**

This two level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to

identify and overcome vocal challenges presented by the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. 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. Each course may be taken as an elective.*

**MUS-163****Sight Singing 1 | 2.00 Credits**

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 solfege 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. Each course may be taken as an elective.*

**MUS-164****Sight Singing 2 | 2.00 Credits**

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 solfege 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. Each course may be taken as an elective.*



**MUS-165****Sight Singing 3 | 2.00 Credits**

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 solfege 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. Each course may be taken as an elective.*

**MUS-166****The Foundation of Jazz Drumming | 1.00 Credits**

This course explores the historical evolution of jazz drumming from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, and brush technique. This course consists of a weekly one-hour lecture.

**MUS-167****Physical Performance 1 | 1.00 Credits**

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 other classes throughout the program. This course consists of a weekly, two-hour lecture/ensemble.

**MUS-168****Physical Performance 2 | 1.00 Credits**

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 other classes throughout the program. This course consists of a weekly, two-hour lecture/ensemble.

**MUS-169****Synth Bass 1 | 1.00 Credits**

This course introduces the fundamentals of functional synthesizer bass playing, guiding the student through basic analog and app-based synth comprehension/operation, and provides an overview of the technical and historical development of bass synthesis. This course consists of a weekly, one-hour lecture. *This course may be taken as an elective.*

**MUS-171****Master Class 1 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists 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 musician.

**MUS-172****Master Class 2 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists 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 musician.

**MUS-173****Master Class 3 | 0.50 Credits**

In this Master Class series, LACM provides a unique an unparalleled experience where world-class Artists 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 musician.

**MUS-200****Arranging & Orchestration 2 | 2.00 Credits**

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 flugelhorn, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone). This course will starts students on the road to listening to music through color as well as sound. Students learn about the various roles of the woodwind section and

the most effective techniques in which to voice them. Students also explore the many colors achieved by the blending of saxes, flutes, and clarinets, and the possibilities from blending the woodwinds with each other as well as with the brass section. In addition, students learn the various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture.

*Prerequisite: Arranging & Orchestration 1.*

### **MUS-201**

#### **Arranging & Orchestration 3 | 2.00 Credits**

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.*

### **MUS-202**

#### **Arranging & Orchestration 4 | 2.00 Credits**

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

course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture.

*Prerequisite: Arranging & Orchestration 3.*

### **MUS-204**

#### **Ear Training/Theory 4 | 2.00 Credits**

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.*

### **MUS-206**

#### **History of World Music 1 | 1.00 Credits**

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. *This course may be taken as an elective.*

### **MUS-207**

#### **History of Funk, Hip Hop and Modern R&B Music 1.00 Credits**

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 Beyonce. *This course may be taken as an elective.*

**MUS-208****History of World Music 2 | 1.00 Credits**

This course introduces and examines Afro-Caribbean rhythms, including Cha Cha, Mambo, Son, Merengue, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. Artists studied will be: Tito Puente, Ray Barreto, Mongo Santamaria and Machito.

*Prerequisite: History of World Music 1. This course may be taken as an elective.*

**MUS-209****Music Business & Marketing | 2.00 Credits**

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. *This course may be taken as an elective.*

**MUS-212****Piano 4 | 1.00 Credits**

Piano 4 introduces more advanced arranging and harmonizing techniques, such as secondary dominants, modal mixture, tritone substitutions and seventh chord extensions. Improvisation is considered through use of the Blues form, pentatonic scales, and the blues scale. Students also learn harmonic and melodic minor, whole tone, chromatic and diminished scales and how to apply these in composition. Format: weekly, 1-hour lecture.

*Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. This course may be taken as an elective.*

**MUS-215****Styles and Analysis of Musical Composition 1  
2.00 Credits**

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.

*Prerequisite: Ear Training 1, 2 & 3*

**MUS-216****Physical Performance | 1.00 Credits**

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 other classes throughout the program. This course consists of a weekly, two-hour lecture/ensemble.

**MUS-217****Three Horn Band | 2.00 Credits**

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.

**MUS-223****Fretless Bass 1 | 1.00 Credits**

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. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Each course may be taken as an elective.*

**MUS-224****Fretless Bass 2 | 1.00 Credits**

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. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. *Each course may be taken as an elective.*

### **MUS-225 [B, BWV, D, G, P & V]**

#### **Private Lesson 4 | 2.00 Credits**

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 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*

### **MUS-226 [B, BWV, D, G, P & V]**

#### **Private Lesson 5 | 2.00 Credits**

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 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*

### **MUS-228 [B, BWV, D, G, P & V]**

#### **Private Lesson 6 | 2.00 Credits**

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 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*

### **MUS-228**

#### **Studio Bass 1 | 1.00 Credits**

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. Each course may be taken as an elective.*

### **MUS-229**

#### **Studio Bass 2 | 1.00 Credits**

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. Each course may be taken as an elective.*

### **MUS-238**

#### **Small Ensemble 4 | 2.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups.

### **MUS-239**

#### **Wind Ensemble 1 | 2.00 Credits**

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



*Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

### **MUS-240**

#### **Wind Ensemble 2 | 2.00 Credits**

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

*Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

### **MUS-244**

#### **Contemporary Styles Ensemble 2 | 2.00 Credits**

This course continues to expose the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors, feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. *This course may be taken as an elective.*

### **MUS-245**

#### **Ensemble Reading Technique 1 | 1.00 Credits**

This series of courses teach proper phrasing and chart interpretation in small and large ensemble performances. Great focus is placed on the reading and practice of written rhythmic phrases in jazz, rock, and latin styles, including section and ensemble figures, and chart interpretation and terminology. Play-along recordings are used in class, as well as numerous ensemble performance

examples for demonstration and reinforcement. Further focus is given to the recognition and understanding of song forms and basic 'road map' charts, during which students are taught how to hear form without reading it, and transcribe the music heard. 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. *Each course may be taken as an elective.*

### **MUS-246**

#### **Ensemble Reading Technique 2 | 1.00 Credits**

This series of courses teach proper phrasing and chart interpretation in small and large ensemble performances. Great focus is placed on the reading and practice of written rhythmic phrases in jazz, rock, and latin styles, including section and ensemble figures, and chart interpretation and terminology. Play-along recordings are used in class, as well as numerous ensemble performance examples for demonstration and reinforcement. Further focus is given to the recognition and understanding of song forms and basic 'road map' charts, during which students are taught how to hear form without reading it, and transcribe the music heard. 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. Each course may be taken as an elective.*

### **MUS-248**

#### **Studio Drums 1 | 1.00 Credits**

Studio Drums 1 is the first of this two level course that 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 -hour lecture. *This course may be taken as an elective.*

### **MUS-249**

#### **Playing Techniques 4 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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



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. Each course may be taken as an elective.*

### **MUS-250**

#### **Playing Techniques 5 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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. Each course may be taken as an elective.*

### **MUS-251**

#### **Playing Techniques 6 | 1.00 Credits**

The Playing Techniques courses aim 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 drum 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. Each course may be taken as an elective.*

### **MUS-257**

#### **Fingerstyle Guitar | 1.00 Credits**

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.

### **MUS-259**

#### **Circle Singing 1 | 1.00 Credits**

This performance-based class will introduce and explore a creative area of vocal improvisation, composition and performance called circle singing, originally developed by Bobby McFerrin and the members of his vocal group Voicestra. Circle singing cultivates the traditional skills requisite for ensemble singing—intonation, dynamics, blend, and sensitivity, and builds the fundamentals of musicianship, including composition, harmony, counterpoint, intonation, improvisation, and deep, responsive listening. Using primarily the human voice and body percussion, contrapuntal motifs will be created within the four vocal sections (SATB), and students will learn the basics of participating and building these forms. The course will include some sight singing, but will rely foundationally on ear training (deep listening), musical communication, and the cultivation of improvisation.

### **MUS-260**

#### **Circle Singing 2 | 1.00 Credits**

This course will build on the foundations established in Circle Singing I, with emphasis on the varieties and possibilities inherent in the larger form. Students will learn to participate, lead and create their own circle songs and their multifarious variations. Deep listening and analysis will be incorporated in greater depth, to augment the students’ other musical curriculum, and a large variety of exercises will be used to deepen the students understanding and mastery of Circle Singing.

### **MUS-261**

#### **Studio Guitar 1 | 1.00 Credits**

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.

### **MUS-265**

#### **Background Vocals | 1.00 Credits**

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.

### **MUS-266**

#### **The Duo Ensemble | 1.50 Credits**

This course aims to explore the freedom found when performing 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 one and a half hour Ensemble Workshops.

### **MUS-267**

#### **Choir 2 | 1.00 Credits**

As an exploration of choral styles and techniques, this two-quarter class will draw from the traditions of gospel and jazz, as well as those of a variety of other cultures from around the world (ex: south India, the Balkans, Bulgaria, etc.). Students will learn the technical and artistic aspects of singing in vocal ensembles, including all appropriate tonal, rhythmic and harmonic components, stylistic integrity, in addition to the specific and important vocal skills such as adjusting vowels and intonation within the vocal group. Choral experience is very useful in applying and deepening many aspects of musicianship, and is invaluable in obtaining employment as a singer, particularly in choral work, obviously. The class will consist of one two-hour lecture/rehearsal per week – some memorization will be required.

### **MUS-268**

#### **Showcase 1 | 2.00 Credits**

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.*

### **MUS-269**

#### **Showcase 2 | 2.00 Credits**

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.*

### **MUS-274**

#### **Master Class 4 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-275**

#### **Master Class 5 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-276**

#### **Master Class 6 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-279**

#### **Studio Guitar 2 | 1.00 Credits**

This course is a continuation of the concepts discussed in Studio Guitar 1. Students learn practical studio techniques, creativity in the studio, and 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.

*Prerequisite: Studio Guitar 1. This course may be taken as an elective.*

**MUS-280****Pop Vocal Workshop | 2.00 Credits**

Pop Vocal Workshop focuses on the primary repertoire characteristics and authenticity of Pop music of the 60's, 70's and 80's. Artists studied include: James Taylor, Carol King, the Beatles, Linda Ronstadt, Dionne Warwick, Elton John, Madonna, and others. This course meets once per week and includes a vocal repertoire prep lecture (EW Prep), in which the instructor defines the characteristics that define the style, thereby establishing the criterion by which students will be assessed. Directly after the lecture, students play the song of the week with professional musician accompanists (EW performance). *This course may be taken as an elective.*

**MUS-281****Hand Percussion 2 | 1.00 Credits**

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: Hand Percussion 1. This course may be taken as an elective.*

**MUS-282****Intro to Vocal Improvisation | 1.00 Credits**

Intro to Vocal Improvisation serves as an introductory course to learning the skills required for singers to be able to successfully improvise over chord changes. This class builds upon knowledge from harmony, theory, ear training, and sight singing courses to develop the ear and voice so students are able to musically express themselves. The course will cover the blues scale and its permutations, tension-availability, writing and singing guide tones, motivic development, and improvisation - over basic chord changes. This course meets weekly for one hour .

**MUS-300****Advanced Theory Lab 1 | 2.00 Credits**

Advance Theory/Ear Training meets once a week for two hours. This course provides an overview of tonal and post-tonal harmony and aural skills in western music. The goal of the course is to review all aspects music theory and ear

training that are required of a professional musician and to also provide the resources and experiences necessary to pass typical masters entrance exams in music theory and aural skills.

**MUS-301****Junior Recital | 1.00 Credits**

During their 9th 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).

**MUS-302****Music History: Medieval - Baroque | 2.00 Credits**

Each 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, two-hour lecture.

**MUS-303****Music History: Classical - 20th Century | 2.00 Credits**

Each 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, two-hour lecture.

**MUS-309 [B, BWW, D, G, P & V]****Private Lesson 7 | 2.00 Credits**

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 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*

**MUS-310 [B, BWW, D, G, P & V]****Private Lesson 8 | 2.00 Credits**

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 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*

### **MUS-311 [B, BWW, D, G, P & V]**

#### **Private Lesson 9 | 2.00 Credits**

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 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*

### **MUS-317**

#### **Studio Drums 2 | 1.00 Credits**

Studio Drums 2 is a continuation of the Studio Drums 1 course that 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-hour lecture. *This course may be taken as an elective.*

### **MUS-322**

#### **Master Class 7 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-323**

#### **Master Class 8 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-324**

#### **Master Class 9 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-325**

#### **Alexander Technique | 1.00 Credits**

The Alexander Technique is an educational method teaching how to change faulty postural habits in order to improve mobility, posture, and performance. In this course, students will learn to recognize and release unnecessary tension in order to 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.

### **MUS-402**

#### **Senior Recital | 1.00 Credits**

During the 12th 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).

### **MUS-403**

#### **Bass Pedagogy | 1.00 Credits**

This comprehensive, in-depth class looks at the mechanics and musical thought process of teaching the bass. Students learn the "why" and the "how" as it relates to bass instruction. In other words, Bass Pedagogy is the study of how to teach bass players to teach bass. 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.

### **MUS-405 [B, BWW, D, G, P & V]**

#### **Private Lesson 10 | 2.00 Credits**

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 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*

### **MUS-406 [B, BWV, D, G, P & V]**

#### **Private Lesson 11 | 2.00 Credits**

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 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*

### **MUS-407 [B, BWV, D, G, P & V]**

#### **Private Lesson 12 | 2.00 Credits**

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 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*

### **MUS-412**

#### **Drum Set Pedagogy | 1.00 Credits**

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.

### **MUS-413**

#### **Guitar Pedagogy | 1.00 Credits**

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.

### **MUS-417**

#### **Master Class 10 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-418**

#### **Master Class 11 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-419**

#### **Master Class 12 | 0.50 Credits**

In this Master Class series, LACM provides a unique and unparalleled experience where world-class Artists 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 musician.

### **MUS-420**

#### **Brass/Woodwind Pedagogy | 1.00 Credits**

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



**MUS-422****Vocal Pedagogy | 1.00 Credits**

Music students may want to become instructors in their future professional careers giving purpose to pedagogy. This comprehensive and in-depth course looks at the mechanics of vocals for comprehensive musical teaching processes. Students learn the “why” and the “how” as it relates to their instrument on how to instruct others. Pedagogy is the study of how to teach teaching. It contains ideas and techniques to help organize students to teach effectively in their future career as a music instructor. Career development as a teacher and performer are at the forefront of pedagogy coursework.

**MUS-424****Piano Pedagogy | 1.00 Credits**

An overview of piano pedagogy as it relates to the learning process at the keyboard. The course will cover beginning and intermediate teaching techniques, starting with beginning piano instruction for children and adults. Different pedagogical approaches will be studied and compared, so that students will be equipped to teach private lessons to many different learning styles. The course will also address piano curriculum pacing and development, as well as repertoire, technique and theoretical concepts. Students will have the opportunity to teach practice lessons and receive feedback. This course consists of a one-hour weekly lecture.

**MUS-1000****Applied Theory Lab 1 | 3.00 Credits**

Applied Theory Lab 1 consists of five primary elements: Music theory, ear training, basic piano, sight singing and music notation. The class will cover the fundamentals of all the aforementioned elements. Some of the topics covered will be major keys/scales, intervals, transposition, sight-reading, and hand notation skills. Ear training components will consist of melodic, rhythmic and interval dictation. The students will sit at a workstation with a computer and piano keyboard. The dissemination of the material will be interactive and hands on. The ear training, sight singing, piano and notation are all used in such a way as to reinforce the music theory goals for the course. This course consists of four weekly, one-hour labs.

**MUS-1001****Applied Theory Lab 2 | 3.00 Credits**

Applied Theory Lab 2 continues with the five primary elements of Applied Theory 1. Diatonic harmony, chord construction and progressions as well as chromaticism are introduced. Added requirements for ear training will be chord progression and chord recognition dictation. Students are asked to perform on the piano all ear training

material to better comprehend the information. Computer notation is introduced. This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory Lab 1.*

**MUS-1002****Applied Theory Lab 3 | 3.00 Credits**

Applied Theory 3 continues to build on the five primary elements of Applied Theory 1 and 2. Minor keys/scales, modes, progressions in major and minor tonality, modulation, constitutes some of the new information in Applied Theory 3. Melodies, rhythms, intervals, progressions, chord qualities continue to grow in complexity as we move through these upper levels of Applied Theory 3. *Prerequisite: Applied Theory Lab 2.* This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory Lab 2.*

**MUS-1012****Combo | 1.00 Credits**

Students 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. Many of these groups will feature repertoire created by the student including original compositions and arrangements alongside well-known standards. This course consists of one weekly, two-hour rehearsal.

**MUS-1013****Jazz Choir | 1.00 Credits**

The Jazz Choir is a performance ensemble that is focused on standard and contemporary vocal jazz repertoire and performance practices. The Jazz Choir performs one concert each quarter on campus and frequent concerts in the community. Admission is by audition only. This course consists of a weekly, two hour rehearsal.

**MUS-1014****LACM Choir | 1.00 Credits**

The LACM Choir is an ensemble of mixed voices open to all students. This ensemble concentrates on enhancing student's musical and vocal development in order to sing expressively. Focus is placed on student's understanding of a broad spectrum of choral music from a variety of historical eras and musical cultures. This course consists of a weekly two-hour rehearsal. The LACM Choir can be taken as an elective.

**MUS-1015****Piano Forum 1 | 3.00 Credits**

Piano Forum 1 consists of three primary elements: Technique, Sight Reading & Repertoire. The class will cover the fundamentals of piano technique, such as hand position & posture, tone & touch, and various performance techniques. Students will also hone their sight-reading skills via a number of different approaches and exercises in a real-time setting. Sight reading and technique will also be addressed through repertoire, which will center around early blues & Americana to compliment students' other classes. This will include an initial introduction to improvisation, lead sheets and composition over a blues form. This course consists of two weekly, two-hour lectures.

**MUS-1016****Piano Forum 2 | 3.00 Credits**

Piano Forum 2 continues with Technique, Sight Reading & Repertoire. Students will continue learning the fundamentals of piano technique, now applied to more advanced classical and some introductory jazz repertoire. Students will continue to hone their sight-reading skills using classical and jazz repertoire, including a continuation of lead sheet studies. Selected repertoire will be addressed more thoroughly for performance feedback. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 1.*

**MUS-1017****Piano Forum 3 | 3.00 Credits**

In addition to the study of jazz repertoire, Piano Forum 3 will discuss the technique and repertoire of contemporary genres: gospel, R&B & soul. Students will study the rhythmic and stylistic elements of each genre by analyzing and then performing selected repertoire in a Contemporary Styles ensemble workshop. Piano Forum 3 includes a Keyboard Technology component: students will be introduced to a variety of different electro-acoustic keyboards - such as the hammond organ, rhodes, & wurlitzer - and will discuss their specific sound, usage & technique. Repertoire featuring these sounds will be analyzed, and students will have a chance to perform on a variety of keyboards in the Contemporary Styles ensemble workshop. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 2.*

**MUS-1018****Brass & Woodwinds Forum 1 | 3.00 Credits**

The first hour of this forum will examine the professional

practices and skills of being a top-call brass and woodwind player. Emphasis will be placed on developing sight reading, intonation/tone, ensemble playing, style -appropriate interpretation, and playing to click. Woodwinds will sight read and preform on doubles. The second hour will be an immersive hour of learning originals, standards, and popular songs from the jazz cannon. This course consists of one weekly, two hour lecture.

**MUS-1019****Brass & Woodwinds Forum 2 | 3.00 Credits**

A continuation of Forum 1, first hour of this forum will examine the professional practices and skills of being a top-call brass and woodwind player. Emphasis will be placed on developing sight reading, intonation/tone, ensemble playing, style-appropriate interpretation, and playing to click. Woodwinds will sight read and preform on doubles. The second hour will be an immersive hour of learning originals, standards, and popular songs from the jazz cannon. This course consists of one weekly, two hour lecture.

*Prerequisite: Brass & Woodwinds Forum 1*

**MUS-1020****Brass & Woodwinds Forum 3 | 3.00 Credits**

A continuation of Brass & Woodwinds Forum 2, the first hour of forum 3 will examine the professional practices and skills of being a top-call brass and woodwind player. Emphasis will be placed on developing sight reading, intonation/tone, ensemble playing, style -appropriate interpretation, and playing to click. Woodwinds will sight read and perform on doubles. The second hour will be an immersive hour of learning originals, standards, and popular songs from the jazz cannon. In week 9, a jury assessing core skills will be required. This course consists of one weekly, two hour lecture.

*Prerequisite: Brass & Woodwinds Forum 2*

**MUS-1024 [B, BWW, D, G, P & V]****American Roots & Blues Ensemble Workshop  
1.50 Credits**

American Roots and Blues Music ensemble workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the roots and blues styles. Artists studied include: BB King, Muddy Waters, Robert Johnson and Big Mamma Thornton. Each week a new song is studied and performed. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour

lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-1024L**

#### **American Roots & Blues Student Ensemble Lab**

##### **0.50 Credits**

American Roots and Blues Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the American Roots & Blues Ensemble class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab. *This course may be taken as an elective.*

### **MUS-1025 [B, BWW, D, G, P & V]**

#### **Jazz 1 Ensemble Workshop | 1.50 Credits**

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of Jazz styles. Artists studied include: Sonny Rollins, Billie Holiday, Joe Henderson and Ella Fitzgerald. Each week a new song is studied and performed. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-1025L**

#### **Jazz 1 Student Ensemble Lab | 0.50 Credits**

Jazz 1 Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Jazz 1 Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

### **MUS-1026 [B, BWW, D, G, P & V]**

#### **Jazz 2 Ensemble Workshop | 1.50 Credits**

Jazz 2 Ensemble Workshop builds on the repertoire studied in Jazz 1. This course focuses on the primary repertoire, stylistic characteristics and authenticity of Jazz styles. Artists studied include: Bill Evans, Miles Davis, Thelonious Monk and Charlie Parker. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab.

*Prerequisite: Jazz 1 Ensemble Workshop. This course may be taken as an elective.*

### **MUS-1026L**

#### **Jazz 2 Student Ensemble Lab | 0.50 Credits**

Jazz 2 Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Jazz 1 Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

### **MUS-1027**

#### **Big Band 1 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

### **MUS-1028**

#### **Big Band 2 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 1*

### **MUS-1029**

#### **Big Band 3 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be

placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 2*

### **MUS-1030**

#### **Small Ensemble 1 | 1.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups. This course consists of a weekly, two-hour rehearsal.

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

### **MUS-1031**

#### **Chamber Ensemble 2 | 1.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups. This course consists of a weekly, two-hour rehearsal.

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

### **MUS-1032**

#### **Chamber Ensemble 3 | 1.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups. This course consists of a weekly, two-hour rehearsal.

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

### **MUS-1033**

#### **Studio Singing | 1.00 Credits**

Students will gain a clear awareness of what is required in the professional world of studio singing. This is a practical course, in which students will cultivate and strengthen the skills and abilities commensurate with working in a studio:

ear training & listening skills, blending in a group, sight-singing, creating and using effective "head charts", clear communication with other singers, contractors, engineers and producers, and how to bring integrity and emotional honesty to their performances in the studio. The students may also create some basic vocal arrangements – as this is often a crucial skill of working studio singers. This course meets for two-hours per week.

### **MUS-1041**

#### **Applied Sight Reading 1 (Drums) | 1.00 Credits**

Applied Sight Reading (ASR) 1 is designed to aid in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course meets weekly for one-hour and two half-hour labs.

### **MUS-1042**

#### **Applied Sight Reading 2 (Drums) | 1.00 Credits**

Applied Sight Reading (ASR) 2 continues in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course meets weekly for one-hour and two half-hour labs.

*Prerequisite: Applied Sight Reading 1.*

### **MUS-1043**

#### **Jazz Drums 1 | 1.00 Credits**

This two level course explores the historical evolution of jazz from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Through this course's series of levels, students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, brush technique, and ensemble interaction. In addition, focus will be placed on soloing concepts and procedures, the study and recognition of song forms, 3/4 time and other odd times, and more advanced independence and 4-way jazz



coordination. This course consists of a weekly one-hour lecture.

### **MUS-1044**

#### **Applied Sight Reading 3 (Drums) | 1.00 Credits**

Applied Sight Reading (ASR) 3 continues in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course meets weekly for one-hour and two half-hour labs.

*Prerequisite: Applied Sight Reading 2.*

### **MUS-1045**

#### **Jazz Drums 2 | 1.00 Credits**

This two level course explores the historical evolution of jazz from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Through this course's series of levels, students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, brush technique, and ensemble interaction. In addition, focus will be placed on soloing concepts and procedures, the study and recognition of song forms, 3/4 time and other odd times, and more advanced independence and 4-way jazz coordination. This course consists of a weekly one-hour lecture.

*Prerequisite: Jazz Drums 1.*

### **MUS-1056**

#### **Applied Sight Reading 1 (Guitar) | 1.00 Credits**

Applied Sight Reading 1 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

### **MUS-1057**

#### **Guitar Forum 1 | 2.00 Credits**

In Guitar Forum 1, students will be challenged in three specific areas: Technique, Fretboard Knowledge, and Improvisation Skills. Technique and Fretboard knowledge will be bolstered as students are introduced to the CAGED system of scale fingerings, as well as to the layout of all triad types across the entire fretboard. Students will also be introduced to the guitar skills needed to play Jazz—including comprehension of lead sheets, essential shell-chord voicings, fundamental chord/scale relationships, and idiomatic blues and swing phrasing. The course is divided into two courses that interrelate: String Theory 1 and Jazz Guitar Prep. Guitar Forum 1 consists of two weekly, one-hour lectures.

### **MUS-1058**

#### **Applied Sight Reading 2 (Guitar) | 1.00 Credits**

Applied Sight Reading (ASR) 2 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

*Prerequisite: ASR 1.*

### **MUS-1059**

#### **Guitar Forum 2 | 2.00 Credits**

Technique, Fretboard Knowledge, and Improvisation Skills are once again the focus in Guitar Forum 2. As students continue learning the fundamentals, they will be introduced to Jazz repertoire and ensemble playing (in Ensemble Workshops with a professional vocalist, bassist, and drummer), and will learn Jazz-style rhythm-guitar concepts as well. Selected repertoire will be addressed more thoroughly for performance feedback. The tiered String Theory coursework continues. This course is divided into two sections that interrelate: String Theory 2 and Warm-Up Guitar. This course consists of two weekly, one-hour lectures.

*Prerequisite: Guitar Forum 1.*

### **MUS-1060**

#### **Applied Sight Reading 3 (Guitar) | 1.00 Credits**

Applied Sight Reading (ASR) 3 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty.



This course consists of an hour-long lecture and two 30-minute labs per week.

*Prerequisite:* ASR 2.

### **MUS-1061**

#### **Guitar Forum 3 | 2.00 Credits**

As students continue to study the concepts and mechanics of Jazz performance, students also delve deeper into triads and improvisation (via Intro to Performance). Students will learn more advanced pieces from the Jazz repertoire and continue to develop their playing skills in Ensemble Workshop sessions. Students continue to develop their Technique and Fretboard Knowledge. The tiered String Theory coursework continues. The course is divided into two sections that interrelate: String Theory 3 and Intro to Performance. This course consists of two weekly, one-hour lectures.

*Prerequisite:* Guitar Forum 2.

### **MUS-1062**

#### **Bass Forum 1 | 2.00 Credits**

Bass Forum 1 consists of two primary elements: technique and sight reading/transcription skills. The technique component covers the fundamentals of good bass guitar technique. Students are taught proper hand/body positioning and posture, and learn to develop flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is an exploration of the neck through scales, arpeggios, and patterns. Various contemporary performance techniques are introduced (one hour lecture). Sight-reading skills are developed via a number of different approaches and exercises in a real-time setting, including chart/roadmap comprehension (two hour ASR lab). This course meets weekly for a one- hour lecture and two-hour lab.

### **MUS-1063**

#### **Jazz Bass 1 | 1.00 Credits**

This course provides an overview of the basics of jazz bass playing. Topics covered include introduction to the walking bass line, swing feel, time keeping and the role the bass in jazz, common turnarounds, the ii-V-I cadence, chord scale application, standard jazz song form, and beginning improv/use of guide tones in soloing. This course consists of a weekly one-hour lecture.

### **MUS-1064**

#### **Bass Forum 2 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 1. Students continue studying the fundamentals of good bass guitar technique, proper hand/body positioning and posture, emphasizing flexibility, endurance, and

muscle/tactile memory. Left/right hand techniques are addressed, as is fingerboard literacy, and introduces various contemporary performance techniques (one hour lecture). Sight-reading is developed via a number of different approaches and exercises, including chart/roadmap comprehension (two hour ASR lab). This course meets weekly for a one- hour lecture and two-hour lab.

*Prerequisite:* Bass Forum 1.

### **MUS-1065**

#### **Jazz Bass 2 | 1.00 Credits**

This course continues with an overview of the basics of jazz bass playing, supporting the jazz/blues repertoire addressed in Jazz Styles 1 class. Topics covered include understanding the walking bass line, swing feel, time keeping and the role the bass in jazz, common turnarounds, the ii-V-I cadence, chord scale application, standard jazz song form, and beginning improv/use of guide tones in soloing. This course consists of a weekly one-hour lecture.

*Prerequisite:* Jazz Bass 1.

### **MUS-1066**

#### **Bass Forum 3 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 2. Students focus on left/right hand techniques, tone production, and fingerboard literacy through scales, arpeggios, and patterns. Basic slapping, tapping, harmonics, chording, and other more specialized techniques are introduced. Sight-reading skills are further developed via a number of different approaches (two hour ASR lab). This course meets weekly for a one- hour lecture and two-hour lab.

*Prerequisite:* Bass Forum 2.

### **MUS-1067**

#### **Jazz Bass 3 | 1.00 Credits**

This course continues with an overview of the basics of jazz bass playing, supporting the jazz repertoire/concepts addressed in Jazz Styles 2 class. Topics covered include walking bass line, swing feel, time keeping, common turnarounds, the ii-V-I cadence, chord scale application, and more complex jazz song form, with a focus on improv/use of guide tones in soloing. This course consists of a weekly one-hour lecture.

*Prerequisite:* Jazz Bass 2.

**MUS-2000****Applied Theory Lab 4 | 3.00 Credits**

Applied Theory 4 continues to build on the five primary elements of Applied Theory 1, 2 and 3. Tri-tone substitutions, composition, atonal music, modal interchange and secondary dominants are some of the new concepts in Applied Theory 4. Upon completion of Applied Theory 4, the student should arrive at level of musicianship expected of a working professional. This course consists of four weekly, one-hour labs

*Prerequisite: Applied Theory 3.*

**MUS-2001****Applied Theory Lab 5 | 3.00 Credits**

Applied Theory 5 is project based to ensure that all the information disseminated through levels 1-4 have been completely absorbed and understood. Tasks will include piano performance, composition, transcription, orchestration, transposition, analysis and computer notation. This course consists of four weekly, one-hour labs.

*Prerequisite: Applied Theory 4.*

**MUS-2014****Piano Forum 4 | 3.00 Credits**

Piano Forum 4 introduces students to the technique of creating your own sound and emulating existing sounds using keyboard synthesizers. World Music is introduced via the study of repertoire, technique, beats and grooves. Students will perform music from many different cultures using traditional pianos and also synthesizers, with an emphasis on a particular culture via deeper stylistic study & analysis. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 3.*

**MUS-2015****Piano Forum 5 | 3.00 Credits**

Piano Forum 5 focuses on the Theory of Improvisation, as approached in a more fundamental, genre-less way. Students will learn conceptual improvisation outside of a specific framework, in order to prepare for more specific improvisation within a genre. This Forum will also have students writing and performing original music within various genres, with many opportunities for feedback from the instructor and from other students. Students will complete many short original compositions as an exercise in using improvisation to aid composition and creativity. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 4*

**MUS-2016****Piano Forum 6 | 3.00 Credits**

Piano Forum 6 continues the study of improvisation, focusing on jazz harmony and theory. Students will learn how to improvise within a jazz framework, and will have many opportunities to improvise in the Jazz ensemble workshop. Stylistic analysis and transcription will help students develop a more natural feel and develop vocabulary within the genre. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 5.*

**MUS-2017****Brass & Woodwinds Forum 4 | 2.00 Credits**

In quarter 4, LACM brass & woodwind majors will divide their forum time into two disciplines. Each discipline will be discussed and explored for 60 minutes of each 2 hour forum class period. "Arranging for Winds" is a study in how winds have been used throughout our music history in every type of commercial music. "Jazz Theory and its Many Uses" is a study in traditional Jazz harmony and its uses. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 3.*

**MUS-2018****Brass & Woodwinds Forum 5 | 2.00 Credits**

In quarter 5, LACM brass & woodwind majors will divide their forum time into two disciplines. Each discipline will be discussed and explored for 60 minutes of each 2 hour forum class period. "Before & After Be Bop" is a study of harmony in jazz and how eras before & after be bop utilized harmony. "Jazz Lineage" is a study of how wind instruments are utilized in arrangements for TV, film & video games in a jazz style. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 4.*

**MUS-2019****Brass & Woodwinds Forum 6 | 2.00 Credits**

In quarter 6, LACM brass & woodwind majors will divide their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "The LA Story" is a comprehensive historical study in the musicians that made Los Angeles Studio business what it is today. "The Biz," is a segment where general music business will be discussed. "Dissecting Horn Arrangements" is a study of famous horn arrangements written for TV, film, video games & artists.

"Jazz Lineage" is a continuation of the study of famous improvisers and what defined their era specific sound. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 5.*

### **MUS-2020 [B, BWW, D, G, P & V]**

#### **Rock & Pop 1 Ensemble Workshop | 1.50 Credits**

Rock and Pop 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied include: Chuck Berry, The Beatles, The Rolling Stones and Led Zeppelin. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-2020L**

#### **Rock & Pop 1 Student Ensemble Lab | 0.50 Credits**

Rock and Pop 1 Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Rock and Pop 1 Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

### **MUS-2021 [B, BWW, D, G, P & V]**

#### **Rock & Pop 2 Ensemble Workshop | 1.50 Credits**

Rock and Pop 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied include: The Police, Van Halen, U2, Nirvana and Incubus. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-2021L**

#### **Rock & Pop 2 Student Ensemble Lab | 0.50 Credits**

Rock and Pop 2 Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Rock and Pop 2 Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

### **MUS-2021 [B, BWW, D, G, P & V]**

#### **Gospel, R&B and Soul Ensemble Workshop 1.50 Credits**

Gospel, R&B and Soul Ensemble Workshop focuses

on the primary repertoire, stylistic characteristics and authenticity of the Gospel, R&B and Soul styles. Artists studied include: Aretha Franklin, Tower of Power, Marvin Gaye and The Temptations. Each week a new song is studied and performed. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-2022L**

#### **Gospel, R&B and Soul Student Ensemble Lab 0.50 Credits**

Gospel, R&B and Soul Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Gospel, R&B and Soul Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab. *This course may be taken as an elective.*

### **MUS-2023**

#### **Big Band 4 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 3*

### **MUS-2024**

#### **Big Band 5 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance

experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 4*

### **MUS-2025**

#### **Big Band 6 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 5*

### **MUS-2026**

#### **Small Ensemble 4 | 1.00 Credits**

Students will prepare and perform repertoire from widely varying small ensemble literature. From woodwind trios, quartets & the traditional Brass quintets to Avant-Garde small ensembles, students will receive practical training in traditional ensembles as well as creative cutting edge small groups. This course consists of a weekly, two-hour rehearsal.

### **MUS-2027**

#### **Wind Ensemble 1 | 1.00 Credits**

LACM's wind ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on your primary instrument, this environment requires participation on a double. LACM students will utilize wind ensembles for much more than performing. Cutting your teeth in clinic techniques, Conducting and composing are not only encouraged, but required for two semesters. This course consists of a weekly, two-hour rehearsal. *Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

### **MUS-2028**

#### **Wind Ensemble 2 | 1.00 Credits**

LACM's wind ensembles create amazing opportunities for growth. Students will be vigorously challenged in multiple disciplines. Beyond performing traditional literature on

your primary instrument, this environment requires participation on a double. LACM students will utilize wind ensembles for much more than performing. Cutting your teeth in clinic techniques, Conducting and composing are not only encouraged, but required for two semesters. This course consists of a weekly, two-hour rehearsal. *Prerequisite: Students must complete each level in order to continue into the subsequent. Each course may be taken as an elective.*

### **MUS-2029**

#### **Applied Sight Reading 4 (Guitar) | 1.00 Credits**

Applied Sight Reading (ASR) 4 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

*Prerequisite: ASR 3.*

### **MUS-2030**

#### **Guitar Forum 4 | 2.00 Credits**

Technique, Fretboard Knowledge, and Improvisation Skills are once again the focus in Guitar Forum 4. As students continue learning the fundamentals, they will be introduced to constructing chord melodies on the guitar. The course is divided into two sections that interrelate: String Theory 4 and Chord Melody 1. This course consists of two weekly, one-hour lectures.

*Prerequisite: Guitar Forum 3.*

### **MUS-2031**

#### **Applied Sight Reading 5 (Guitar) | 1.00 Credits**

Applied Sight Reading (ASR) 5 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

*Prerequisite: ASR 4.*

### **MUS-2032**

#### **Guitar Forum 5 | 2.00 Credits**

As students continue to study the concepts and mechanics

of Fretboard Knowledge and Guitar Technique, Guitar Forum 3 also includes the study of solo construction for Jazz and Pop styles (via Slow-Burn Soloing). These skill sets will help prepare students for real-world opportunities as they progress toward professionalism. The course is divided into two sections that interrelate: String Theory 5 and Slow-Burn Soloing. This course consists of two weekly, one-hour lectures.

*Prerequisite: Guitar Forum 4.*

### **MUS-2033**

#### **Applied Sight Reading 6 (Guitar) | 1.00 Credits**

Applied Sight Reading (ASR) 5 is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of an hour-long lecture and two 30-minute labs per week.

*Prerequisite: ASR 5.*

### **MUS-2034**

#### **Chord Melody 2 | 1.00 Credits**

In Chord Melody 2, students continue to develop their understanding and execution of chord melodies. Students examine the chord melody styles of players such as Ted Greene, Joe Pass, and Jim Hall to become acquainted with devices used by these masters. A variety of techniques will be discussed in the class, such as harmonization of melody, chord substitution, chord soloing, and re-harmonization. Students also harmonize their own chord melodies. The course consists of a weekly one-hour lecture.

*Prerequisite: Guitar Forum 4.*

### **MUS-2035**

#### **Sight Singing 1 | 1.00 Credits**

Sight Singing is an essential piece of the professional vocalist's skill set. Sight-Singing 1 drills the material in a group format so all students are engaged and singing together. Students begin by focusing on single line reading and notation theory, and are introduced to actual scores from recording sessions that continue throughout the course and gradually increase in difficulty. This course consists of two one hour labs per week.

### **MUS-2036**

#### **Sight-Singing 2/Applied | 1.00 Credits**

This more advanced level of Sight-Singing is designed to continue developing the vocalist's professional sight-singing abilities. The vocalists will drill the material in a group format so all students are engaged and singing together. Students begin by focusing on single line reading and notation theory, and are introduced to actual scores from recording sessions that continue throughout the course and gradually increase in difficulty. This course consists of two, one hour labs per week.

### **MUS-2037**

#### **Applied Sight Reading 4 (Drums) | 1.00 Credits**

Applied Sight Reading (ASR) 4 is a continuation of Applied Sight-Reading 3 and is designed to aid in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course meets weekly for one-hour and two half-hour labs.

*Prerequisite: Applied Sight Reading 3.*

### **MUS-2038**

#### **Applied Sight Reading 5 (Drums) | 1.00 Credits**

Applied Sight Reading (ASR) 5 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course meets weekly for one-hour and two half-hour labs.

*Prerequisite: Applied Sight Reading 4.*

### **MUS-2039**

#### **Contemporary Styles Ensemble 1 | 0.50 Credits**

This course introduces the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be



studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors, feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. This course consists of a weekly one-hour Ensemble Workshop.

### **MUS-2040**

#### **Bass Forum 4 | 2.00 Credits**

This course is a continuation of concepts discussed in Forum 3. Students focus on left/right hand techniques, tone production, and fingerboard literacy through scales, arpeggios, and patterns. Intermediate-level slapping, tapping, harmonics, chording, and other more specialized techniques as also addressed. Sight-reading skills are further developed via a number of different approaches (two hour ASR lab). This course meets weekly for a one-hour lecture and two-hour lab.

*Prerequisite: Bass Forum 3.*

### **MUS-2041**

#### **Studio Bass 1 | 1.50 Credits**

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 weekly, one-hour lecture and one-hour lab.

### **MUS-2042**

#### **Studio Bass 2 | 1.50 Credits**

The continuation of Studio Bass 1 guides 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 weekly, one-hour lecture and one-hour lab.

*Prerequisite: Studio Bass 1.*

### **MUS-2043**

#### **Rhythm Studies 1 (Bass) | 1.50 Credits**

This course introduces the concepts and practice of developing fluency playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc.). The student is exposed to different feels and time concepts, and is challenged to play in a variety of odd/ shifting meters. Students will use various repertoire as a vehicle to implement what has been studied, from standards performed in odd meters to more contemporary odd-meter manifestations. During the performance, students will continue to be provided feedback on their musical, technical, and conceptual development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

### **MUS-2044**

#### **Synth Bass 2 | 1.50 Credits**

This course is a continuation of concepts discussed in Synth Bass 1. Functional synthesizer bass playing is addressed, with an emphasis on real-world application, an important addition to the skills offered by today's professional bassist. The student is guided through basic analog and app-based synth comprehension/operation. Using synth bass repertoire as a vehicle, the student will learn to emulate and perform synth lines from the classics through today's most current synth bass trends. This course consists of a weekly, one-hour lecture and one-hour lab.

*Prerequisite: Synth Bass 1.*

### **MUS-2045**

#### **Vocal Performance Showcase | 1.00 Credits**

Under the guidance and critique of an experienced performer and vocal coach, students learn to 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. Each student will get individual attention, in this 2 hour Ensemble Workshop.

### **MUS-3012**

#### **Piano Forum 7 | 3.00 Credits**

Piano Forum 7 further explores improvisation as a way to compose and as a way to approach music making in general. The role of the Music Director (MD) and bandleader is discussed. Students learn important leadership skills through hands-on practice in chart

writing, rehearsing a band, and creating arrangements on the spot. Piano accompaniment techniques are also discussed, with students learning to accompany a vocalist in a duo setting. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 6.*

### **MUS-3013**

#### **Piano Forum 8 | 3.00 Credits**

Piano Forum 8 goes deeper into the theory of sight-reading, providing students with conceptual approaches for improving their sight reading skills, including real-time sight reading practice with critique and feedback. Various "real life" musical situations will be discussed and rehearsed, including piano pedagogy, transposition, improvisation and error correction. The philosophy of music performance is introduced. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 7.*

### **MUS-3014**

#### **Piano Forum 9 | 3.00 Credits**

Piano Forum 9 focuses on stylistic analysis and performance. Students will analyze and transcribe music from a selected genre, and then perform their transcriptions plus other repertoire in a Styles & Analysis ensemble workshop. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 8.*

### **MUS-3015**

#### **Brass & Woodwinds Forum 7 | 2.00 Credits**

In quarter 7, LACM brass & woodwind majors will divide their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "Jazz and its Many Languages" is a study of improvising and its language through each era. "Studio Legacy" is a comprehensive study of Los Angeles studio history, famous recordings & personnel. "The Biz," is a segment where general music business will be discussed. "How to Write For Horns" is a study of modern & traditional horn arranging in diverse musical environments. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 6.*

### **MUS-3016**

#### **Brass & Woodwinds Forum 8 | 2.00 Credits**

In quarter 8, LACM brass & woodwind majors will divide

their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "Jazz Story Tellers" is a study in era specific improvising. "The Capitol Beat" is a comprehensive study of the vast studio recording legacy that Los Angeles created. "The Biz," is a segment where general music business will be discussed. "The Jerry Hey Way" is a study in modern & traditional horn arranging in diverse musical environments such as TV, film, video games & pop artists. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 7.*

### **MUS-3017**

#### **Brass & Woodwinds Forum 9 | 2.00 Credits**

In quarter 9, LACM brass & woodwind majors will divide their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "Jazz Story Tellers" is a study in era specific improvising. "The Capitol Beat" is a comprehensive study of the vast studio recording legacy that Los Angeles created. "The Biz," is a segment where general music business will be discussed. "The Jerry Hey Way" is a study in modern & traditional horn arranging in diverse musical environments such as TV, film, video games & pop artists. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 7.*

### **MUS-3018 [B, BWW, D, G, P & V]**

#### **Funk, Hip Hop & Modern R&B Ensemble Workshop 1.50 Credits**

Funk, Hip Hop, and Modern R&B Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Stevie Wonder, Earth, Wind and Fire, Parliament Funkadelic and Lauryn Hill. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

### **MUS-3018L**

#### **Funk, Hip Hop & Modern R&B Student Ensemble Lab 0.50 Credits**

Funk, Hip Hop, and Modern R&B Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the Funk, Hip Hop, and Modern R&B Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

**MUS-3019 [B, BWW, D, G, P & V]****World Music 1 Ensemble Workshop | 1.50 Credits**

World Music 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Gal Costa, Sergio Mendes, Jimmy Cliff and Gilberto Gil. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

**MUS-3019L****World Music 1 Student Ensemble Lab | 0.50 Credits**

World Music 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Gal Costa, Sergio Mendes, Jimmy Cliff and Gilberto Gil. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab. *This course may be taken as an elective.*

**MUS-3020 [B, BWW, D, G, P & V]****World Music 2 Ensemble Workshop | 1.50 Credits**

World Music 2 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Tito Puente, Ray Barreto, Mongo Santamaria and Machito. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and one-hour lab.

*Prerequisite: World Music 1 Ensemble Workshop.*

**MUS-3020L****World Music 2 Student Ensemble Lab | 0.50 Credits**

World Music 2 Student Ensemble Lab places students from all music performance departments together in directed combos. Repertoire from the World Music 2 Ensemble Workshop class is rehearsed and performed. Students focus on performing as a band in the authenticity of the style. This course consists of a weekly, one-hour lab.

**MUS-3021****Big Band 7 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like

a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 6*

**MUS-3022****Big Band 8 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 7*

**MUS-3023****Big Band 9 | 1.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 8*

**MUS-3025****Rhythm Studies 1 (Guitar) | 1.50 Credits**

In Rhythm Studies 1 students develop fluency on their instrument, while working on different feels and time

concepts. Students are challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. 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, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two Ensemble Workshops.

### **MUS-3026**

#### **Repertoire Development 1 | 1.00 Credits**

In this course students develop various skillsets such as chart writing, band leading, and repertoire. Each week students bring in a chart (he/she wrote- not a chart from online) to perform with an ensemble. The student must lead the song: he or she must have a clear intro, ending, and other key elements such as feel and tempo in his or her chart. This course consists of a two hour EW.

### **MUS-3027**

#### **Rhythm Studies 2 (Guitar) | 1.50 Credits**

As a continuation of Rhythm Studies 1, this course instructs the musician in developing fluency while playing in odd-meter time signatures. The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. 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, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two Ensemble Workshops.

*Prerequisite: Rhythm Studies 1.*

### **MUS-3028**

#### **Repertoire Development 2 | 1.00 Credits**

This course is a continuation of concepts from Repertoire Development 1. Students continue to expand on various skillsets such as chart writing, band leading, and repertoire. Each week students bring in a chart (he/she wrote- not a chart from online) to perform with an ensemble. The student must lead the song: he or she must have a clear intro, ending, and other key elements such as feel and tempo in his or her chart. This course consists of a two hour EW.

*Prerequisite: Repertoire Development 1.*

### **MUS-3029**

#### **Nylon Guitar 1 | 1.00 Credits**

In this course students are exposed to nylon guitar playing. Students explore classical guitar right and left hand

techniques through works such as the Giuliani Studies. Classical pieces are studied and performed throughout the course as well. The course consists of a weekly one-hour lecture.

### **MUS-3030**

#### **Reading Reality 1 | 1.00 Credits**

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 ensemble.

### **MUS-3031**

#### **Vocal Improvisation 1 | 1.50 Credits**

Vocal Improvisation 1 helps students successfully improvise over chord changes. Building on knowledge from other classes, especially Intro to Improvisation, students will develop their ears and voice so they can more fully express themselves, musically. The course reviews the blues scale and variants, tension availability, writing and singing guide tones, motivic development, and improvisation over many standard chord changes - in combination with beginner written and oral jazz transcriptions. Students will interact, improvise, and perform weekly. This course consists of a weekly one-hour lecture and one-hour ensemble workshop. *This course may be taken as an elective.*

### **MUS-3032**

#### **Vocal Improvisation 2 | 1.50 Credits**

Vocal Improvisation 2 gives vocal students the tools to develop their own improvisational voice through expanding their vocal vocabulary - delving deeply into all aspects of vocal improvisation. The course will enhance their vocal style, whether they are singing pop, jazz or any other musical genre. Students will build on the tools learned in Vocal Improvisation 1, and will learn more advanced chord changes, modes and jazz scales. Melodic embellishment, voice leading, scales and chord tones will be explored over a variety of different musical styles (particularly Jazz, but also including styles from outside of Western musical cultures) to provide a wealth of knowledge of the musical colors available to the vocalist. Students will interact, improvise and perform weekly with a live band. This course consists of a weekly one-hour

lecture and one-hour ensemble workshop.

*Prerequisite: Vocal Improvisation 1.*

### **MUS-3033**

#### **Brazilian Drums | 1.00 Credits**

This course introduces and examines the various rhythms of Brazil, including Samba, Baiao, Bossa Nova, Afoxe, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. This course consists of a weekly one-hour lecture.

### **MUS-3034**

#### **Hybrid Set Ups | 1.50 Credits**

This course will consist of lecture and hands on technique in the use of hybrid drum setups with the Cajon as a major central instrument. The instruction will be applied to contemporary rhythms used in Rock, Funk, Latin, Brazilian music and more. The class will continue in the development of playing cajon with one hand and adding other hand percussion instruments such as a shaker, tambourine, cowbell etc. Ultimately, the addition of a high hat or Gajate Bracket cow bell/ clave pedal will create a complete hybrid kit. This course consists of a weekly one-hour lecture and a one-hour ensemble workshop.

### **MUS-3035**

#### **Afro Cuban Drums | 1.00 Credits**

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. This course consists of a weekly one-hour lecture.

### **MUS-3036**

#### **Fretless Bass 2 | 1.50 Credits**

The continuation of Fretless Bass 1 guides the student in 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. Using fretless bass repertoire as a vehicle, the student will learn to emulate and perform bass lines from the classics through today's most current trends. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Fretless Bass 1.*

### **MUS-3037**

#### **Rhythm Studies 2 (Bass) | 1.50 Credits**

Rhythm Studies 2 delves more deeply into the concepts and practice of developing fluency playing in odd-meter time signatures. The student is exposed to different feels and time concepts, and is challenged to play in a variety of odd/ shifting meters. Students will again use various repertoire as a vehicle to implement what has been studied, from standards performed in odd meters, to more contemporary odd-meter manifestations. During the performance, students will continue to be provided feedback on their musical, technical, and conceptual development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Rhythm Studies 1.*

### **MUS-3038**

#### **Pedals & Effects Lab | 1.00 Credits**

This course is a practical overview of the use of pedals and effects in contemporary music. The student is guided through a basic understanding of signal processing, and given an overview of the history and development of pedals. The course will enable the student to control and manipulate an array of pedals, understand how to build their own pedal board, and emulate both classic and current sounds using analog and digital processing. This course consists of a weekly two-hour lab.

### **MUS-3039**

#### **Modern Improv Concepts 1 | 1.50 Credits**

Modern Improv Concepts 1 exposes the student to more advanced improvisational concepts for bass, integrating techniques and tools acquired in previous classes. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

### **MUS-3040**

#### **Upright Bass Concepts 1 | 1.00 Credits**

This course introduces the basic concepts of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed. This course consists of a weekly one-hour lecture.

### **MUS-3041**

#### **Modern Improv Concepts 2 | 1.50 Credits**

This course continues the exploration of more advanced



improvisational concepts for bass, integrating techniques and tools acquired in previous classes. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Modern Improv Concepts 1.*

### **MUS-3042**

#### **Upright Bass Concepts 2 | 1.00 Credits**

This course continues development of the basic concepts of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed. This course consists of a weekly one-hour lecture.

*Prerequisite: Upright Bass Concepts 1.*

### **MUS-3043**

#### **Contemporary Styles Ensemble 2 | 0.50 Credits**

This course continues to expose the student to music of a contemporary nature, featuring many artists and their music from the mid 1960's to the present. Stylistically speaking, the music being studied and performed exemplifies the fusion of jazz, rock, R&B and Latin along with influences from the Middle East, India and, of course, Africa. In addition, a style known as ECM, which is actually the name of a German record company, will also be studied. The student will be presented with a tune each week that will be the topic for the lecture. The discussion will examine the traits of the music from all angles, including stylistic influences, form, performance factors, feel and finally how the drummer is interpreting the music. Then, the student will perform the tune with a professional guitar and bass player. The course begins by exploring and performing music with standard time signatures. Eventually, odd meters, atypical forms, etc. will be studied and performed. The goal is to make the student become a better interpreter of the music and introduce all the new contemporary styles that are important in today's music. Artists to be studied include Herbie Hancock, Pat Metheny, Dave Holland, John Scofield, Wayne Shorter, Chick Corea and many more. *This course may be taken as an elective.*

### **MUS-4008**

#### **Piano Forum 10 | 3.00 Credits**

Piano Forum 10 focuses on rhythmic analysis and performance, with an emphasis on contemporary styles such as fusion and modern jazz. Music in unusual time signatures will be analyzed and transcribed, and then students will perform their transcriptions plus other repertoire in an ensemble workshop. This course consists

of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 9.*

### **MUS-4009**

#### **Piano Forum 11 | 3.00 Credits**

Piano Forum 11 provides another opportunity for stylistic analysis and performance in a different genre. Students will analyze and transcribe music from a selected genre, and then perform their transcriptions plus other repertoire in a Styles & Analysis ensemble workshop. This course consists of two weekly, two-hour lectures.

*Prerequisite: Piano Forum 10.*

### **MUS-4010**

#### **Brass & Woodwinds Forum 10 | 3.00 Credits**

In quarter 10, LACM brass & woodwind majors will divide their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "East West Studios" studies the lineage of famous studio recordings, who performed on them and what they were used for. "Memphis Horns" is a study in traditional horn arranging that is used in modern musical situations such as TV, film, video games & pop artists. "Left & Right Coast" is a comprehensive study of jazz theory & what differentiates East Coast from West Coast improvisers. "The Biz," is a segment where general music business, it's politics and processes will be discussed. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 9.*

### **MUS-4011**

#### **Brass & Woodwinds Forum 11 | 3.00 Credits**

In quarter 11, LACM brass & woodwind majors will divide their Form time into four disciplines. Each discipline will be discussed and explored for 30 minutes of each 2 hour Forum class period. "The LA WAY" studies the lineage of famous studio recordings, who performed on them and what they were used for. "The Biz," is a segment where general music business, its politics and processes will be discussed. "Hey Thanks" is a study of the Jerry Hey style of horn writing and arranging that defined an entire school of thought in horn arranging. "Be Bop & Way Beyond" is a comprehensive study of jazz theory, chords & improvising in various era specify styles. This course consists of one weekly, two-hour lecture.

*Prerequisite: Brass & Woodwinds Forum 10.*

**MUS-4012****Big Band 10 | 3.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 9*

**MUS-4013****Big Band 11 | 3.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 10*

**MUS-4014****Big Band 12 | 3.00 Credits**

The Traditional Big Band ensemble to date, continues to be the standard instrumentation in most live and studio environments globally. The instrumentation may look like a big band, could sound like everything else. Students will rehearse and perform repertoire that includes, but is not limited to: Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly one and a half-hour rehearsals.

*Prerequisite: Big Band 11*

**MUS-4015****Reading Reality 2 | 1.00 Credits**

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 ensemble.

*Prerequisite: Reading Reality 1*

**MUS-4016****Nylon Guitar 2 | 1.00 Credits**

In this course students continue to develop their nylon guitar technique. Students delve deeper into their right and left hand techniques on the nylon guitar. Classical pieces are studied and performed throughout the course as well. Additionally, world music pieces on nylon guitar are explored and executed. Works and techniques from guitarists such as Baden Powell and Nelson Ferreira are studied and performed. The course consists of a weekly one-hour lecture.

*Prerequisite: Nylon Guitar 1*

**MUS-4017****Slide Guitar/Open Tuning | 1.00 Credits**

In this course students explore slide guitar and alternate tuning. This course is designed to help guitar students be well-rounded musicians. Students will learn the skillsets needed to develop their slide technique and understand the possibilities of alternate tunings. The works and techniques of slide giants such as Derek Trucks, Son House, and Ry Cooder will be studied in the course. The course consists of a weekly one-hour lecture.

**MUS-4018****Reading Reality 3 | 1.00 Credits**

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.

*Prerequisite: Reading Reality 2.*

### **MUS-4019**

#### **Bluegrass Picking | 1.00 Credits**

In this course students develop the skillsets of bluegrass guitar playing. Students study how to play lead and rhythm guitar in a bluegrass setting. Both repertoire and technique are explored. Works from the greats such as Maybelle Carter, Bryan Sutton, Clarence White, Bill Monroe, and Tony Rice are studied and performed. The course consists of a weekly one-hour lecture.

### **MUS-4020**

#### **Studio Project 2 | 1.00 Credits**

Studio Project 2 will move the students forward in the cultivation of their song-writing, artistry and studio skills. The course continues with the fine-tuning of the students' new songs, focusing on song structure, arrangements, melody, and lyrics, and, 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 and the sound quality of their final mixed songs. Class meets for two hours, once per week.

*Prerequisite: Studio Project 1*

### **MUS-4023**

#### **Studio Project 1 | 1.00 Credits**

This class will introduce students to the real world of vocal studio production. The course begins with the fine-tuning of the students' songs, focusing on song structure, arrangements, melody, and lyrics, and, 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 and the sound quality of their final mixed songs. Class meets for two hours, once per week.

### **MUS-4024**

#### **Advanced Vocal Styles | 1.00 Credits**

This class will teach/discover a variety of styles from around the World - including such countries as France, Ireland, the Balkans and Asia. In addition, there will be a strong focus on strengthening the performer's stage presence, and a deeper emotional connection to the music. Some optional areas may include specific

employment opportunities, using the voice, such as how to do Voice Overs, yodeling, extreme ranges, and using the voice to heal (toning, affirmations/mantras, deep listening). This course meets for two-hours per week.

### **MUS-4025**

#### **Percussion and Drums for Vocalists | 1.00 Credits**

This class is designed to open the world of percussion and drums to vocalists who function as bandleaders, composers, and arrangers, as well as the important skills of playing basic hand percussion. The class addresses drum and percussion techniques basics, functions, grooves, and vocabulary, and students emerge better able to communicate, demonstrate, and arrange grooves for their own music ensembles. This one-hour class meets once per week.

### **MUS-4026**

#### **Drums Styles & Analysis 1 | 1.50 Credits**

This two-level course focuses on drummers of jazz and modern styles from the mid 20th century to the present day. Taking up where the "Jazz Drums" series ends, the main objective is to look at, listen to, and evaluate those drummers who have made considerable contributions to music and drumming. Legendary drummers such as Tony Williams, Jack DeJohnette, Vinnie Colaiuta, Peter Erskine and Bill Stewart are studied. During the Ensemble Workshop portion of the course, students attempt to apply attributes of the drummer being studied to a representative musical composition. This course consists of a weekly one-hour lecture and one-hour Ensemble Workshop.

### **MUS-4027**

#### **Drums Styles & Analysis 2 | 1.50 Credits**

This two-level course focuses on drummers of jazz and modern styles from the mid 20th century to the present day. Taking up where the "Jazz Drums" series ends, the main objective is to look at, listen to, and evaluate those drummers who have made considerable contributions to music and drumming. Legendary drummers such as Tony Williams, Jack DeJohnette, Vinnie Colaiuta, Peter Erskine and Bill Stewart are studied. During the Ensemble Workshop portion of the course, students attempt to apply attributes of the drummer being studied to a representative musical composition. This course consists of a weekly one-hour lecture and Ensemble Workshop(s).

*Prerequisite: Drums Styles & Analysis 1.*

### **MUS-4028**

#### **Bass Styles & Analysis 2 | 1.50 Credits**

A study of contemporary bass players, Bass Styles &

Analysis 1 focuses on prominent bassists from jazz/modern styles from mid-20th century to 1975. Students will evaluate iconic bass players who have made lasting contributions to bass playing/music, and then to apply the various attributes studied in performance, using a representative musical composition as a vehicle. During the performance, students will be provided feedback on their musical, technical, and sonic development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

### **MUS-4029**

#### **Advanced Bass Techniques 1 | 1.00 Credits**

In this course students study advanced playing techniques, including technical and creative applications of chords on the bass guitar, various approaches to two-hand playing/tapping, and advanced use of plectrum. This course meets weekly for a one-hour lecture.

### **MUS-4030**

#### **Bass Styles & Analysis 2 | 1.50 Credits**

Part two of this class continues the focus on Contemporary Bass players, this time highlighting prominent bassists from both jazz/modern styles from 1975 to present day. Students will evaluate iconic bass players who have made lasting contributions to bass playing/music, and then to apply the various attributes studied in performance, using a representative musical composition as a vehicle. During the performance, students will be provided feedback on their musical, technical, sonic, and conceptual grasp of the subject. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop.

*Prerequisite: Bass Styles & Analysis 1.*

### **MUS-4031**

#### **Advanced Bass Techniques 2 | 1.00 Credits**

Advanced Bass techniques 2 continues the study of advanced playing techniques, including technical and creative applications of chords on the bass guitar, various approaches to two-hand playing/tapping and advanced use of plectrum. This course meets weekly for a one-hour lecture.

*Prerequisite: Advanced Bass Techniques 1.*

## **MUSIC PRODUCTION**

### **PROD-100**

#### **Composing for Drama | 3.00 Credits**

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.

### **PROD-101**

#### **Composing for Comedy | 3.00 Credits**

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 two-hour lab.

### **PROD-102**

#### **Conversations with Composers 1 | 1.00 Credits**

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. *Each course may be taken as an elective.*

### **PROD-103**

#### **Film Composers In-Depth | 2.00 Credits**

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.

### **PROD-105**

#### **History of Music in Film & Television | 4.00 Credits**

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. *Course may be taken as an elective.*

### **PROD-106**

#### **Introduction to Working with Picture | 2.00 Credits**

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, green screen effects, and video/sound editing. By the conclusion of the course, each student will produce a music video. This course consists of a weekly two hour lecture. *This course may be taken as an elective.*

### **PROD-107**

#### **MIDI Production 1 | 2.00 Credits**

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.

### **PROD-108**

#### **Organizing the Workstation | 2.00 Credits**

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. *This course may be taken as an elective.*

### **PROD-109**

#### **Pro Tools 100 | 4.00 Credits**

In Pro Tools 100 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. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab time. *This course may be taken as an elective.*

### **PROD-110**

#### **Pro Tools 110 | 4.00 Credits**

Pro Tools 110 continues building on the concepts learned in Pro Tools 100. Students focus 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 two-hours of lab time.

*Prerequisite: Pro Tools 100. This course may be taken as an elective.*

### **PROD-111**

#### **Working with Picture/Applied Techniques 1 3.00 Credits**

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. In levels 1 & 2, 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.

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

### **PROD-112**

#### **Working with Picture/Applied Techniques 2 3.00 Credits**

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. In levels 1 & 2, 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.

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

### **PROD-113**

#### **Introduction to Signal Processing | 3.00 Credits**

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.



**PROD-114****Drum Private Lesson | 2.00 Credits**

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.

**PROD-115****Drums for Producers | 1.00 Credits**

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.

**PROD-116****Advanced Signal Processing | 3.00 Credits**

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. *This course may be taken as an elective.*

**PROD-117****Microphone Technology and Technique | 1.00 Credits**

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. *This course may be taken as an elective.*

**PROD-118****MIDI Production 2 | 2.00 Credits**

MIDI Production 2 digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating multi/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab.

*Prerequisite: MIDI Production 1. This course may be taken as an elective.*

**PROD-119****Performance Editing | 2.00 Credits**

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.

**PROD-120****Production Styles and Genres | 2.00 Credits**

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. *This course may be taken as an elective.*

**PROD-121****Producers Survival Skills | 2.00 Credits**

This course teaches the 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 for producers: the internal working of computers and hard drives. This course consists of a weekly, two-hour lecture.

**PROD-122****Strings for Producers | 1.00 Credits**

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.

**PROD-123****Vocals for Producers | 1.00 Credits**

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.

**PROD-124****Vocal Private Lesson | 2.00 Credits**

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.

**PROD-125****Engineering for Producers 1 | 4.00 Credits**

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.*

**PROD-126****Strings Private Lesson | 2.00 Credits**

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.

**PROD-127****Harmony for the Media Composer | 2.00 Credits**

Harmony and Voice Leading for the Media Composer, with practical applications and examples from Film, Television, and Video Games. As a focused extension of Theory Labs, first elements of Harmony will be discussed, including scales and intervals, triads and four part writing. Harmonic progressions in the major and minor modes. Dominant Harmony, and Modes. All presented with examples from films scores from John Williams, Brian Tyler, Hans Zimmer, John Powell, and others to show their use in composing for visual media including film, television, and videogames. This course consists of a weekly one-hour lecture and two-hour lab.

**PROD-200****Augmenting Your Score | 3.00 Credits**

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 two-hour lab.

**PROD-201****Counterpoint | 2.00 Credits**

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.

**PROD-202****Conversations with Composers 2 | 1.00 Credits**

These final two courses 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. *Each course may be taken as an elective.*

**PROD-203****Conversations with Composers 3 | 1.00 Credits**

These final two courses 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. *Each course may be taken as an elective.*

**PROD-204****Composing for Video Games | 3.00 Credits**

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 two-hour lab.

### **PROD-205**

#### **Music Editing | 2.00 Credits**

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. *This course may be taken as an elective.*

### **PROD-207**

#### **Electronic Film Scoring | 3.00 Credits**

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 two-hour lab.

### **PROD-208**

#### **Independent Project: Working with a Director 1 1.00 Credits**

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.*

### **PROD-209**

#### **Independent Project: Working with a Director 2 1.00 Credits**

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.*

### **PROD-210**

#### **Composing a Music Library | 4.00 Credits**

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.

### **PROD-211**

#### **Orchestration Techniques for Film | 2.00 Credits**

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.

### **PROD-212**

#### **Production Styles for Composers | 3.00 Credits**

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 two-hour lab.

### **PROD-213**

#### **Working with Picture/Applied Techniques 3 3.00 Credits**

The final course in the series 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.

### **PROD-214**

#### **Introduction to DJ Techniques | 1.50 Credits**

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. *This course may be taken as an elective.*

### **PROD-215**

#### **Drum Programming and Analysis | 2.00 Credits**

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. This course may be taken as an elective.

### **PROD-216**

#### **Engineering for Producers 2 | 4.00 Credits**

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. Engineering for Producers 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: Engineering for Producers 1.*

### **PROD-217**

#### **Fundamentals of Synthesis | 2.00 Credits**

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

### **PROD-218**

#### **History of Production 1 | 1.00 Credits**

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. Each course may be taken as an elective.*

### **PROD-219**

#### **History of Production 2 | 1.00 Credits**

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. Each course may be taken as an elective.*

### **PROD-220**

#### **Private Lesson 1 | 2.00 Credits**

During quarters four, five, and six, 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.*

### **PROD-221**

#### **Private Lesson 2 | 2.00 Credits**

During quarters four, five, and six, 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.*

### **PROD-222**

#### **Private Lesson 3 | 2.00 Credits**

During quarters four, five, and six, 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.*

### **PROD-223**

#### **The Laws of Parts: Arranging for Producers**

##### **1.00 Credits**

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. *This course may be taken as an elective.*

### **PROD-224**

#### **Fundamentals of Audio Mixing 1 | 2.00 Credits**

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 may be taken as an elective.*

### **PROD-225**

#### **Music Production with Found Objects | 1.00 Credits**

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

### **PROD-226**

#### **Producing Other People 1 | 3.00 Credits**

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.*

### **PROD-227**

#### **Producing Other People 2 | 3.00 Credits**

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.*

### **PROD-228**

#### **Producing Other People 3 | 3.00 Credits**

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.*

### **PROD-229**

#### **Final Project | 3.00 Credits**

Each Associate of Arts in Music Production candidate is required to present a 3-song originally composed, produced and recorded project to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

### **PROD-230**

#### **Logic | 3.00 Credits**

This class explores the vast options of Logic Pro X. This DAW puts a complete recording and MIDI production studio on your Mac, with everything a pro musician needs to write, record, edit, mix, and notate like never before. All in an intuitive interface that puts the tools you need right where you need them. The course focuses on the creative aspects of using this DAW with an emphasis on scoring applications. There are numerous creative projects



culminating to creating a fully produced score. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-231**

#### **Instrumentation | 2.00 Credits**

A lecture-based introduction to the instruments of the orchestra through the study of each instrument family (strings, woodwinds, brass, and percussion). Learn how sound is produced on them and explore typical idiomatic scoring techniques for each one. Examine the rudiments of combining sounds to begin developing your understanding of the orchestral palette and its infinite possibilities. Coursework includes a review of music fundamentals, a primer on how to read and study an orchestral score, and assigned exercises. Apply your knowledge by composing two short pieces for small ensembles, to be played down in class or a studio recording session. This course consists of a weekly, two-hour lecture.

### **PROD-232**

#### **Independent Project: Working with a Director 2 1.00 Credits**

This series 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.*

### **PROD-300**

#### **Fundamentals of Audio Mixing 2 | 2.00 Credits**

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

*Prerequisite: Fundamentals of Audio Mixing 1*

### **PROD-301**

#### **Private Lesson 4 | 2.00 Credits**

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.*

### **PROD-302**

#### **Private Lesson 5 | 2.00 Credits**

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.*

### **PROD-303**

#### **Private Lesson 6 | 2.00 Credits**

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.*

### **PROD-304**

#### **Intro to Post Production | 2.00 Credits**

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, two-hour lecture and lab.

### **PROD-305**

#### **Junior Project (MPR Major) | 3.00 Credits**

Each Bachelor in Music Production candidate is required to present a 3-song originally composed, produced and recorded project to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

**PROD-306****Ableton LIVE | 3.00 Credits**

This class explores the vast creative options of Ableton Live. This DAW is designed for creating musical ideas, turning them into finished songs, and even taking them onto the stage. It is a fast, fun, intuitive way to make music with efficient workflow enhancements to audio improvements and a new technology called Link which works under the hood, allowing you to instantly play in perfect sync with multiple instances of Live as well as a growing number of iOS apps. There are numerous creative projects culminating to creating a fully produced demo of an original song. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-307****Composing for Independent Films | 3.00 Credits**

Student's breakdown the different needs to accomplish the goal of achieving exceptional music for smaller budget films; how to gain resources, how to improve the audio field and stylistic differences within the genre. We will also study how to improve films that need structural help due to guerrilla style production. We will spot and score a variety of scenes in this genre to gain insights to the genre. Course is designed around the Socratic Method to engage students in a vibrant process for learning and developing a case for what they understand. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-308****Fundamentals of Audio Mixing 3 | 3.00 Credits**

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 one two-hour lab. This course may be taken as an elective.

*Prerequisite: Fundamentals of Audio Mixing 2*

**PROD-309****Composing for Horror | 3.00 Credits**

Horror has a long lineage in film and TV and now gaming. Scoring music to horror creates unique scenarios for the film composer to accurately musically describe the scenes at hand. How does one create fear and horror with music? In this course we'll look at various composers' answers to this question in their scores, as well as my own work with composer Marco Beltrami on Cursed and Redeye. Harmonic, Orchestral, and Electronic techniques will be

described in depth in this course. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-311****Writing for Trailers | 3.00 Credits**

Movie trailers are a marketing tool for the studios to present a vision for the film coming out. The structure and techniques of creating the right trailer music will be discussed in length. Identifying the message of the movie, addressing the change points of the trailer, the 3 act structure of the trailer, Drama, Comedy, Action, Thriller, Horror and more will be detailed as well as examples presented and exercises presented week to week. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-312****Junior Project (CVM Major) | 3.00 Credits**

Each Bachelor in Music Production candidate is required to present a 3-song originally composed, produced and recorded project to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

**PROD-313****Composing for Documentary Films | 3.00 Credits**

Composing for documentary films is somewhat different from writing a score for a drama or other forms of fiction, but the task remains the same. The composer still has to help the film makers tell the story. Documentaries tend to have shorter scenes, and more of them. It is usually narrated and it may move quickly from one important moment to the next. You will learn how to navigate these demands, and help tell the story without getting in the way. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-314****Pro Tools 201 | 3.00 Credits**

This course covers the core concepts and skills needed to operate an Avid Pro Tools | HD 12 system in a professional studio environment. This course builds on the Pro Tools Fundamentals I and II series of courses (PT101, PT110) providing intermediate and advanced-level Pro Tools concepts and techniques. Students learn to customize the configuration of Pro Tools | HD Native systems to maximize results and improve recording, editing, and mixing workflows. The hands-on exercises provide experience optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning

techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown. This course provides the foundational training for the Avid Certified Operator: Pro Tools | Music Candidates wishing to sit either of these certification exams must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: Pro Tools 101, Pro Tools 110.*

### **PROD-315**

#### **Pro Tools 210M | 3.00 Credits**

Pro Tools 210 covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learnt in the Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201.*

### **PROD-316**

#### **Pro Tools 210P | 3.00 Credits**

Pro Tools 210 covers techniques for working with Pro Tools systems in a professional post production environment. Concepts and skills learnt in the Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201.*

### **PROD-317**

#### **Pro Tools 310M | 3.00 Credits**

The Advanced Music Production Techniques (PT310M) course focuses on the advanced operation of a Pro Tools | HD system in a professional music production environment. It offers technical insights into both Pro Tools | HD hardware and software. This course uses a combination of instructor-led sessions and hands-on

student activities. It builds on the concepts and skills learnt in the Pro Tools Fundamentals I and II and Pro Tools Production I and II courses and prepares candidates for the Avid Certified Expert: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed both the Avid Certified User: Pro Tools and Avid Certified Operator: Pro Tools | Music certification exams. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201, PT210M.*

### **PROD-318**

#### **Pro Tools 310P | 3.00 Credits**

The Advanced Music Production Techniques (PT310M) course focuses on the advanced operation of a Pro Tools | HD system in a professional post production environment. It offers technical insights into both Pro Tools | HD hardware and software. This course uses a combination of instructor-led sessions and hands-on student activities. It builds on the concepts and skills learnt in the Pro Tools Fundamentals I and II and Pro Tools Production I and II courses and prepares candidates for the Avid Certified Expert: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed both the Avid Certified User: Pro Tools and Avid Certified Operator: Pro Tools | Music certification exams. This course consists of a weekly, two-hour lecture and two-hour lab.

*Prerequisite: PT101, PT110, PT201, PT210P*

### **PROD-333**

#### **Independent Project: Working with a Director 3 1.00 Credits**

This series 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.*

### **PROD-334**

#### **Independent Project: Working with a Director 4 1.00 Credits**

This series 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.*

### **PROD-335**

#### **Introduction to Orchestration | 2.00 Credits**

This course builds on the knowledge acquired in Instrumentation, broadening the student's understanding of how orchestral sounds work in combination with one another. Through score study of classical masterworks and examples from the film/TV world, you gain practical insight into the process of orchestral writing and techniques. Also covered are proper score layout, voicing within individual families, and how to achieve orchestral balance. You apply the techniques you've learned by composing two short pieces for small ensembles. These pieces will be recorded at midterm and during Finals Week. This course consists of a weekly, two-hour lecture.

### **PROD-336**

#### **Orchestration Techniques for Film 1 | 2.00 Credits**

By now the student will have become familiar with the instruments of the orchestra and how to write idiomatically for them, both individually and in combination. In Orch Tech 1 we turn our attention to aesthetic matters, considering the unique evocative qualities of each instrument and applying them to scoring for picture. After a brief history and overview of film and TV orchestration, students learn how to work with different types of sketches, from traditional paper and-pencil models to the present-day MIDI orchestral. From there we'll move on to case studies of orchestration in a variety of settings, with examples drawn from both classical standards and the instructor's professional experience. Each example presents questions of style, technique, and dramatic shaping. Class assignments are largely based on these case studies. Students will write two short pieces for small ensembles and have them recorded by local professional Musicians. This course consists of a weekly, two-hour lecture.

### **PROD-337**

#### **Orchestration Techniques for Film 2 | 2.00 Credits**

A continuation of the previous section of Orchestration Techniques, this course explores further the relationship of music to visual media, and the ways in which orchestral color can enhance (or diminish) a score's effectiveness. Technical questions, such as orchestrating around dialog or pre-records, receive special attention. Students will also consider the art of arranging and how it differs from orchestration. As in Orch Tech 1, assignments are based on case studies from class lectures, and students will have the opportunity to apply techniques learned by composing

two short pieces for small ensembles, which will be recorded in-studio by professional session musicians. This course consists of a weekly, two-hour lecture.

*Prerequisite: Orchestration Techniques for Film 1*

### **PROD-338**

#### **Fundamentals of Audio Mixing 3 | 2.00 Credits**

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 one two-hour lab. *This course may be taken as an elective.*

### **PROD-400**

#### **Live Ensemble Recording 1 | 2.00 Credits**

In this two level course, students will collaborate to record live performances and deliver mixes of their 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, two-hour lecture and lab.

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

### **PROD-401**

#### **Live Ensemble Recording 2 | 2.00 Credits**

In this two level course, students will collaborate to record live performances and deliver mixes of their 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, two-hour lecture and lab.

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

### **PROD-402**

#### **Private Lesson 7 | 2.00 Credits**

During quarters ten, eleven and twelve, 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.

### **PROD-403**

#### **Private Lesson 8 | 2.00 Credits**

During quarters ten, eleven and twelve, 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.*

### **PROD-404**

#### **Private Lesson 9 | 2.00 Credits**

During quarters ten, eleven and twelve, 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.*

### **PROD-405**

#### **Senior Project | 3.00 Credits**

Each Bachelor in Music Production candidate is required to present a 6-song originally composed, produced and recorded project (EP) with requisite digital materials (EP cover design, bio of composer(s)/producer(s) and general description of project) to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

### **PROD-406**

#### **Composing for Action | 3.00 Credits**

In Composing for Action Films students first build a large orchestral template to handle the needs of this style. We will explore live music sweetening. Course will heavily focus on key elements of orchestration in this genre - the use of ostinatos, building flourishes and how to create and score for "big sound". We will learn how to effectively "arc" a

musical thread that consists of large fast musical cues. And we will study the use of thematic development within the genre. Course is designed around the Socratic method to engage students in a vibrant process for learning and developing a case for what they understand. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-408**

#### **Music Editing for Film 1 | 3.00 Credits**

An intensive 22 week, 2 part course serving the nascent film composer by learning the craft of music editing for feature films. Students will have practical experience in having mock roles as a music editor from pre-production (setting a tone for the film, working with execs in the process) to post production (working with composers and handling all music for mix stage) therefore gaining knowledge to the roles, responsibilities that serve not only the composer but the production and studios as well. Studies will spend time to "compose" cues from existing musical stems. We will work exclusively in Pro Tools and become affluent in the tools offered within the software to become quick and effective. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-410**

#### **Music Editing for Film 2 | 3.00 Credits**

An intensive 22 week, 2 part course serving the nascent film composer by learning the craft of music editing for feature films. Students will have practical experience in having mock roles as a music editor from pre-production (setting a tone for the film, working with execs in the process) to post production (working with composers and handling all music for mix stage) therefore gaining knowledge to the roles, responsibilities that serve not only the composer but the production and studios as well. Studies will spend time to "compose" cues from existing musical stems. We will work exclusively in Pro Tools and become affluent in the tools offered within the software to become quick and effective. This course consists of a weekly, two-hour lecture and two-hour lab.

### **PROD-412**

#### **Internship | 4.00 Credits**

Each student will be given an opportunity to have an internship with a working composer. You will assist, watch, listen, and soak up whatever the composer is willing or able to share with you. This will give every student the opportunity to see the day to day business of composing for a living, to understand what it takes to deliver a project that is compliant with the direction of the director/producers.



**PROD-413****Composing for Commercials | 3.00 Credits**

Composing for commercials presents a unique and lucrative niche in the marketplace for the media composer. Commercials demand music to be representative of the brand immediately and carry it through to the end. How does one identify musically with the brand or the message? Tags, hit points, hooks, and mood tracks will all be discussed with examples from the commercial literature. This course consists of a weekly, two-hour lecture and two-hour lab.

**PROD-435****Independent Project: Working with a Director 5  
1.00 Credits**

This series 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.*

**PROD-436****Independent Project: Working with a Director 6  
1.00 Credits**

This series 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.*

**PROD-1000****Pro Tools 101 | 3.00 Credits**

In Pro Tools 101 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. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two hour lecture and two-hours of lab. *This course may be taken as an elective.*

**PROD-1001****Pro Tools 110 | 3.00 Credits**

Pro Tools 110 continues building on the concepts learned in Pro Tools 101. Students focus on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 101 and 110 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab.

*Prerequisite: Pro Tools 1000. This course may be taken as an elective.*