2018-2019
COURSE CATALOG

LA CM
LOS ANGELES COLLEGE OF MUSIC

LOS ANGELES COLLEGE OF MUSIC
MISSION STATEMENT

LACM is an incubator for limitless creativity, discovery based music education connecting innovative curriculum & industry relationships.

"Since 1996, LACM has played a role in harnessing talent of over 1,000 graduates to effectively transform musicians into innovative entertainment professionals with the tenacity, skills and artistry to succeed in a competitive music industry."

Dave Pozzi
Faculty Member

This Catalog applies to the Acadmic Year 2018-2019: October 1, 2018 - September 30, 2019. Additions and changes to the Catalog made during the year can be found noted below and at www.lacm.edu/catalog.

2018-2019 Catalog Addendum dated 06.26.2019: *Section on Academic Suspension removed. Academic Policies, page 32.*

2018-2019 Catalog Addendum dated 06.09.2020:

- *Section on Add/Drop Registration Policy Updated, page 21*
- *Section on Add/Drop Refund Policy Added, page 40*
- *Section on LACM Scholarships & Grants Updated, page 39*

COURSE CATALOG 2018-2019
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ABOUT LACM

HISTORY

The Los Angeles College of Music (LACM), was founded in 1996 as The Los Angeles Music Academy (LAMA). The school initially offered certificates in Drum, Bass, and Guitar performance. These programs were created by founding department heads: Frank Gambale, Guitar Department; Ed Lucie, Bass Department; and Ralph Humphrey & Joe Porcaro, Drum Department. Vocal and Music Producing & Recording programs soon followed. The backbone of the curriculum has always been providing students with the skills necessary to compete in the commercial music industry.

Classes were originally held in what we know today as the "South Building" at 370 S Fair Oaks Avenue. Even before our occupancy, the building had long been considered to be an educational landmark. Built in the 1940s, first occupants consisted of pre JPL scientists that were learning to build satellites as part of the Space Race. In 1969, the press conference announcing the Moon Shot was televised from an office in the South Building.

In 2013 the school expanded into the "Union Garage", at 300 S Fair Oaks Ave., the "North Building" which now hosts performances, recordings, graduation commencements, and more. In the years prior to LACM's acquisition, Maserati also occupied the space. Affectionately we have named the Garage Performance Venue to commemorate the building's footprint in the community—signage from the original business still decorates the exterior walls. The "North Building" is included in the list of historical landmarks of Pasadena.

In 2014 LAMA changed its name to the Los Angeles College of Music, soon thereafter adding Music Business, Songwriting, Composing for Visual Media, Brass & Woodwind and Piano performance programs. Today LACM is a leader in music education offering 10 nationally accredited programs at the bachelor level (National Association of Schools of Music).

The Faculty and Staff are proud of how far LACM has come as an institution for higher education in music. We are excited to see where the future of contemporary music takes us.

ACCREDITATION

The Los Angeles College of Music is nationally accredited by the National Association of Schools of Music (NASM) since November 1, 2003.

Licensure by the State of California

The Los Angeles College of Music is a private institution licensed to operate by the Bureau for Private Postsecondary Education (BPPE).

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to:

Bureau of Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
www.bppe.ca.gov
(888) 370-7589 or by fax (916) 263-1897

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

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

Website: www.bppe.ca.gov
LACM: BPPE LACM Direct Link

Annual Report: Report Year 2016

Phone Number: (916) 431-6959
Toll Free: (888) 370-7589
Fax Number: (916) 263-1897

Any questions regarding the Student Catalog, Student Handbook, School Performance Fact Sheet, the College's Enrollment Agreement, or our Annual report can be directed to LACM at info@lacm.edu or 626-568-8850

Visit our Consumer Documents page for more info.

DIVERSITY STATEMENT

The faculty and staff of Los Angeles College of Music (LACM) strive to provide an educational experience free from discrimination based upon but not limited to culture, ethnicity, gender, sexual orientation, political or religious affiliation. Therefore, LACM will provide reasonable accommodations for students, faculty, and staff to help develop, maintain, practice, and celebrate individuality.

CONTACT INFORMATION

Phone Number:
626.568.8850

North Building:
300 S Fair Oaks Ave
Pasadena CA 91105

Administration in North Building
Business Hours: 8am – 5pm

South Building:
370 S Fair Oaks Ave
Pasadena CA 91105

LACM DEPARTMENTS

Admissions
Email: admissions@lacm.edu
Website: www.lacm.edu/apply

Housing & Roommate Connection
Email: housing@lacm.edu
Website: www.lacm.edu/housing

Student Services
Email: studentservices@lacm.edu
Website: www.lacm.edu/student-services

International Enrollment & Student Services
Email: international@lacm.edu
Website: www.lacm.edu/international-student-services

Career Services
Email: careercenter@lacm.edu
Website: www.lacm.edu/career

Registrar
Email: registrar@lacm.edu

Scholarship & Financial Aid
Email: finaid@lacm.edu
Website: www.lacm.edu/financial-aid

Student Billing Services
Email: billing@lacm.edu
Website: www.lacm.edu/tuition-fees

Facilities
Email: facilites@lacm.edu

CAMPUS: USE, SAFETY & SECURITY

CAMPUS & TECHNOLOGY USE
FACILITIES
CAMPUS MAP - LACM NORTH
CAMPUS MAP - LACM SOUTH
CAMPUS SECURITY
GUESTS & VISITING CAMPUS
TITLE IX
DRUG & ALCOHOL USE
PET POLICY

Facilities

facilities@lacm.edu

CAMPUS & TECHNOLOGY USE

All LACM campus facilities and technology resources are to be utilized for the express purpose of supporting the academic coursework and artistic development of each musician in the LACM Community. This includes all current students, alumni, and faculty. The LACM campus buildings, studios, classrooms, offices, rehearsal rooms, and common areas are to be utilized for designated and sanctioned purposes only. The LACM Code of Conduct must be adhered to at all times, and any breach of these regulations may result in loss of use privileges and/or consequences related to a student's academic standing. All students, alumni, faculty, and guests of such individuals, may be held liable for any property damage resulting from neglect or intentional misuse. Any theft or reckless damage may also be reported to the local authorities and legal repercussions may follow as a result. This policy is designed to insure the safety and wellbeing of all members of the LACM community, while also preserving the quality of the physical and technological resources available for all to use.

FACILITIES

LACM facilities include large and modern classrooms equipped with Mackie and/or Yamaha sound systems, Yamaha drum kits, Zildjian cymbals, Tech 21 and Fender guitar amps, and Aguilar bass amps. The South Campus Recording Studio (201) includes Pro Tools HD with a Digidesign Control 24, Waves Mercury Bundle, and a Dynaudio BM15 monitoring system. There are three iso-booths in the neighboring tracking room. In the control room you will find 8 A Design Pacifica preamps, as well as a 2-channel Nice Pair, 2 DBX 160XT compressors, and various modern and vintage equalizers and filters. The microphone locker is outfitted with mics by Shure, AKG, Sennheiser, Lewitt, and Cascade.

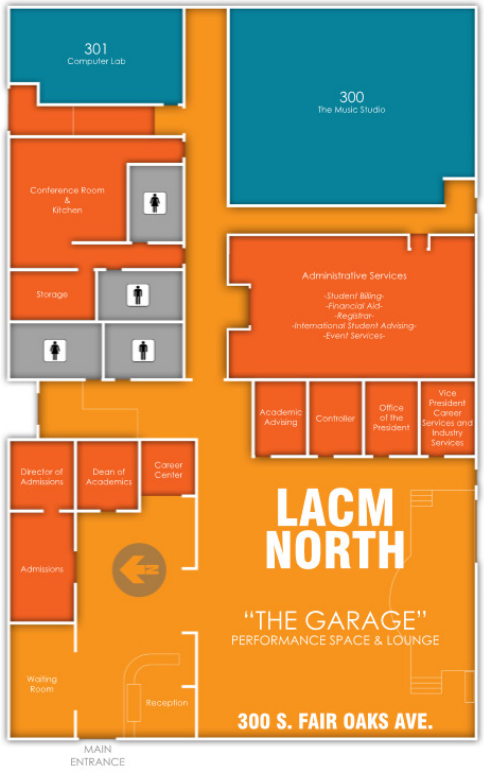
The Garage Recording Studio, which is located on the North Campus, includes a Yamaha C6 Grand Piano, Pro Tools HD (80 inputs & outputs) and a 32-Fader D-Control board. The studio also includes vintage and modern recording equipment by API, Cartec, dbx, Empirical Labs, Eventide, Great River, Kush Audio, Little Labs, Manley, Mercury, Neve, Studer, UREI, tc electronic, etc. A vintage and modern microphones selection by AEA, Blue, ElectroVoice, Mojave, Neumann, Royer, Sennheiser, Shure, Telefunken, etc. Vintage and Modern Synthesizers by Moog, Roland, Oberheim, Waldorf, etc. The studio also includes an arsenal of software plug-ins & virtual instruments including those by AudioEase, Celemony, Crane Song, FabFilter, Kush Audio, Native Instruments, Slate Digital, Softube, SoundToys, Waves, etc.

The Garage Computer Lab (301) and South Campus Computer Labs (103 and 105) are outfitted with a combined 41 iMacs, MIDI controllers and/or 88 key Yamaha keyboards, Ableton Push controllers and a projector for instructor demonstrations. The computer labs all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, iZotope, Blue Cat Audio, and Tokyo Dawn Labs. One additional computer lab houses 20 iMacs with Sibelius music notation software and 88 key Yamaha keyboards.

There are six private DAW labs for audio production that include an iMac, a MIDI controller and KRK Systems speakers. The DAW's all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, iZotope, Blue Cat Audio, and Tokyo Dawn Labs. Five fully-equipped practice labs are designated for drummers. Seventeen additional practice labs and several practice stations are designated for guitarists, bassists, vocalists and two practice labs with upright pianos for piano majors.

LACM has two large performance venues, The Porcaro Hall and The Garage. Porcaro Hall holds an audience of approximately 160 and the Garage holds 250. Each venue has a large stage that has a grand piano, full backline and can hold up to 25 musicians.

CAMPUS MAP - LACM NORTH



CAMPUS MAP - LACM NORTH

CAMPUS SECURITY

While the City of Pasadena and the specific campus of Los Angeles College of Music enjoy a very low level of criminal or threatening activity, LACM places great importance on the need to maintain the safety and security of all individuals on and around the LACM campus. For transportation between the LACM Campus and the Cadence Student Residence, LACM provides two shuttles on a 30-minute schedule between the hours of 7am-12am for student convenience. LACM employs a security staff to monitor the internal and external areas of the campus during the evening, night and weekend hours. The main entrance doors of each campus building remain monitored and all those entering must either scan their LACM digital identification card in order to gain access or follow the LACM Guest and Visitor Policy. LACM reserves the right at any time to refuse or revoke entrance to any individual causing concern to LACM students, staff, administration or faculty.

LACM utilizes a Campus Response Team (CRT) designed to respond quickly to a threat, mobilize evacuation procedures, assist in a medical emergency, or generally protect the safety and security of the campus. For more information regarding LACM protocol and procedures for accidents, threats, or emergency response, please see Campus Safety & Security Report

The Pasadena Police and/or Fire Department(s) will be immediately called in the event of a threat, medical emergency, safety concern, accident causing harm or injury, physical confrontation, or for any other purpose deemed to be detrimental to the safety and wellbeing of the LACM Community.

GUESTS & VISITING CAMPUS

LACM maintains a generous visitor policy which allows for each student and alumni to invite guests to showcases, recitals, performances, special events, recording sessions and rehearsals where appropriate. Only guests who are rehearsing, recording and/or performing with current students, alumni, or faculty, may visit campus during the evening and weekend hours, with the exception of a special event open to public or a visit with advance administrative approval. All guests and visitors must show valid and current photo identification in the form of a driver's license or passport, and must enter ID information into the electronic security check-in station at the front desk of either North or South campus building(s). All guests and visitors must wear a LACM Visitor badge at all times while visiting campus. Any guest or visitor who does not comply with this policy will be required to leave campus immediately, and may lose future visiting privileges if the policy breach is egregious. LACM maintains this policy in order to protect the safety, health and wellbeing of all individuals involved and affected.

TITLE IX

Know Your Rights

Victims have the right to:

- Report the assault to the local police at any time and request LACM staff to accompany you through the process.
- Complete a sexual assault evidence kit at a hospital. (If possible, do not shower, brush your teeth, urinate, eat, drink, or change clothes to preserve evidence.)
- File a report with the LACM Title IX Coordinator. This can be done confidentially without filing criminal charges with police.
- Meet with the LACM Title IX Coordinator simply to gain more information on resources available.
- Seek confidential, free counseling from LACM Counseling Staff or local community resources listed below.
- Obtain assistance from LACM staff for more information on resources available.
- Know that LACM staff is obligated to report all instances of sexual violence to the Title IX Coordinator.
- Request change of academic or living situations, LACM will make best faith effort to accommodate requests.

Victim Resources

Los Angeles College of Music – More resources can be provided through the LACM Title IX Coordinator titleixcoordinator@lacm.edu

Pasadena Community

- National RAINN Hotline – 1.800.656.4673
- Pasadena Police – 626.744.4501
- Local 24 Hour Peace Over Violence Hotline 626.793.3385
- Huntington Hospital – 100 W California Blvd, Pasadena CA
- National Suicide Hotline 1.800.784.2433
- Los Angeles Police 877.275.5273

Sexual Assult Prevention

Los Angeles College of Music is committed to the education and support of all staff and students regarding any form of sexual violence.

- Sexual Assault – A crime that occurs when sexual contact is nonconsensual.
- Consent – Occurs when both parties have communicated a willingness to participate in a sexual act. Non-consent occurs when an individual says "NO" or "STOP." is under the influence of alcohol, or suffers

from a mental or physical disorder.
- Rape Culture – A culture where rape is common, social attitudes normalize sexual violence, and responsibility is shifted from perpetrators to victims.
- **Policies – Title IX of the federal Education Amendments of 1972 prohibits discrimination based on sex and protects college students who wish to report sex discrimination to LACM including, but not limited to assault, violence, or harassment.**

1 in 5 women and **1 in 71 men** are sexually assaulted in their lifetime in the US.

Nearly half of victims are assaulted by someone they know.

Female 46.7%
Male 44.9%

90% of sexual assaults involve alcohol.

More than half of assaults go unreported and most victims never tell anyone.

Sexual assault victims are **13 times** more likely to commit suicide.

Sexual assaults occur once **every 107 seconds** in the Unites States.

98% of reported assaults are found to be accurate and 2% are found to be false accusations.

On average, one perpetrator commits up to 5.8 assaults.

90% of perpetrators will never spend time in jail for their crime.

4 out of 5 victims will suffer from physical and mental health issues including sexually transmitted diseases and depression.

The Role of Alcohol & Drugs

California state law prohibits drinking under the age of 21 and Los Angeles College of Music prohibits alcohol or drugs at any campus facility or event.

Alcohol is the most commonly used substance to perpetrate sexual assault.
- Know how to drink safely to enjoy a safe night out.
- Drink moderately and know your limit – about one drink per hour can be absorbed by the body regardless of size/weight.
- Always have a sober driver.

Drugs are commonly placed into drinks to perpetrate sexual assault.
1. Do not accept drinks from friends or strangers if you think it may have been tampered with.
2. Do not leave drinks unattended as they may be tampered with while you are not looking.
3. If you feel you have ingested a tampered drink, immediately seek help form someone you can trust, such as security, bartender, friend, or police.
4. If you feel your drink has been tampered with or see someone tampering with a drink:
   - Be an active bystander – do not let anyone consume the tampered drink
   - At a bar – notify the bartender and call the police
   - At a party – notify the host and/or call the police
5. Symptoms of sexual assault drugs – feeling intoxicated though not having consumed much alcohol, nausea, loss of bodily functions, difficulty breathing, dizziness, disorientation, blurred vision and rapid increase or decrease in body temperature, waking up with loss of memory.

Be an Active Bystander

1. Identify potential signs of sexual violence
   - Victim is under the influence of drugs or alcohol, or is unresponsive.
   - Victim is being forced to do something or go somewhere against their will.
   - Victim is being abused verbally or physically.
   - Victim is being touched against their will.
2. Determine if potential victim is at risk
   - Is an individual at risk of or currently being harassed, assaulted, or abused?
3. Consider your safety before deciding how to intervene
   - Do not interrupt inappropriate behavior if you will be put in any form of danger.
4. Call police
   - Simply calling the police can be the best action when someone needs help.
5. If safe to do so, get help from friends or strangers to respond to the situation
   - Stop the bystander effect! Turn passive witnesses into active bystanders.
6. Be non-confrontational
   - Never engage anyone physically and keep an appropriate distance.
7. Speak clearly and be direct
   - Tell the perpetrator to stop their problematic behavior.
8. Remove the victim, yourself and all other active bystanders from the situation
9. Await police and follow their next steps

Stand Up - YOU have the potential to help a victim and stop a perpetrator from committing a crime.

Don't Stand By - Victims may not be sober, responsive, or physically capable of stopping sexual violence on their own.

Consent 101

What is sexual consent?
Consent is a clear YES, not the absence of a NO.

Ongoing Consent – Consent to one sexual act does not give consent to other acts. Consent must be given every time!

Willing Consent – You and your partner should both be willing to participate! Look of resistance or silence does not mean consent.

Alcohol Free Consent – Sexual consent cannot be given by someone who is drunk, incapacitated, or unconscious.

- 50% of college student sexual assault involves alcohol
- 90% of those occur between people who know one another

Coercion-free Consent – Consent cannot be given under pressure, fear, or force!

Informed Consent – You and your partner should know all the risks, including any Sexually Transmitted Infections. (STIs)

Red Flags

STEP UP WHEN YOU SEE:

- Someone is too drunk to make decisions.
- Someone is being coerced into drinking too much or taking drugs.
- Someone is about to pass out or is already unconscious or asleep.
- A drug, tablet, or pill placed into your friend's drink.
- Someone is alone or being isolated from others at a party or bar.
- Someone is being watched or followed by someone.
- Someone is trying to ward off flirting from someone who won't leave them alone.
- Someone looks uncomfortable being hugged or touched by someone.

STEP UP WHEN SOMEONE TELLS YOU:

- Their partner makes them engage in sexual acts against their will.
- Their partner does not respect their choices to use condoms or other birth control methods.
- Their partner threatens or blackmails them into sexual acts or sexual contact.

9 Things To Know About Title IX

1. Title IX prohibits discrimination in education programs that receive federal funding (nearly all colleges & universities).
2. Sexual harassment and assault are types of discrimination Title IX bans.
3. Title IX applies to male, gender queer, and female students, faculty, and staff.
4. Schools must have established procedures for handling complains of gender discrimination & sexual assault.
5. Schools must take immediate action to ensure complainants continue their education free of ongoing harassment.
6. Schools must not retaliate against someone filing a complaint & must keep complainants safe from retaliations.
7. Schools can issue "no contact" directives to prevent accused abusers from interacting with victims.
8. Sexual harassment and assault create a hostile environment that interferes with students' abilities to benefit from educational programs.
1. If your Title IX rights are violated, contact titleixcoordinator@lacm.edu to learn about your options.

Additional Information

Campus Safety & Security Report

Contact

Title IX Coordinator
titleixcoordinator@lacm.edu

For immediate on campus assistance, please notify front desk staff.

Please dial 911 for emergencies.

DRUG & ALCOHOL POLICY

LACM is a "drug and alcohol free" campus. It is illegal under state and federal law and against LACM's policy to possess, sell, or trade illegal drugs, intoxicants or controlled substances. It is also against school policy to engage in the use of illegal drugs or alcohol at any time while on or using institution property, conducting institution business or representing LACM. The serving and consumption of alcohol by persons of legal age will only be permitted at designated LACM's sponsored events that have been specifically authorized by the institution's President.

Consumption and possession of alcohol by anyone under the age of twenty-one is against the law.

Violators of the law and school policy are subject to strict disciplinary action by LACM and possible legal repercussions.

Alcohol & Substance Abuse Information

LACM is committed to educating our students and employees alike about drug and alcohol abuse through the distribution of awareness materials, executing disciplinary action as needed and by offering counseling placement assistance. Although LACM encourages and supports its students and employees seeking assistance for substance abuse, we believe that each person should be held responsible for their own recovery. All employees and students seeking information on substance abuse or who need assistance in finding counseling services may contact the following school officials or organizations listed below:

Susan Bowling, Student Support Counselor
susan@lacm.edu

C. Thomas Aylesbury, President
tom@lacm.edu
626.568.8850

Alcohol & Substance Abuse Information

- Substance Abuse & Mental Health 24 Hour Treatment Referral Helpline: 1-800-662-HELP (4357)
- National Alcohol & Drug Abuse Treatment Referral Hotline: 1-800-252-6465
- National Alcohol & Substance Abuse Foundation
- Intervention Helpline: 1-800-567-5986
- Detox: 1-888-243-3869
- Rehab Treatment: 1-800-784-6776
- National Suicide Prevention 24 Hour Lifeline: 1-800-273-TALK (8255)
- For detailed information on California State Law regarding the use and possession of alcohol please visit the Department of Alcohol and Beverage Control (ABC) website at http://www.abc.ca.gov.
- Violating any law with regards to drugs and alcohol goes against LACM's policy and we reserve the right to enforce separate disciplinary action.

Additional Information

Campus Safety and Security Report
Code of Conduct

PET POLICY

The purpose of this policy is to maintain Los Angeles College of Music as a creative, safe, and hygienic setting in which to study, work and visit.

The accompaniment of pets in property classrooms, work areas, recording spaces, and computer labs can be distracting as well as unsanitary; pets may impact the safety and health of fellow students,faculty, staff, and visitors, and may expose the institution to legal liability (for example, if a dog bites someone).

This policy applies to all faculty, staff, and students, at all times and in all institution locations (including but not limited to offices, classrooms, computer labs, housing, and the library).

Faculty, staff, and students are prohibited from bringing pets into a Los Angeles College of Music building, including, but not limited to, classrooms, work areas, housing, computer labs, and recording spaces.

This policy does not apply to animals used as a disability-aid. Dogs walked on campus must be kept on a leash and must be picked up after, in accordance with Los Angeles sanitation requirements.

EXCEPTION: Service Dogs, which are separate and distinctive from emotional assistance dogs (as defined by the United States Department of Justice, Civil Rights Division) are exclusively trained to do work or perform tasks for people with disabilities. Service animals are working dogs, not pets. The work of a service dog must directly relate to the person's disability. Service dogs are allowed to accompany people with disabilities in all areas of the Los Angeles College of Music's facilities where the public is normally allowed to go, with the exception of certain areas of the campus (such as stages and recording spaces) that would be dangerous to the dog or to the handler (discussed in advance on a case-by-case basis). Owners are responsible for the safety, health, and well-being of their service dog, and may be liable should the dog cause damage or harm someone. Service dogs walked on campus must be kept on a leash and must be picked up after, in accordance with Los Angeles sanitation requirements.

Any student wishing to request Accommodations for a Service Animal must submit a request with supporting documentation to Student Affairs in advance of bringing the animal to campus. For more information, please refer to the Accommodations Application.

Disclaimer: Therapy Dogs, Comfort Dogs, or Emotional Support Animals (Assistance Animals): Assistance Animals are not allowed on Los Angeles College of Music's property, nor are they allowed in other controlled spaces on campus, such as: student residences, classrooms, computer labs, recording spaces, and offices.

ADMISSIONS POLICIES

ENTRANCE REQUIREMENTS
AUDITION REQUIREMENTS
TRANSCRIPTS
PLACEMENT
ENGLISH PROFICIENCY
RE-ADMISSION
TRANSFER STUDENTS
ENROLLMENT
ORIENTATION

Admissions

admissions@lacm.edu
www.lacm.edu/apply

International Enrollment

international@lacm.edu
www.lacm.edu/international-student-services

ENTRANCE REQUIREMENTS

Application Requirements

- Completion of Admissions Application
- Proof of High School Graduation or equivalent
- Major Specific Audition Material
- International Students: TOEFL or IETLS Score

All materials must be submitted for an application to be evaluated.

AUDITION REQUIREMENTS

Audition requirements are different per program. Please refer to the audition requirements for your intended major.

Bass Performance

1. Prepared Piece
   - Prepare one (1) selection in a style you are comfortable with (3-5 minutes in length). The piece should showcase your musical interest, proficiency on the instrument, and musicianship. Although not required, your piece may include improvisation.
2. Scales
   - Play a minimum of three (3) scales from the following options (two octaves, quarter note = 80 BPM):
     – Major
     – Minor (natural, harmonic, or melodic)
     – Whole Tone
     – Phrygian or Mixolydian
3. Time/Styles
   - Choose two different styles (funk, rock, jazz, latin, hip hop, etc.) and provide examples of a consistent, repeating pattern (with a click or loop) without deviating/embellishing for 60 seconds. (Note: example #1 – 75 BPM; example #2 – 130 BPM)
4. Blues
   - Demonstrate your ability to play over a I-IV-V blues progression (minimum of three (3) choruses, in a key of your choosing.
5. Reading
   - Example #1: Rhythmic reading. (Note: quarter note tempo = 65 BPM, with click)
   - Example #2: Chord Chart– choose any style, play through at least two times, creating a bass line consistent with your chosen style (quarter note tempo = 117 BPM, with click)
6. Recommended: Techniques (Optional)
   - Demonstrate any of the following techniques you may be familiar with. For each, play at least 16 bars without fills or embellishments in steady time.
     – Slap/pop
     – Pick playing
     – Harmonics/false harmonics
     – Chords
     – Two-hand tapping

Brass & Woodwind Performance

1. 12 major scales
2. 12 minor scales.
3. Perform one of the following jazz heads: (play the melody once, solo over the form at least once, then play the head out)
   – Anthropology
   – Confirmation
   – Donna Lee
   – Scrapple from the Apple
   – Ornithology
4. Recommended: Original Composition (Optional)
5. Perform a classical etude (Approximately 2:30 in length)

Drum Performance

1. A video demonstrating one (1) example of ensemble playing either with a live band or a minus-one play-along track (2 – 5 minutes)
2. A video example demonstrating the following rudiments:
   - Paradiddle
   - Hand to hand flams
   - Open double stroke roll
   - Closed or buzz roll
3. A video example demonstrating your sight reading ability: Please record yourself reading one (1) of the following examples below. Please mind the tempo markings for examples 1 and 2. The tempo for example 3 is based on your ability.
   - Reading Example 1
   - Reading Example 2
   - Reading Example 3

Guitar Performance

1. Scales
   - Play a B minor pentatonic scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
   - Play an A major scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
   - Play an G Dorian scale, ascending and descending, in any position, using all six strings. Tempo: 8th notes at 60 BPM.
2. Chords & Readings
   - Play all of the following reading examples
     – Play Ex. 1 using only first-position (open) chords. Tempo: 76 BPM
     – Play Ex. 2 using only barre chords. Tempo: 80 BPM
     – Play Ex. 3. Tempo: 72 BPM

3. Rhythm Guitar
   - Play a 12-bar blues in the key of G, twice through, with a straight-8th feel. Tempo: 92 BPM.
4. Lead Guitar
   - Solo over this 12-bar blues track in the key of A, using minor pentatonic scales and/or blues scales.
   - Play a solo piece of any genre that showcases your musical interest and performance capabilities.

Piano Performance

1. Prepared Piece
   - This prepared selection should be an example of your best playing in a style that you enjoy and are most comfortable with, and should demonstrate your proficiency on the instrument. Your prepared piece can be a solo, an ensemble, or play-along to a backing track. If you are playing with other musicians, you must play the melody and solo in addition to accompanying. Please introduce the title, composer and style of the piece in your application (5 minutes maximum).
   - NOTE: No original pieces in this section (See below).
2. Scales
   - Perform the following scales at a tempo of 120 BPM, two octaves up and down, hands together:
     - C major, B major and Bb major
     - F natural minor
     - Chromatic scale starting on any note
3. Technique
   - Perform the following:
     - 2 Short Czerny Excerpts (quarter note tempo ~80 BPM)
     - Rhythmic Chart Excerpt (quarter note tempo ~160 BPM)
4. Reading
   - Select one (1) of the examples below:
     - Excerpt from John Legend's "PDA" – Groove/comp in the verse section
     - Bach's "Little Prelude" BWV 939
     - Excerpt from "What a Difference a Day Made;" - Melody with chordal accompaniment, any style
5. Recommended: Original Composition (Optional)
   - Submit an original composition. This may be submitted in audio or video format. Include a lead sheet or score if possible, lyrics if applicable, and any other information you want to include about your piece.

Vocal Performance

1. Video #1: Perform one (1) of the following songs:
   –Bridge Over Troubled Water – Simon & Garfunkel
   –Fly Me To The Moon – American Jazz Standard
2. Video #2: Perform any song of your choice (2 – 5 minutes).
   - The Admissions Committee is looking for live performances giving the committee a sense of what would be heard in a live audition setting.
   - Applicants may accompany themselves, utilize an instrumentalist, or sing to a backing track. It is imperative you can be seen and heard at the best possible quality.
   - Your videos must not be produced, edited, or be given any effects. Overly produced videos will not be evaluated.
   - Applicants may not utilize any pitch correction (auto-tune) of any kind, and should utilize minimal production (reverb/effects).

Sheet music resources
http://www.sheetmusicplus.com

Music Producing & Recording

1. Minimum of three (3) audio tracks that you have recorded, as producer/engineer (you may be the artists, also). Tracks must be between 2:00 – 5:00 in length.
2. Written explanation of your involvement with each track, the tools used, and the challenges you faced. (150 words minimum, but all detail is welcomed.)
3. A written description of a) your computer skills, and b) any music skills/experience (150 words minimum, but all detail is welcomed.).
4. A written description of the goals you wish to achieve after graduating from LACM's Music Producing & Recording program.

Composing for Visual Media

1. Audio examples of three (3) compositions that you have created and recorded (1:00 – 5:00 in length).
2. Written explanation of your involvement in each of your compositions (150 minimum).
3. A written description of your computer skills and prior studio/music experience (150 minimum)

Music Business

1. Short Answer Submission:
   - Choose one (1) question from the following and write a detailed response (500 – 750 words):
     1. How has the music industry changed for both artists and music consumers from 1980 to current day?
     2. What trends could be predicted for the next five years for the state of the music industry?
     3. What are the most important factors for success for a new songwriter and/or artist breaking into today's music industry?
2. Short Video Performance
   - Please upload a one (1) minute video of you performing on your primary instrument any cover song of your choice. The video must showcase basic musical abilities and should demonstrate your musical strengths. Your primary instrument may be voice, piano, guitar, etc.

Songwriting

1. Audition Video
   - Applicants must submit two (2) original songs showcasing basic accompanying instrumental/vocal proficiencies in video form. These can be co-writes, and if so, please explain your contribution to each song (i.e. lyrics, melody, hook, etc.)
2. Lyric Sheets
   - Applicants must submit lyrics for each of the two (2) original songs shown in the audition videos
3. Recommended (Optional)
   - Submit an audio sample of a completely original song concept (at least 0:45 in length). Include a short summary of the song elements: lyrics, song concept, production, etc.

Please Note:

- The Admissions Committee is looking for live performances giving the committee a sense of what would be heard in a live audition setting.
- Applicants must accompany themselves utilize a melodic instrument. It is imperative you can be seen and heard at the best possible quality.
- Your videos must not be produced, edited, or be given any effects. Overly produced videos will not be evaluated.
- Applicants may not utilize any pitch correction (auto-tune) of any kind, and should utilize minimal production (reverb/effects).

TRANSCRIPTS

First Time Freshman: If you are still in high school and graduating soon, or if you have graduated high school and have not earned college credit beyond the summer immediately following graduation, you need to submit your official high school transcripts. An admission decision may be granted during a student's final year of high school study, but enrollment will be contingent upon satisfactory completion of high school graduation requirements.

Lower Division Transfer: If you have attempted college level credits beyond the summer immediately following high school graduation, you will need to submit your official high school transcripts AND official college transcripts for all schools attended.

Upper Division Transfer: If you have completed a Bachelor degree from a regionally accredited college/university, you will need to submit only your official college transcripts. These must show proof of graduation at the Bachelor degree level. You may still be asked to provide proof of high school graduation to satisfy federal financial aid or immigration policies.

See "Transfer Students" Section for information regarding transfer credits and policies.

PLACEMENT

All students are required to be assessed for placement during orientation for Applied Theory 1-5 courses. Students have the opportunity to demonstrate proficiency in other courses. To be considered for proficiency credit, the student must notify their department head before the end of Week 1 of each quarter and receive approval from the Department Head.

ENGLISH PROFICIENCY

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

- Test of English as a Foreign Language (TOEFL iBT): Minimum score 70
- International English Language Testing System (IELTS): Minimum score 6

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

Applicants with schooling that has been completed outside of the United States are required to submit a credential evaluation report.

You must submit official transcripts for evaluation by an accredited credential evaluation agency (including high school/secondary school). You may find a list at www.naces.org/members.html

READMISSION

Students not enrolled at LACM for longer than one year, for any reason, must seek readmission through the Admissions office. Re-admittance requests must be received before registration deadlines. Re-admission to LACM is not guaranteed. Students approved for re-admittance will be assessed the current tuition rate and under the current curriculum standards. Readmitted students are subject to the curriculum, policies, deadlines and other requirements in effect at the time of return. Students are responsible to meet any changes to the program of study has occurred during the period of absence. Students cannot be re-admitted to programs having been discontinued. Students requesting readmission to a major that has undergone substantial change since matriculation may not receive credit for courses previously taken. The student must be in good financial standing.

TRANSFER STUDENTS

Current LACM Students

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

Note: LACM does not accept transfer course credit for grades C-, D, F, I & W.

New Transfer Students

LACM does not directly transfer music credits from another institution except with affiliate colleges with articulation agreements. All transcripts must be evaluated during the admissions process. Students are encouraged to take proficiency placement testing. Students who proficiency a course through placement testing will receive credit for the course and are able to move on to the next level of instruction when applicable.

Transfer Credit Pre-Approval Policy

Some students may complete one or more general education degree requirements with courses from another institution while enrolled with LACM. Advanced planning ensures transfer courses will apply toward specific requirements in your Degree Program. It is the responsibility of the student to provide all information requested pertaining to the other institution, such as accreditation, course descriptions, course titles and codes, etc.

General Education Transfer Policy

The LACM Bachelor's degree requires general education coursework. Students who have completed courses within the Intersegmental General Education Transfer Curriculum (IGETC) will be accepted as transfer credit (Domestic students only). From the IGETC, LACM will accept up to 38 credits of the general education credits required. All general education courses will be compared by description, course length, and credit value. If the comparisons of general education courses do not match at least by 80%, the course cannot be accepted as transfer credit. In addition, AP high-school credit courses are invalid if the AP exam was not taken or passed with a score of 3 or higher. CLEP (College Level Examination Program) and DSST (Dantes Subject Standardized Tests) exams are acceptable for credit. LACM awards college credit for most International Baccalaureate (IB) higher level exams with scores of 4 or higher. Information regarding International Baccalaureate can be found at ibo.org. There is no course proficiency offered for GE courses.

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

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

Note: LACM does not accept transfer course credit for grades C-, D, F, I & W.

Transferability of Credit to Another Institution

The transferability of credit and the acceptance of a degree or diploma earned at Los Angeles College of Music (LACM) are at the complete discretion of the institution where a student may seek to transfer. If the credits, degree, or diploma earned at LACM are not accepted, students may be required to repeat some or all coursework at the new institution. For this reason, students should make certain enrollment at LACM will meet their specific and individual educational goals. This may include contacting an institution where a student wants to attend after LACM, to determine if the credits, degree or diploma earned will transfer.

Transcript Policy

LACM provides transfer credit services for students:

- Domestic transcripts must be from an official nationally or regionally accredited institution
- International transcripts must be submitted to a certified credential evaluation service

Each course submitted must have a grade of "C" (70% or 2.0) or higher. Grades from previous institutions do not count towards LACM student GPA.

LACM does not request transcripts on behalf of any student. A transcript is considered official only if:

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

Following all transfer credit evaluations, domestic and international students will receive a transfer credit tracking sheet indicating the transferred courses *(Please review General Education Transfer Credit Policy).*

Accredited by an accrediting agency or state approval

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

Domestic Transcripts

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

International Transcripts

Transcripts from all international institutions other than the United States must have their official transcripts evaluated from a NACES-approved Member Service evaluation agency. For a full list of NACES Members, please check the NACES website (www.naces.org).

The transcript evaluation must include:

1. A detailed report (course-by-course evaluation)
2. A U.S. degree equivalency
3. A U.S. Grade Point Average (GPA) equivalency

ENROLLMENT

LACM will review all admissions materials and send notice of the status of the application. Once accepted, students can enroll.

To Enroll and Accept Offer of Admission:

- Complete Enrollment Agreement
- Submit Enrollment Deposit
- Arrange payment for 1st quarter tuition
- **International Students:** Enrollment is provisional until all required documents are received (i.e. Student Visa Verification)

ORIENTATION

New Student Orientation is a mandatory requirement for all incoming students of Los Angeles College of Music. Orientation consists of two sections, one to complete via online module and one on-campus orientation event prior to the start of the first academic quarter. Orientation serves to prepare new students for all requirements of registration, technology tools and systems related to academic and support services, as well as to acclimate new students to the campus and housing facilities. All Orientation information and requirements will be delivered by the LACM Admissions staff to the incoming students via the assigned LACM student email address.

REGISTRAR POLICIES

REGISTRATION
ADD/DROP
AUDIT
REPEATING A COURSE
ACADEMIC CALENDAR & DEADLINES
ACADEMIC YEAR
CATALOG YEAR
COURSE CREDIT
STUDENT RECORDS

Registrar
registrar@lacm.edu

REGISTRATION

All eligible LACM students will register by the deadlines set forth by the Registrar's Office. Students register for courses in the subsequent quarter of attendance. If a student fails to register by the assigned deadline, classes may be added late with administration approvals only and student will be required to pay a late registration fee*. Students are informed by email and given updates throughout their program on their student information system (SIS) accounts. Students are advised to use the degree audit to register for courses. Students who have financial aid, billing or any other holds on their account will not be able to register and are responsible for clearing said holds prior to the start of the quarter.

*Subject to enrollment capacity and class availability.

ADD/DROP

Students that wish to add or drop a course must do so via LACM's student information system (SIS) and adhere to the add/drop deadlines.

Week 1: Students may only add courses during Week 1. Students may drop courses without receiving a transcript record.

After the Week 1 deadline to drop a course has passed, students may withdraw from a course by submitting a LACM COURSE DROP REQUEST FORM found in the Student Information System (SIS). A withdrawn course will remain on a transcript with a grade of "W" (Withdrawn) and is not eligible for a tuition refund or a replacement course. Please note: Withdrawn courses are considered attempted courses and, as such, may affect a student's Satisfactory Academic Progress (SAP). Withdrawn courses are not part of the student's GPA. However, If you receive Federal Financial Aid or Veterans' Benefits, the withdrawal from a course(s) may reduce your eligibility for aid. If you are an international student, the withdrawal from a course(s) may jeopardize your F-1 Visa status.

Upon withdrawal of courses, students will still be responsible for payment of tuition for the term in the amount prior to the withdrawal. No refunds will be issued and additional costs may apply should the withdrawal result in an extension of the student's program beyond the original anticipated graduation date.

After Week 6, students may not withdraw from any course. A grade will be issued.

Please refer to "Tuition Refund Policy" for refund percentage. Students must inform the instructor and officially drop the course through the Office of the Registrar.

AUDIT

A student can submit a request to audit a course through the Academic Advisor. The Academic Advisor will seek approval from the respective Department Head. Upon approval, the student and instructor will be notified via email. An admin fee will be applied. See Add/Drop period for registration policy.

Class Auditing Regulations:

- Students will not receive academic credit
- Permission to audit entitles the student to attend the course for observation. The student may not participate, ask questions, submit papers, or participate in any evaluation
- Students auditing courses must not cause interruptions by coming in late, leaving early, etc
- Course auditing can be revoked at any time by the instructor of the course
- A course taken for audit in one quarter may be taken for credit in a future quarter
- A course previously taken for credit and passed may be taken again for audit
- The course will be listed on your final transcript as an "AUD"
- A student cannot audit a course if it conflicts with their class schedule

REPEATING A COURSE

Students receiving a failing grade in a required course must repeat that course and will be charged a retake fee. Students can attempt a repeated course 3 times. After the 3rd attempt it requires the approval of the Dean of Students.

Students who received a passing grade in a course but would like to attempt a higher grade are welcome to repeat a course.

Students on financial aid should be aware that the use of federal funds is limited. Students are responsible for tuition and fees for all repeated courses beyond federal funds limit.

Any failed private lessons need to be retaken to satisfy the degree requirements. There is a per-credit fee to retake a required private lesson.

ACADEMIC CALENDAR FALL 2018 - SUMMER 2019

Fall Quarter 2018:
October 8 - December 21

Registration and Tuition Payment
July 30 – August 10: Registration Period (Continuing Students Only)
August 11-17 Late Registration (Continuing Students Only)
August 13 – 17 Registration Period (New Students)
August 20 Tuition Deadline (All Students)
August 27 Late Tuition Deadline (All Students)

Fall 2018 School Calendar
October 4 – 5 New Student Orientation
October 8 Quarter Begins
November 12 Veteran's Day Observed; Campus Closed
November 22 Thanksgiving Day; Campus Closed
November 23 Campus Open; No Classes Scheduled
December 17 – 21 Exams Week
December 21 Quarter Ends
December 24 – 25 Christmas Holidays; Campus Closed
December 31 – January 1: New Year's Holidays; Campus Closed

Winter Quarter 2019:
January 14 – March 29

Registration and Tuition Payment
October 29 – November 9: Registration Period (Continuing Students Only)
November 10-16 Late Registration (Continuing Students Only)
November 5 –16 Registration (New Students)
November 19 Tuition Deadline (All Students)
November 26 Late Tuition Deadline (All Students)

Winter 2019 School Calendar
January 10 – 11 New Student Orientation
January 14 Quarter Begins
January 21 MLK Jr. Day Observed; Campus Open/No Classes
February 15 Presidents Day Observed; Campus Open/No Classes
March 25 – 29 Exams Week
March 29 Quarter Ends
March 30 Graduation

Spring Quarter 2019:
April 8 – June 21

Registration and Tuition Payment
February 4 – 15 Registration Period (Continuing Students Only)
February 16 – 22 Late Registration (Continuing Students Only)
February 11 – 22 Registration Period (New Students)
February 25 Tuition Deadline (All Students)
March 4: Late Tuition Deadline (All Students)

Spring 2019 School Calendar
April 4 – 5 New Student Orientation
April 8 Quarter Begins
May 27 Memorial Day; Campus Closed
June 17 – 21 Exams Week
June 21 Quarter Ends

Summer Quarter 2019:
July 8 – September 20

Registration and Tuition Payment
April 29 – May 10 Registration Period (All Students Only)
May 11 – 17 Late Registration (All Students Only)
May 20 Tuition Deadline (All Students)
May 27 Tuition Deadline (All Students)

Summer 2019 School Calendar
July 4 Independence Day; Campus Closed
July 8 Summer 2019 Quarter Begins
September 2 Labor Day; Campus Closed
September 16 – 20 Exams Week
September 20 Quarter Ends

ACADEMIC YEAR

LACM defines an Academic Year as 3 quarters, 36 credits (full-time) and 33 weeks (including exam weeks).

CATALOG YEAR

This catalog covers Fall 2018 through Summer 2019.

All students are assigned to a specific academic year catalog at matriculation. This catalog provides you with a complete set of academic requirements required to graduate, which will not change despite any curricular changes that occur during a student's time at LACM. However, students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. They may not change their catalog year assignment to an earlier catalog. Should a student choose to change their catalog year they must meet with the academic advisor to obtain the appropriate paperwork as well as discuss the applicability of past coursework to the existing catalog assignment. Tuition and fees are subject to change.

Students who leave and return to LACM after one or more

years will automatically be assigned to the new catalog year that is in effect at the time of their return.

Catalog Addendum Policy

This catalog represents the current policies and procedures of LACM at the time of its publication. This catalog will be updated and/or amended as needed. All updates and/or amendments to this catalog shall be published as an addendum during the year for which this catalog is in effect, and shall be incorporated into the catalog proper in subsequent versions of it. All faculty, staff, and students shall be provided with copies of all addenda as they are put into effect.

COURSE CREDIT

All coursework at LACM is measured in quarterly academic credits. Each quarter is comprised of 10 weeks of instruction followed by 1 week of testing, for a total of 11 weeks. Courses are assigned specific credit values based on the type of course, overall coursework required and approximated study-time requirements. Courses arestylized into lectures, ensemble workshops, ensembles, labs, and private lessons. The ratio of credits to study-time outside of class equates to 1 quarter credit per 3 hours of study each week.

Academic Grading System

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

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

Additional Grade Letter Codes

- W – Withdraw from a course
- P – Proficiency
- AUD – Audit
- I – Incomplete
- R – Retake
- IP – In Progress

Withdraw "W"

The symbol "W" indicates that a student withdrew from a course during the permissible period (week's two thru six) and has consulted with the academic advisor.

Proficiency "P"

The symbol "P" indicates a student has proven proficiency in a respective course.

No Credit "AUD"

The symbol "AUD" indicates a student audited a course for no credit.

Incomplete Policy "I"

An Incomplete (I) is assigned to signify temporary deferment of a regular final letter grade.

The "I" grade (Incomplete) can only be given by an instructor and Department Head. It is used sparingly in compelling situations when a student is unable to complete a course because of illness or other conditions beyond the student's control.

The student must initiate the request for an Incomplete (I). The instructor cannot issue an Incomplete (I) without a request from the student. The student must fill out the Request for An Incomplete Form and submit it to the course instructor for approval. The form can be found in the Registrar's Office.

To qualify for an Incomplete (I), the student must:

- Have proof of extenuating circumstances.
- Have completed a substantial portion of the coursework (e.g. only one or two assignments or final exam needs completion).
- Have a passing grade in the work completed.
- Be able to finalize the Incomplete (I) within 6 months (2 quarters) from the last day of the quarter in which the Incomplete (I) was assigned.
- Students must submit the completed form to the course instructor on or before the day of the final exam for the course. If there is no final exam, students must present the form prior to the last day of class.
- If the student fails to submit the request for an Incomplete (I) by the deadline stated, they will receive the grade that they have earned for the entire course, including work completed and penalties for work not completed.
- No retroactive Incomplete (I) is permitted.

t If the request is approved, the student will be notified by he Registrar's Office via e-mail. Students can verify their Incomplete (I) on Populi.

Students are required to read and adhere to all stipulations described on form.

If the incomplete grade is not resolved by week 2 of the subsequent quarter (unless the student is on leave) the student will be issued a failing grade (F).

If this course is a prerequisite, students must finalize the Incomplete (I) prior to the end of Week 1 of the subsequent quarter (by the Add Deadline) before students are allowed to enroll in the next level.

Retake "R"

The symbol "R" indicates a course has been re-taken. The "R" will appear next to the grade (not counted towards GPA)*.

In Progress "IP"

The symbol "IP" indicates a course is currently in progress.

Prerequisite and Tiered Course Policy

A prerequisite is an academic requirement that must be fulfilled before enrollment in a desired course. The prerequisite requires a passing grade of 70%.

Receiving an (F) or (W) in a Course

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

Grade Changes

Grades are considered FINAL when submitted by the faculty and can only be changed to correct an error in grading or to change an official incomplete grade to a final grade. Students cannot submit or redo work after the end of the quarter unless an official incomplete grade has been approved. Grade change forms are located in the Registrar's Office. The deadline for changing an incorrect grade is Friday before the start of the subsequent quarter.

Appeal process is located under "Student Conduct & Rights".

Determining Grade Point Average

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

Academic Distinctions

Recognized at graduation and notation will appear on transcript.

Dean's List (quarterly): Students must achieve a Cumulative Grade Point Average (CGPA) between 3.20 and 3.59.

President's List (quarterly): Students must achieve a Cumulative Grade Point Average (CGPA) of 3.6 or higher.

STUDENT RECORDS

Responsibility for Maintaining Records

Records relating to LACM students are generated by all departments. Some records are department-specific and the primary responsibility for maintaining those records shall remain with the Department Manager of the specific department (i.e., records relating to student financial aid). The overall responsibility for maintaining, securing, and (when necessary) disposing of records is assigned to the Registrar.

Types of Records

LACM maintains student records in two (2) forms: physical records (paper documents) and digital records (computer files, digital images, etc.) which are created, accessed, and updated through the institution's computer campus management system. As of calendar year 2017, LACM has been transitioning to predominantly digital student records format. The current anticipated completion date for complete transition to digital file format is the Fall of 2019. As of this time, Admissions and Billing records have been completely transitioned to digital form. Only Academic and Financial Aid files are currently maintained (partially) in physical (hard copy) form.

Student records generally, but not exclusively, exist in four (4) departmental categories:

- Admissions Records (application, required documentation for admission, communications with an applicant's Admissions Representative, high school and college transcripts, test results, and the decision of the Admissions Department on whether to admit the applicant).
- Financial Aid Records (all records pertaining to a student's financial aid: Title IV, state, private, or institutional forms of student financial aid).

- Academic Records (all records pertaining to a student's studies and activities at LACM including graduation, withdrawal, transfer to another institution, readmission, transcripts, etc.).
- Billing Records (all records pertaining to any charges that a student incurs as a result of their course of studies at LACM).

Access to Student Records

Access to student records is restricted to those individuals who have a need to view the information contained in them. Student records are covered by various state and federal privacy laws. It is the responsibility of all employees of LACM to ensure strict adherence to those laws and to protect the privacy and confidentiality of all student records. Overall responsibility for ensuring privacy and confidentiality of student records falls to the Registrar. The Registrar shall ensure that all LACM employees are trained regarding the privacy and confidentiality laws, regulations, and institutional policies relating to student records.

No person or persons who do not have a need to view or otherwise examine a particular student record shall be granted access to that record. Access to digital student records shall be controlled through compartmentalization and user/password access through the institution's campus management computer system. Access to physical student records shall be controlled by the Department Managers with respect to their specific records, and the Registrar shall have overall responsibility for controlling access to physical student records. The Registrar and all Department Managers shall ensure compliance with all laws, regulations, and institutional policies regarding access to student records.

Active and Inactive Applicant Admissions Files

Records pertaining to active applicants to LACM are maintained digitally in the campus management system. These records contain all information required of an applicant – personal as well as prior academic information that is used to make a determination regarding whether to admit the applicant as a student. Digital Admissions files are stored in the campus management system with access restricted to those members of the LACM staff that require access for the performance of their duties.

Digital Admissions files for accepted students are archived and maintained securely in a designated computer data system indefinitely. Digital Admissions files for those applicants who are not granted admission to LACM are archived and maintained securely in the same designated computer system for a period of one year, so that the information is available to the Admissions Department in the event that an applicant who is denied admission again seeks admission to LACM. The same restrictions on access to an applicant's digital Admissions file remain in effect after the applicant is no longer under consideration, has been denied admission, or has been admitted to LACM as a student. Digital Admissions files for applicants who are not granted admission to LACM are securely and completely deleted after the one-year archiving period has expired.

Active and Inactive Student Academic Files

Records pertaining to active students are maintained digitally in the campus management system, and physically in the Office of the Registrar. All active students at LACM shall have both a digital file in the campus management system and a physical file. These records contain personal information on the student (identification information, contact information, etc.) and information specific to the student's studies at LACM. All information pertaining to a student's studies at LACM is documented and maintained in either the student's digital file or the student's physical file. The student's physical Academic file shall remain secured in the Office of the Registrar until such time as the student becomes inactive (graduates, withdraws, transfers to another institution, etc.). When an active student becomes inactive, the student's physical student file shall be transferred to a secure storage area.

A student's digital Academic file remains accessible in the campus management system indefinitely. The same restrictions on access to an active student's digital file remain in effect once the student becomes inactive. LACM's digital student records are protected through various computer safety protocols that are monitored and regularly updated by IT professionals.

No Active Student Academic files shall be removed from the Office of the Registrar without the express permission of the Registrar. A record of any such files being removed from the Office of the Registrar shall be maintained, and it shall be the responsibility of the Registrar to ensure that the file is returned to the Office of the Registrar.

Inactive Student Academic Files

The proper personnel shall have access to stored files of inactive students. Digital Academic files remain archived on the campus management system indefinitely so as to make the information readily available to properly authorized personnel as necessary. Physical files of inactive students are maintained in secure storage for a period of seven years after the date that they become inactive. After the seven-year period has expired, the student's physical file is securely and completely destroyed.

Financial Aid Files

The Financial Aid Department maintains both digital files and physical (hard copy) files containing information pertaining to a student's financial aid. Physical Financial Aid files are securely stored in the Financial Aid Office, and access to them is restricted to authorized employees in the Financial Aid and Billing Departments. Additional student data regarding Financial Aid is maintained on the necessary government databases (FAFSA, NSLDS, COD, etc.). These databases can be accessed only by persons who possess the requisite departmental credentials which are issued by the respective agencies and not by LACM.

Institutional digital Financial Aid files are maintained indefinitely in the campus management system, with access restricted to authorized personnel in the Financial Aid and Billing Office. Upon graduation or otherwise leaving LACM, students' physical Financial Aid files are maintained in secure storage for a period of five years. After the expiration of the five-year period, physical Financial Aid files are securely and completely destroyed.

Disposition and Destruction of Inactive Student Physical Files

When a student's physical Academic and/or Financial Aid files are destroyed, they are shredded in order to make recovery of the file or revelation and inspection of the information contained therein impossible.

Student Access to Educational and Related Files

In accordance with the Federal Educational Rights and Privacy Act (FERPA – 20 U.S.C. § 1232g; 34 CFR Part 99), both active and inactive students shall have access to their educational records. Active students have access to information pertaining specifically to themselves through the campus management system. Any information to which the student does not possess a need to know is not accessible through the student's access credentials. Upon graduation or otherwise leaving LACM, students are no longer granted full student access to the campus management computer system and their login credentials are deleted.

According to FERPA rules, active and inactive students are permitted to inspect their physical files (should they still exist) and digital files and to protest any information contained in their files that they believe to be inaccurate. Any such protest shall be investigated immediately and if the information in question is found to be in error, then that information shall be removed from the file. If the information is found not to be in error, the information shall be retained in the file. All student protests of information contained in any of their files shall be documented and included in that file, regardless of the disposition of the protest.

FERPA Disclosure of Information in a Student's Files

Strict adherence to FERPA regulations shall be exercised by all employees of LACM at all times. All students are advised of FERPA rules upon being granted admission to LACM. All students are provided with a FERPA Authorization Form in order to list any person or persons that the student decides shall have access to his or her student files. No person who is not listed on a student's FERPA Authorization Form – other than an employee of LACM with a need to view the information – shall be permitted to inspect a student's files or to view the information contained in those files, except as required by law and under the required conditions and restrictions. No information or documentation that is required to be disclosed to a student under FERPA regulations shall be withheld from a student.

In the event that information from a student's files is disclosed according to FERPA regulations, the student in question shall be notified of that disclosure as soon as is possible, unless such notification is not permitted according to FERPA guidelines. All disclosures of information from a student's file that are made to a person or persons other than the student or an individual authorized by the student to receive such information shall be recorded and maintained in a separate FERPA Disclosure file. This FERPA Disclosure file shall be maintained in the Office of the Registrar, with access to it restricted to senior administrative staff of LACM.

Unauthorized Data Breach of Student Files

LACM employs a number of security measures and protocols to protect all information maintained in its physical and digital records. The specifics of these security measures and protocols are kept confidential in order to prevent them from being compromised. In the event of an unauthorized data breach of the institution's computer campus management system, the institution shall notify all affected parties as soon as the unauthorized breach is discovered and the affected persons are identified. All affected persons shall be kept informed of the progress of the resulting investigation into the breach. In addition, the proper authorities shall be notified as soon as the unauthorized data breach is discovered.

Compliance with Policy

All employees of LACM shall comply with this policy. The overall responsibility for ensuring compliance with this policy shall be assigned to the Registrar. All department heads shall have responsibility for ensuring that the personnel in their respective departments comply with this policy. Any violations of this policy shall be documented and reported to the Registrar, who shall immediately notify the necessary senior institutional officials and initiate an investigation into the unauthorized data access.

The Registrar shall be responsible for ensuring that all LACM employees are properly trained in FERPA regulations, as well as providing them with any updated or otherwise relevant information with respect to the maintenance and confidentiality of student files and records.

GDPR

The General Data Protection Regulation (GDPR) is a set of standards for organizations that process personal information for individuals residing in the European Union (EU). GDPR took effect May 25, 2018 and affects organizations worldwide, including colleges.

If you are a citizen or currently residing in the EU, GDPR standards protect you and your data.

For further information about Los Angeles College of Music's data use, please email: support@lacm.edu

Please note: The "Right to be Forgotten" is not universal. It only applies to EU residents and non-EU citizens living in an EU member state. Units that collect personal information do not need consent for all collection and use. Contractural obligations and legitimate business interests do not require consent under GDPR

ACADEMIC POLICIES

CHOICE OF CATALOG
ELECTIVE & PREREQUISITE COURSE
CHANGE OF PROGRAM
STUDENT STATUS
LEAVE OF ABSENCE
WITHDRAWAL & ADMIN WITHDRAWAL
ATTENDANCE & TARDINESS
STANDARDS FOR STUDENT ACHIEVEMENT

Student Services

studentservices@lacm.edu
www.lacm.edu/student-services

CHOICE OF CATALOG

All students are assigned to a specific academic year catalog at matriculation. This catalog provides the student with a complete set of academic requirements required to graduate, which will not change despite any curricular changes that occur during a student's time at LACM. However, students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. They may not change their catalog year assignment to an earlier catalog. Should a student choose to change their catalog year they must meet with the academic advisor to obtain the appropriate paperwork as well as discuss the applicability of past coursework to the existing catalog assignment. Tuition and fees are subject to change.

Students who leave and return to LACM after one or more years will automatically be assigned to the new catalog year that is in effect at the time of their return.

ELECTIVE AND PREREQUISITE COURSE

Elective Policy

Full-time students (12-20 credits) may take electives at no additional fee with the exception of elective private lessons. Any credits above 20 per quarter will be charged on a per-credit basis. Students who are not full-time will be charged for electives on a per-credit basis.

Elective Private Lessons (a private lesson not required by the students' degree) will be charged on a per-credit basis regardless of the student's full-time/part-time registration status. Required private lessons do not carry a per credit fee unless they are retaken. Please see the retake policy.

Some programs require a number of elective credits. To meet these elective credit requirements, a student must add one or more courses that are not required by their degree program. The total of elective credits earned must meet or exceed the elective credits required by the student's degree program in order to graduate. Students can check their degree requirements on the school's SIS (student information system) or by contacting their Academic Advisor.

A student can enroll in an elective if:

- Students have met all required prerequisites for the course
- There are no scheduling conflicts
- Class size allows for additional students – Lab fees will apply

Prerequisites Courses

Prerequisites are courses that must be taken before enrolling in a higher level course. Each prerequisite designation is listed in the course description. Students must earn a final grade of 70% or higher to pass a prerequisite course and be eligible to matriculate into the higher level course.

Corequisite Courses

A corequisite is a course that must be taken simultaneously with a designated course. Students are notified of a course corequsite during the registration process. Students must earn a grade higher than 60% to pass the course. If a student fails one corequisite but passes the other, they are required to retake the failed course but not the passed corequisite. See the Academic Advisor for guidance.

CHANGE OF PROGRAM

Change of Program

Students are required to declare a program at the time of application. LACM defines 'program' as the combination of a student's declared degree level and major. Students are welcome to change their program by changing either their degree level or major. Those seeking a change of program must visit the Office of Academic Advising and consult with an Academic Advisor.

Change of Major

A Change of Major has implications such as but not limited to; delay in graduation, additional tuition, fees, and other costs, etc. Students on financial aid (including Veterans Affairs) must also meet with the Financial Aid Department. Students applying for a change of major apply via Admissions Office for the new major. Once accepted into the new major, students will need to meet again with the Academic Advisor to create a new Academic Plan.

Change of Degree

A Change of Degree has implications such as but not limited to; delay in graduation, additional tuition, fees, and other costs. Students on financial aid (including Veterans Affairs) must also meet with the Financial Aid Department to understand the impacts on their financial aid. Students approved for a change of degree must meet again with the Academic Advisor to create a new Academic Plan.

STUDENT STATUS

The Office of Academic Advising facilitates requests for change of status and can assist students that have questions about this process.

Student Status

The standard status for students enrolled at LACM is full-time. A full-time student is defined as a student who is currently enrolled in a course of study consisting of 12 to 20 quarter credit units per quarter.

Greater than Full-Time Status

In certain circumstances, students will seek to enroll in a greater than full-time status. Department Head approval must be obtained prior to a student moving into a greater than full-time status. Approval shall be granted only on a case-by-case basis, after a careful review of the student's reason for the requested status change, academic progress, and performance to date. The decision of the Department Head is final and cannot be appealed.

Students seeking to enroll in a greater than full-time status are required to meet with an Academic Advisor prior to formally applying for a status change in order to discuss the impact that such an increased course load might have on their studies and on their overall academic performance. All requirements for maintaining attendance and satisfactory academic performance (SAP) shall remain in effect for a student whose status is greater than full-time.

Students who are granted permission to enroll at a greater than full-time status must be aware that all units over twenty per quarter will carry a per-credit charge over and above the student's normal tuition costs. Students must also be aware that increasing a course load to a point greater than full-time status will not increase the rate at which student financial aid is disbursed, so the increased cost may be borne by the student until such time as the student's financial aid is regularly disbursed.

Less than Full-Time Status

Less than full-time status is defined as being enrolled in courses of study less than 12 quarter credit units per quarter. Students are not allowed to enroll in less than full-time status. Any exceptions due to extenuating circumstances must be approved by administration and the student must meet with the Financial Aid and Billing Office. Please see your Academic Advisor for more information.

Students seeking to enroll in a less-than full-time status are required to meet with an Academic Advisor prior to formally applying for a status change in order to discuss the impact that such a status change might have on their academic performance, the probability of graduating past the 150% of time requirement, and their probability of successfully completing their program of studies.

Students who are granted permission to enroll at a less than full-time status must be aware that their reduced enrollment status might adversely affect their eligibility for various forms of student financial aid, including Title IV FSA and VA Benefits. Additionally, students will no longer qualify for Institutional Aid. Furthermore, all requirements for maintaining attendance and satisfactory academic performance (SAP) shall remain in effect for a student whose status is less than full-time. A less than full-time status does not lessen the degree of academic rigor in a program of study.

Students must also be aware that dropping below a specified number of units per quarter may adversely affect their eligibility to reside in the LACM off-campus housing units.

International Students Dropping Below Full-Time Status

International students studying on an F1 or M1 student visa are required to maintain a full-time enrollment status throughout their program of study. Failure to do so will result in the student being out of status and will jeopardize the student's visa. In addition, dropping below full-time status will extend the student's anticipated completion date beyond the original anticipated completion date, which may also result in the international student being out of status. In cases of very specific exigent circumstances, an international student may apply for and be granted approval for a temporary reduction from full-time status. These specific exemptions involve certain academic difficulties or medical impairments, and they must be reported in a timely manner in order for the request for change of status to be approved. Details regarding these exemptions are available from the college's International Student Coordinator's Office.

Satisfactory Academic Progress (SAP) for Enrollment

Satisfactory Academic Progress (SAP) standards ensure that you are successfully completing your coursework and can continue to receive financial aid. All students receiving financial aid are required to meet SAP standards.

Students must maintain Satisfactory Academic Progress (SAP) to remain enrolled at Los Angeles College of Music. SAP is determined by:

- **Cumulative Grade Point Average (CGPA):** Students must maintain a minimum CGPA of 2.0 throughout their enrollment. CPGA is reviewed at the end of each quarter.
- **Incremental Completion Rate (ICR) of 67%:** Students must stay on pace. ICR is calculated by dividing the total attempted credits by the total earned credits. Your ICR must be above 67% in order to maintain SAP.

- **Maximum Time Frame (150%):** Students must complete all graduation requirements within 150% of the length of the degree or diploma, e.g., complete the 90 credit degree within 135 attempted credits.

Failure to Meet SAP Standards

For Full-Time Enrollment: In order to remain in their program, full-time students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a function of the following components:

- **Achieve the minimum Incremental Completion Rate of 67%:** Incremental Completion Rate (ICR) is calculated by dividing the total credits a student completed per quarter by the number of credits attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.
- **Meet the minimum 2.0 Cumulative GPA Requirement**
- **Complete the program within the maximum allowable time frame:**
  - Diploma (60 credits): within 6 quarters
  - Associate (90 credits): within 9 quarters
  - Bachelor's (180 credits): within 18 quarters

**LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.*

For Part-Time Enrollment: In order to remain in their program, part-time students at LACM must demonstrate "Satisfactory Academic Progress" (SAP) which is a function of the following components:

- **Achieve the minimum Incremental Completion Rate of 67%:** Incremental Completion Rate (ICR) is calculated by dividing the total credits a student completed per quarter by the number of credits attempted per quarter. When this calculation falls below 67%, a student is no longer on pace to graduate on time and is ineligible to receive financial aid.
- **Meet the minimum 2.0 Cumulative GPA Requirement.**
- **Complete the program within the maximum allowable timeframe:**
  - Diploma (60 credits): within 10 quarters
  - Associate (90 credits): within 15 quarters
  - Bachelor's (180 credits): within 30 quarters

**LACM reserves the right to modify the Satisfactory Academic Progress policy at any time.*

SAP and Financial Aid Eligibility

Per federal regulations, financial aid recipients are required to maintain SAP toward their degree or diploma program in order to maintain financial aid eligibility.

Academic Standings & Conditions

Students must conform to the following three conditions in order to demonstrate Satisfactory Academic Progress (SAP):

- Maintain an incremental completion rate (ICR) of 67% or higher;
- Earn a cumulative grade point average of 2.0 or higher; and
- Complete your program within 150% of your program length.

**Please note students who fail to maintain satisfactory academic standing and are receiving financial aid are at risk of losing funding.*

Academic Warning, Probation, Probation Extension and Dismissal

All students must maintain a cumulative GPA of 2.0 or higher. Students will be placed on academic probation when their cumulative GPA drops below 2.0 and/or their ICR falls below 67%. Students will be removed from academic probation when their cumulative GPA returns to 2.0 or higher and/or their ICR is at 67% or higher.

Academic Warning

Any student who fails to earn a quarter GPA of 2.0 or higher for any one quarter but has a cumulative GPA of 2.0 or higher receives the statement "academic warning" on the respective quarter academic record. Students placed on academic warning will have a lock on their registration and must see the academic advisor to create an academic plan and remove the lock.

Academic Probation

Any student who fails to achieve and maintain the minimum cumulative GPA and/or ICR is placed on academic probation. Additionally, any student with two consecutive quarter GPA's below a 2.0 will be placed on academic probation. The statement, "academic probation," is placed on the student's academic record. A student on academic probation is required to consult with the Academic Advisor and develop an academic plan suited for success. Students have one quarter to meet the minimum cumulative GPA/ICR requirements to remove the probation status.

Academic Probation - Extension

Students will be placed on extended probation after one quarter on academic probation if their quarter GPA is 3.0 or higher but their cumulative GPA remains below 2.0.

They may remain on extended probation while maintaining a term GPA of 3.0 or higher until their cumulative GPA is raised to 2.0 or higher. A student who is receiving financial aid may be at risk of losing their funding. Student must see financial aid office for more information.

***2018-2019 Catalog Addendum dated 06.26.2019:**

*Section on Academic Suspension removed.***

Academic Dismissal

A student who does not maintain the minimum cumulative GPA and/or ICR at the conclusion of the quarter of academic probation reinstatement and/or academic probation extension will be academically dismissed. Students placed on academic dismissal are eligible for a one time appeal and, if approved, will be placed on academic probation extension status. If the appeal is denied, the student will be dismissed and can apply for readmission after one year since the last date of attendance. Students who are readmitted will automatically be placed on academic probation extension. All academic dismissal actions are considered final on the Friday before the start of the next quarter. Grade changes that occur after the Friday before the start of the next quarter may alter the academic suspension or academic dismissal action for that quarter.

All academic probation and academic dismissal actions are permanently noted on the student's transcript. Students on academic probation or probation extension cannot receive an incomplete grade in any of their courses.

Graduation Policies

Note: Policy and Procedure for Graduation Ceremony are noted separate from Graduation from LACM.

To qualify for graduation, each student must:

- Submit the LACM Petition to Graduate Form the 3 quarters prior to completion
- Receive a passing grade in all required core curriculum in the enrolled program
- Earn all minimum required credits for the enrolled program
- Achieve a CGPA of 2.0 or higher
- Finalize all finances and additional responsibilities with LACM
- Complete academic advising exit counseling
- If applicable, complete Financial Aid exit counseling

LACM's Graduation Ceremony is offered to all students scheduled to complete their program within 3 quarters. Students with remaining program requirements cannot participate unless they enroll in program completion by the quarterly registration deadline.

Graduating with Honors

Bachelor Degree recipients who have a 3.5 Cumulative GPA are awarded honors upon graduation. The designations of GPA are:

Designation	GPA Range
Cum Laude	3.50 - 3.74
Magna Cum Laude	3.75 - 3.89
Summa Cum Laude	3.90 & above

LEAVE OF ABSENCE

A Leave of Absence (LOA) is a temporary break in studies for medical or extenuating circumstances only. To qualify for a Leave of Absence students must be in good academic and financial standing with LACM and have successfully completed one full academic year (three quarters). Students may request a leave of absence for up to two consecutive academic terms (quarters), not to exceed five consecutive calendar months. Students must receive approval from the LACM Administration. Students are limited to a maximum of one LOA per two consecutive academic years.

Should a student need to temporarily suspend their studies while ineligible to request an LOA, the student will need to withdraw (withdrawn students have one calendar year to apply for readmission).

Students approved for a leave of absence during the Add/Drop period (week one of the quarter) will have all in-progress courses removed from their transcript. Students approved for a leave of absence during any other time during the quarter will be assigned "W" notations for all in-progress courses. Students returning from LOA will enter at the beginning of quarter as indicated in their LOA Request Form. Students who do not return as expected on the date indicated by the LOA Request Form will be withdrawn from the college and subject to the terms of the Withdrawal Policy. While a student is on LOA, their Student ID Card will be deactivated and they will not be able to use campus facilities. Students on LOA are welcome on

campus for public events, or as the guest to a current student.

Students intending to take a Leave of Absence must first meet with their Academic Advisor before completing and submitting an LOA Request Form. To apply for a leave of absence, students must complete the LOA Request Form and provide adequate documentation at the time of requesting a leave. Approval of the leave is at the discretion of the Administration. LOA Requests submitted with inadequate or ambiguous documentation will be denied. Upon receiving an LOA Request for a leave, the Office of the Registrar will provide a decision to approve or deny the LOA in writing by student LACM email.

WITHDRAWAL & ADMINISTRATIVE WITHDRAWAL

Withdrawal Policy

Students have the right to withdraw from LACM at any time by providing written notice using LACM's Withdrawal Form which can be obtained from the Office of Academic Advising. Grades of W (withdrawal) are recorded on the student's academic transcript for each in-progress course if the withdrawal notice is submitted through Week 6. Any withdrawal notice submitted after Week 6 will result in final grades based upon all in-progress grades at the time of submission, combined with zeros for any assignments, exams, performances, attendance, or other grades after the date the withdrawal form is submitted. The student will be sent an official letter via LACM student email from the Office of the Registrar which notifies the student the withdrawal has been processed.

Withdrawn students will have their ID card deactivated and will be unable to use LACM facilities. Withdrawn students are welcome to any LACM events which are open to the public or as a guest to a currently enrolled student under the Visitor Policy.

Administrative Withdrawal

Should a student drop all registered courses within the drop period (up through Week 6 of the quarter), the student will be administratively withdrawn from LACM and subject to terms of the Withdrawal Policy.

ATTENDANCE & TARDINESS

Students are required to attend all classes for which they are scheduled. Due to the varying aspects of student assessment, instructors may have varying attendance policies. Each course will have a specific attendance policy notated in the course syllabus. All faculty will take attendance at the start of each class, and the information shall be entered into the student information system each week. Any student who is tardy or absent shall be so marked. If a student is more than 15 minutes late for a private lesson the instructor may then cancel the lesson, record the student as absent for that day, and is under no obligation to reschedule the lesson. Students are responsible for obtaining, completing, and submitting on-time all assignments given to the class in the event that they are absent. Also see: exam retake fee policy.

In the event of an unforeseen circumstance that prevents a student from attending a scheduled class session or forces the student to arrive late (contagious illness, death in the family, accidents, emergencies, etc.) the absence or tardiness may be determined to be excused. The instructor shall determine if the student's absence shall be recorded as an excused absence or as an unexcused absence. Students are responsible for notifying the instructor via lacm.edu e-mail of any expected absence or tardiness prior to the start of class. Excessive absences and/or tardiness are highly disruptive and have a negative effect on the learning experience of the other students in that class. Excessive absences, tardiness, or early departure from class shall not be tolerated and can have a detrimental effect on the student's grade and progress for that class. Excused absences shall not exceed 10% of the class total.

Make-up Exams

Only extenuating circumstances such as personal health problems, death of a family member, or other serious circumstances with proof of the applicable circumstance will allow for make-up exams. It is the student's responsibility to make sure all exam dates are adhered to and necessary action is taken and documentation is provided. Students are expected to remain on campus for the entirety of the quarter, which includes finals week. Your final exams may or may not be scheduled on the same day and time as your regularly scheduled classes. Please plan accordingly.

A rescheduling fee may apply and students should note that additional fees may occur and will vary depending on the class.

STANDARDS FOR STUDENT ACHIEVEMENT

Student Achievement measures the amount of learning a student completes in a specific amount of time. LACM monitors student achievement in several meaningful ways. Each degree and major have expected student learning outcomes that are uniquely designed to ensure all necessary core competencies are represented and

appropriately supported throughout the entire curricula. Students are assessed each quarter in the form of written tests, performances (concerts and showcases), jury exams, recitals and project work. It is critical for there to be proof that students are meeting LACM's expected learning outcomes. To that end, each student is provided an ePortfolio that resides in LACM's Learning Management System (LMS). As determined by the major Department Head, video of each student's performances, project works and tests are inserted throughout their program and act as proof all outcomes are being met.

TUITION & FINANCIAL AID POLICIES

TUITION
FINANCIAL AID
VETERANS' BENEFITS
GRANTS & SCHOLARSHIPS
SATISFACTORY ACADEMIC PROGRESS (SAP)
REFUND POLICY
STUDENT TUITION RECOVERY FUND (STRF)

Scholarships & Financial Aid

finaid@lacm.edu
www.lacm.edu/financial-aid

Student Billing Services

billing@lacm.edu
www.lacm.edu/tuition-fees

TUITION & FEES

Tuition and fees are subject to change without notice. Mandatory fees for each student are non-refundable.

Estimated Cost of Attendance

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

2018-2019 Average Cost of Attendance Budget Per Quarter

Tuition Addendum: Reflects tuition rate for all Winter 2019, Spring 2019 and Summer 2019 Quarter start students

	Dependent Students	**Independent Students**
Tuition	$ 7,901.25 $ 8,150.00**	$ 7,901.25 $ 8,150.00**
Student Activity Fee	$ 200.00	$ 200.00
Student Technology Fee**	$ 200.00	$ 200.00
Estimate		
Books & Supplies	$ 300.00	$ 300.00
Room & Board	$ 1,806.00	$ 4,596.00
Transportation	$ 369.00	$ 417.00
Personal	$ 1086.00	$ 999.00
Total	$11,662.25 $12,111.00**	$14,413.25 $14,862.00**

2017-2018 Average Cost of Attendance Budget Per Quarter

	Dependent Students	**Independent Students**
Tuition	$ 7,901.25	$ 7,901.25
Student Activity Fee	$ 200.00	$ 200.00
Estimate		
Books & Supplies	$ 300.00	$ 300.00
Room & Board	$1,749.00	$4,437.00
Transportation	$ 366.00	$ 411.00
Personal	$ 1092.00	$ 1,002.00
Total	$11,608.25	$14,251.25

FINANCIAL AID

The Financial Aid Department at LACM assists eligible students in finding appropriate funding to meet their educational goal. The Financial Aid Administrator will simplify the process of identifying and applying for grants, loans and work-study funds, helping students along the path through college.

Financial aid is not intended to replace the financial responsibility of the student; rather, it is intended to supplement what the family can provide. Students are required to complete the Free Application for Federal Student Aid (FAFSA) each year they are seeking financial aid. The information provided is used to create an analysis of each student's financial ability to contribute toward his or her educational costs. Students may complete the FAFSA application via the Internet at www.fafsa.ed.gov. Please contact 1-800-4FED-AID (800-433-3243) if you have FAFSA submission questions. Students are required to inform LACM Financial Aid Office of all financial assistance (including scholarships) they receive.

LACM participates in federal financial aid programs. Regardless of source, the college encourages students to make every effort to minimize their reliance on student loans, as those loans will ultimately require repayment. Financial aid is available to those who qualify.

Application Process

Prospective students are strongly encouraged to complete the financial aid process as soon as possible All Required documents must be submitted on a timely basis. Federal financial aid applicants must meet the following criteria:

- U.S. Citizenship or eligible non-citizen status
- Valid Social Security number
- Registration with the Selective Service
- Not in default on any federal educational loan
- No outstanding repayment due on a federal educational grant

If selective service registration is required, students must be registered to receive financial aid. Supporting documentation may be required.

Applicants to LACM will receive an initial financial aid packet during their financial aid overview. This packet includes pertinent forms related to the financial aid application process.

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

- Confirmation of Admission status in an eligible program.
- A valid FAFSA containing LACM's federal school code

038684 (LA Music Academy).
- Any other documentation requested by the Financial Aid Office required for completion of the verification process. Financial aid awards are for one academic year and it is the responsibility of the student to re-apply each year if additional aid is needed.

Supporting documentation may be required to complete the financial aid application, including, but not limited to:
- U.S. IRS Federal Tax Transcripts (if required to file a tax return) and/or W-2 forms
- * Verification worksheet
- * Statements from any agencies from whom the applicant has received benefits

Federal regulations prohibit offers of financial aid to any individual who under IRS regulations is delinquent in filing a federal tax return. If a tax return has not yet been filed but is not delinquent, estimates may be used when applying. However, it is the student /parent responsibility to make sure they file on a timely manner.

Eligibility Criteria

Financial need is determined by applying a formula to the information provided in the student's FAFSA. The formula determines the Expected Family Contribution (EFC). The EFC is the amount of money the applicant and family are expected to be able to contribute toward the applicant's educational expenses and is used to determine the amount of federal student aid the applicant may obtain. LACM's Financial Aid Administrator will calculate financial need, using the following formula:
- FINANCIAL NEED = COA – EFC – FPG – OTHER
- COA = Cost of Attendance
- EFC = Expected Family Contribution
- FPG = Federal Pell Grant (if eligible)
- OTHER = All Other Aid/Resources

The Expected Family Contribution (EFC) is a projection of funds determined to be available for the cost of attendance and other financial obligations.

Eligibility is determined one award year at a time. Students should renew their FAFSA applications annually as soon as possible after October 1st.

Federal Aid Programs

The following is a brief description of each Federal Aid program. Full descriptions are provided in the booklet, "The Student Guide" published by the Department of Education. These booklets are available from the Student Finance Department. Grants are funds that do not need to be repaid. Loans are borrowed money that must be repaid with interest.

Federal Pell Grant

These funds are awarded to eligible undergraduate students who have not yet earned a bachelor's degree to help pay for their education. The award for full-time enrollment in the 2018/19 academic year is approximately $6,095, and 2017/18 academic year is approximately $5,920. These are grants that do not need to be repaid. Not all students will qualify, but all are encouraged to apply for the Federal Pell Grant.

Federal Supplemental Educational Opportunity Grant (SEOG)

This grant is also awarded to students who demonstrate exceptional need. Federal SEOG funds are very limited as the federal government gives the college a set amount of money to use each year based on the federal budget.

Federal Work-Study (FWS)

The FWS program provides funds for part-time jobs, which allow students to earn money needed to pay for educational expenses. FWS awards are a form of federal financial aid. In order to be eligible, students must have completed a current FAFSA, have remaining "unmet need", be a permanent resident or U.S. citizen, be in good academic standing and be enrolled at least half-time. Currently, all available positions are on campus. Students are encouraged to find positions that provide work experience in their field of study or provide valuable service to the community. The student's salary is funded by the federal budget, with the college contributing a percentage of matching funds.

Federal Direct Loan–Subsidized

This program is available to students with financial need. The loan is financed by the U.S. Department of Education. This "subsidized" loan accrues interest, but the federal government pays all of the interest on the student's behalf while he or she is in school. This loan program allows a student to borrow up to $3,500 during the first academic year, $4,500 during the second academic year, and $5,500 in the third, fourth, and fifth academic years of undergraduate study. The interest rate for the in-school period in 2018/19 is 5.5%. The subsidized loan has a fixed rate set by July 1st of the year. The loan is subject to origination fees and the interest begins to accrue as soon as the loan has been disbursed from the lender.

Federal Direct Loan–Unsubsidized

This loan program is available for all eligible students, regardless of income or assets. The loan is financed by the U.S. Department of Education. This loan accrues interest while the student is attending school. Students may choose to defer payment of the interest until six months after leaving school. In addition to borrowing from the

subsidized Stafford loan, an independent student may borrow up to an additional $6,000 per academic year. The interest rate for the in-school period in 2018/19 is 5.5%, and may change annually. The loan is subject to origination fees.

Federal Parent Loan for Undergraduate Students (PLUS)

The PLUS loan is available to parents of dependent students as a supplemental source of funds to be used toward their child's educational expenses. Parent borrowers begin repayment within 60 days after the loan is issued. However, parents may request a deferment while your child is enrolled at least half-time and for an additional six months after your child graduates, leaves school, or drops below half-time enrollment. You don't have to make any payments while your loan is deferred. The 2018/19 interest rate is 7.6%, and may change annually. The lender obtains a credit report in order to determine eligibility for this loan. Should the parent be denied a PLUS loan, the Student Financial Aid Department may be able to assist the student in obtaining an Unsubsidized Stafford Loan by using the denial letter as documentation of need.

Verification

LACM is required by The General Provision regulations to verify all applicants selected for verification by the Central Processing System (CPS). The Financial Aid Administrator may choose to verify any applicant if he or she has reason to believe that the information provided is inconsistent. All conflicting information must be resolved before any funds are disbursed. The Verification requirements are applicable to all financial aid recipients under the following Student Financial Assistance Programs:

- Federal Pell Grant Program
- Federal Direct Student Loan Program
- Federal SEOG
- Federal Work Study (FWS)

If an applicant is selected for verification, the Financial Aid Administrator will notify the student immediately. The Financial Aid Administrator will email a notification letter or notify the student by phone. The applicant must submit all documents requested on or before the due date specified by the Financial Aid Administrator. The processing of the student's federal aid will be delayed and temporary hold of registration from the program if the requested documents are not received with the specified time frame.

The verification is completed when the verification process shows that all of the student's verifiable information reported on the FAFSA is correct, and there are no outstanding issues or conflicting information in the file. If there are any changes that would affect the student's eligibility as a result of the verification, then the Financial Aid Administrator will notify the student in writing or by phone that he or she is required to sign a revised Award Notification.

Verification Deadlines

The following deadlines, regulated by the U.S. Department of Education, will be followed at LACM. If Verification documents are not provided as soon as possible but no later than the end of the quarter/ term in attendance, the student may become cash paying student and tuition may be due immediately.

VETERANS' BENEFITS

LACM is approved by the California State Approving Agency for Veterans Education (CSAAVE) to enroll veterans and eligible persons for education benefits. Students who believe they qualify for veterans' educational benefits should contact the College School Certifying Official Veteran Coordinator at 626-568-8850, veterans@lacm.edu.

The Veteran Coordinator at LACM will provide certification of enrollment services for veterans and will serve as a direct liaison between LACM and the Veterans' Administration regarding underpayment, overpayment or non-payment of VA educational benefits. All Veterans, including those on active duty, should call the Department of Veterans Affairs at (888) 442-4551 to obtain the appropriate application for benefits (such as letter of eligibility). Information and forms are also available online at www.gibill.va.gov.

Any student receiving GI Bill® benefits while attending LACM is required to obtain transcripts from all previously attended school and submit them to LACM 's Registrar Office for review prior to credit.

LACM is proud to collaborate with the Veteran's Administration to provide VA Yellow Ribbon benefits to qualified students. Students who are eligible to receive VA benefits under the post-9/11 GI Bill® may be considered to receive additional funds from LACM under this program.

Veterans of the U.S. Armed Forces applying to LACM, who are not the Post 9/11 GI Bill®, must make arrangements to pay tuition through means other than veterans (VA) benefits (e.g., cash or financial aid). Students receiving Post 9/11 benefits (Chapter 33) will have any eligible tuition payments paid directly to the school. All housing allowances (BAH) will be paid directly to the student. Students receiving other forms of VA benefits (Chapters 30, 35, 1606 /1607) will receive their monthly benefit directly from the Department of Veteran Affairs. LACM

will guide veterans through the application process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

GRANTS & SCHOLARSHIPS

LACM Scholarship and Need Based Grant Program

LACM is proud to offer scholarships and Need Based Grants to qualifying applicants. Scholarships and Need Based Grants are designed to supplement, but not replace, federal financial aid. Awards are credited directly to the financial accounts of recipients. The number of scholarships and grants disbursed depends upon the availability of allocated funds. LACM tries to provide as many scholarships and grants opportunities as possible. Students should contact Financial Aid Department for additional information or questions regarding the LACM Need Based Grant.

Scholarships and Grants require full time status for the complete duration of the quarter. If a student withdraws from LACM for any reason mid quarter, tuition will be owed on a prorated basis without scholarships or grants awarded. After week 6, tuition is owed in full with no scholarship or grant application. Federal Financial Aid awarded for the quarter may also be adjusted. Please contact the Financial Aid office to see how withdrawing will affect your Federal Financial Aid.

Private Grants and Scholarships

Students should consider applying for outside scholarships and grants offered by private and public agencies around the country. Information on grants and scholarships can be obtained at public or collegiate libraries. There are several excellent research sites on the Internet, such as www.salliemae.com under the "College Planning" tab, www.finaid.org and www.fastweb.com. In addition, LACM cautions students to avoid any scholarship research service that promises to locate sources for a fee.

Notice to Recipients of Federal Grants and Loans

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

SATISFACTORY ACADEMIC PROGRESS (SAP)

As per federal regulations and institutional policies, financial aid recipients must meet all Satisfactory Academic Progress (SAP) standards as set by the college in order to continue to receive financial aid.
VA policy requires that VA benefits be terminated if a student fails to maintain satisfactory academic progress for two consecutive terms.

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

REFUND POLICY

Financial Aid Recipients

LACM has established a refund policy for all students who find it necessary to withdraw from the college. Students who elect to withdraw or take a leave of absence during the academic year must submit prior written notification according to the procedure specified in this Catalog. Any questions concerning LACM's refund policy should be directed to the Financial Aid Office.

General Requirements

Federal Student Aid funds are awarded to a student under the assumption the student will attend school for the entire period for which the assistance is awarded. When a student withdraws, the student may no longer be eligible for the full amount of Title IV funds the student was originally scheduled to receive. If a recipient of Federal Student Aid loan funds withdraws from school after beginning attendance, the amount of Federal Student Aid loan assistance earned by the student must be determined. If the amount disbursed to the student is greater than the amount the student earned, unearned

funds must be returned. If the amount disbursed to the student is less than the amount the student earned, and for which the student is otherwise eligible, he or she is eligible to receive a post-withdrawal disbursement for the earned aid that was not received.

Return of Funds by the School: Order of Return of Title IV Funds

A school must return Title IV funds to the programs from which the student received aid during the payment period or period of enrollment as applicable, in the following order, up to the net amount disbursed from each source:

- Unsubsidized Direct Stafford loans
- Subsidized Direct Stafford Loans
- Direct PLUS loans
- Pell Grant
- FSEOG

Time Frame for the Return of Title IV Funds

A school is required to return unearned funds for which it is responsible as soon as possible, but no later than forty-five days from the determination of a student's withdrawal.

ADD/DROP Classes

After the Week 1 deadline to drop a course has passed, students may withdraw from a course by submitting a LACM COURSE DROP REQUEST FORM found in the Student Information System (SIS). A withdrawn course will remain on a transcript with a grade of "W" (Withdrawn) and is not eligible for a tuition refund or a replacement course. For details, see the ADD/DROP section of Registrar Policies.

STUDENT TUITION RECOVERY FUND (STRF)

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school.

Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

STUDENT CONDUCT & RIGHTS

FAMILY EDUCATION RIGHTS & PRIVACY ACT (FERPA)

STUDENT CONDUCT & ACCOUNTABILITY

CANCELLATION, WITHDRAWAL & REFUND POLICIES

GRIEVANCE POLICIES

MEDIA RELEASE

STUDENT ORIGINAL WORK

Student Services
studentservices@lacm.edu
www.lacm.edu/student-services

FAMILY EDUCATION RIGHTS & PRIVACY ACT (FERPA)

In compliance with the federal Family Education Rights and Privacy Act of 1974 (FERPA), LACM is prohibited from providing certain information from your education records to a third party. This includes grades, billing, assessment of tuition and fees, financial aid (including scholarships, grants, and work-study or loan amounts), and other student education record information. The law also restricts LACM from providing this information to your parents, spouse, or financial sponsor.

LACM'S Right to Override Optional Disclosure

LACM can disclose student information without prior written consent unless an optional disclosure form is specified by the student with the Office of Admissions upon entry or with the Office of the Registrar while attending.

In certain circumstances LACM has the right to disclose information with or without optional disclosure from the student or their family. Under FERPA regulations, these circumstances might include the following:

- School officials or designated individuals with legitimate educational interest who might require such Directory Information in order to fulfill the professional responsibilities of their role (i.e. faculty, school administrative officials, third party individuals providing educational services to the school and its academic community)
- Upon request of another school in which the student is seeking to enroll, personally identifiable information may be sent by the institution
- To disclose personally identifiable information from education records without consent when the disclosure is in connection with financial aid for which the student has applied or which the student has received, if the information is necessary for such purposes as to: determine the eligibility for the aid; determine the amount of the aid; determine the conditions for the aid; and/or enforce the terms and conditions of the aid. With respect to this exception, the term "financial aid" means payment of funds provided to an individual (or payment in kind of tangible or intangible property to the individual) that is conditioned on the individual's attendance at a school
- The institution may also disclose personally identifiable information from education records, without consent, to appropriate parties, including parents of an eligible student, in connection with a health or safety emergency. Under this provision, colleges and universities may notify parents when there is a health or safety emergency involving their son or daughter, even if the parents do not claim the student as a dependent

Other special circumstances in which FERPA allows for non-consensual disclosure of personally identifiable information from education records:

- to authorized representatives of the Comptroller General of the United States, the Attorney General of the United States, the U.S. Secretary of Education, and State and local educational authorities for audit or evaluation of Federal or State supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs
- to organizations conducting studies for or on behalf of the school making the disclosure for the purposes of administering predictive tests, administering student aid programs, or improving instruction
- to comply with a judicial order or a lawfully issued subpoena
- to the victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense concerning the final results of a disciplinary hearing with respect to the alleged crime; and
- to any third party the final results of a disciplinary proceeding related to a crime of violence or non-forcible sex offense if the student who is the alleged perpetrator is found to have violated the school's rules or policies. The disclosure of the final results only includes: the name of the alleged perpetrator, the violation committed, and any sanction imposed against the alleged perpetrator. The disclosure must not include the name of any other student, including a victim or witness, without the written consent of that other student

The Family Education Rights and Privacy Act (FERPA) is a United States federal law that affords students certain rights with respect to their education records. They are:

- The right of the student to inspect and review their education records within 45 days of the day the College receives a request for access. Students should submit a written request that identifies the record(s) they wish to inspect to the Registrar, Dean of Students, Department Head or other appropriate officials. College officials will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the correction of education records that the student believes to be inaccurate or misleading. The student should write to the LACM official responsible for the record, clearly identifying

the part of the record(s) they want corrected and specifying why it is inaccurate or misleading. If LACM decides not to correct the record as requested by the student, LACM will notify the student of the decision and advise the student of their right to a hearing regarding the request for amendment. Additional information regarding hearing procedures will be provided to the student when notified of the right to a hearing.

- The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. An exception to the policy against disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research or support-staff position (including law enforcement unit personnel and health staff), and may include a student serving on an official committee or assisting another school official in performing his or her tasks. A College official has a legitimate educational interest if the official needs to review an education record to fulfill their professional responsibilities. The College may disclose certain information, known as Directory Information, at its discretion without consent. If a student does not want this information released, the student must complete a Non-release of Directory Information form, available in the Registrar's office. Other examples of non-Directory Information that may be disclosed without consent include, but are not limited to, a response to subpoenas and/or search warrants, or in cases of emergencies where the life or safety of a student or others is endangered. Upon request, the College may disclose education records without a student's consent to officials of other schools in which a student seeks or intends to enroll.
- The right to file a complaint with the U.S. Department of Education concerning alleged failure by the College to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:
  Family Policy Compliance Office, U.S. Department of Education
  400 Maryland Avenue SW, Washington, DC 20202-4605

STUDENT CONDUCT & ACCOUNTABILITY

Student Accountability

Each student is responsible for the following:

- Reading the latest Catalog
- Regular access to their SIS account to view their academic progress, registration, scheduled classes, and financial responsibilities
- Regular access to their LACM student email for important information
- Regular access to their LMS (where applicable)
- Submitting official transcripts to the Registrar's Office when transfer coursework has been completed
- Registering for classes within the registration deadlines
- Completing appropriate forms (drops, adds, status changes, etc.) by the published deadlines
- Applying for aid based on the finalized number of credits for the quarter
- Paying tuition and fees in full or developing a payment plan on or by the published deadlines
- Keeping copies of all transactions, records, and receipts
- Submitting change of name, address, or phone number to the Registrar's Office in writing
- Being actively engaged in classroom discussions and other activities
- Respecting the rights and property of others
- Being fully acquainted with and complying with the LACM published rules and regulations
- Complying with all local, state, and federal laws
- Adhering to the academic requirements determined by individual instructors

Student Standards of Conduct

Admission to LACM carries with it the presumption that students will conduct themselves in a manner compatible with LACM's function as an educational institution. Behavior that is disruptive and/or interferes with the educational process is disrespectful of the rights of others and is not acceptable.

Classes at LACM are interactive, drawing on the rich experiences of faculty and students alike. LACM's anti-bias commitment applies to all areas of discrimination based upon but not limited to culture, ethnicity, gender, sexual orientation, political or religious affiliation. Therefore, LACM will provide reasonable accommodations for students, faculty, and staff to help develop, maintain, practice, and celebrate individuality. Disrespect shown towards persons in all categories, both generally and as individuals, is not acceptable. Violation of standards of behavior, academic integrity, confidentiality, and discrimination are deemed to be a serious breach of conduct and students doing so will face the possibility of disciplinary action, up to and including dismissal from LACM.

Unacceptable Behavior

Unacceptable behaviors on campus or at a school-sponsored event include, but are not limited to:

- Any violation of LACM Policy as outlined in the Catalog
- Unlawful possession, use, sale, or distribution of drugs
- No smoking or vaping anywhere on campus, in accordance with city law
- Being under the influence of drugs or alcohol

- Inappropriate sexual conduct
- Exhibiting behavior which is disruptive, disrespectful or violent towards staff or other students, including, but not limited to, harassment or discriminatory conduct
- Furnishing false information
- Unauthorized use, forgery, or alteration of LACM's documents, name, logo, or seal
- Destruction of LACM property or the individual property of students or staff
- Unauthorized possession or use of LACM property or property of students or staff
- Unauthorized use of LACM equipment, keys, access codes, or scan cards
- Possession of firearms, fireworks, explosives, or weapons on LACM's premises
- Misuse of LACM communication systems: Behavior that disrupts or causes disruption of computer services, including, but not limited to, damaging, altering, or destroying data, records, computer systems, software, programs, or networks
- Theft of LACM individual physical or intellectual property
- Inappropriate use of LACM email
- Unauthorized animals on institutional premises
- Disorderly, lewd, or indecent conduct
- Divulging confidential information: students who work or volunteer in LACM administrative offices and have access to confidential information are prohibited from divulging such information under FERPA
- Unauthorized use, forgery, or alteration of student identification cards
- Inappropriate off-campus conduct when representing LACM
- Disrespect for privacy: students may not give directory information or photos of other students to anyone outside the LACM community
- Inappropriate conduct of guests

CANCELLATION, WITHDRAWAL & REFUND POLICIES

You, the student, have the right to cancel your Enrollment Agreement at any time by providing written notice to LACM at 300 S. Fair Oaks Ave., Pasadena, California 91105 or registrar@lacm.edu. If LACM receives your notice of cancellation by the end of the first week of class sessions, or the seventh day after enrollment (whichever is later), you have the right to a full refund of all refundable paid fees and are not subject to any penalties or obligations.

If you withdraw from the program, a partial tuition refunds may be issued on a prorated basis if you withdraw from the program by 5 p.m. on the 45th day of the quarter (generally this falls on the Wednesday of Week 7) and have paid for a greater portion of the quarter than you have attended.

For the purpose of determining a refund, a student shall be deemed withdrawn from their program when any of the following occur:

- The student's Withdrawal Form is processed by the Registrar's Office
- The college terminates the student's enrollment for failure to maintain satisfactory academic progress; failure to abide by the rules and regulations of the college; and/or failure to meet financial obligations to the college
- The student fails to return from a Leave of Absence

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the daily charge for the program (total institutional charge, minus non-refundable fees, divided by the number of days in the program), multiplied by the number of days scheduled to attend, prior to withdrawal. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will not receive a refund.

All refunds will be in the form of a check and will be processed within 45 days of the receipt of your Notice of Cancellation.

GRIEVANCE POLICIES

Academic Grievance Procedure

At the completion of each quarter, grades are made available via the LACM student information system (SIS). If a student feels they have been issued a grade that does not accurately reflect their performance in a particular course they should discuss their concerns with their instructor. If a resolution is not reached, the student should meet with their major Department Head to discuss the issue. If a resolution is reached, the Department Head will notify the instructor of the decision. If the academic issue is not resolved by the department head, the student should see the Academic Advisory to file a formal academic grievance. To be considered, an academic grievance must be submitted no later than the Friday of the first week of the subsequent quarter. The Academic Appeals Committee, which includes the Dean of Students (student advocate), Dean of Faculty (instructor advocate) and the Executive Vice President of Academic Affairs will gather information from all parties involved and review the grievance. A hearing including the student, the student's instructor and any other pertinent parties may be called if needed. A decision will be determined and communicated within one week of the hearing.

Harassment & Discrimination Grievance Policy

LACM is committed to maintaining a respectful and fair educational and work environment free from discrimination or harassment based on but not limited to race, color, political or religious affiliation, gender, sexual orientation, national origin, citizenship status, age, disability, or veteran's status. LACM has an Equal Opportunity Complaint Procedure to deal promptly and fairly with concerns and complaints concerning discrimination or harassment. The procedure may be used by any student or employee who believes they have been discriminated against or harassed. Retaliation against anyone who makes a complaint of harassment/ discrimination or anyone who is involved in a complaint process will not be tolerated. LACM encourages anyone who perceives harassment or discrimination by any member(s) of the campus community to notify the college promptly. LACM will maintain confidentiality throughout the process as appropriate and to the fullest extent allowed by law. All individuals involved are informed about confidentiality rights and consequences of retaliation, defamation or false accusation. Please meet with the Student Service Office to initiate the grievance process.

MEDIA RELEASE

Los Angeles College of Music (LACM) captures media content on a consistent basis, comprised of performance audio and video recordings, to be utilized for educational and institution promotion use only. Every student, alumni, faculty member, guest, staff member and performer recognizes that media content can and will be captured and utilized for these purposes solely. This media content includes, but is not limited to, still photography, audio recording, video capture, social media content build and release, webcast, exhibition, promotional materials for the institution and/or institution-sponsored events. Internet promotion, print marketing materials, interactive media, social media and new media technologies are included in this media use policy.

STUDENT ORIGINAL WORK

LACM holds that the creation, discovery and dissemination of knowledge are central to the success of the College's mission. LACM and its stakeholders share an interest both in the protection of copyrighted works and in the use of copyrighted works in the daily pursuit of learning, discovery, and the creative process.

LACM is committed to providing such an environment that supports and inspires the teaching, learning, and creative activities of its students. This Fair Use policy has been prepared in this spirit and with this intent, and aims to promote and encourage excellence and innovation in music composition and performance by identifying and protecting the rights of LACM students. Copyright ownership and the rights thereof are concepts defined by federal law.

The works produced by students at LACM are for the fulfillment of class assignments. These can be in a solo or collaborative setting, with or without use of LACM equipment and on or off campus. While student works are created for educational and not commercial fulfillment, LACM recognizes the student work (s) may have commercial value. Therefore, it's in the best interest of the student and LACM that the student work (s) remains subject to certain guidelines until the educational experience it's associated with is complete.

Student Work Guidelines

- Ownership of the student work (s) belongs to the student who creates the work
- In the event the work was created in a collaborative setting, shared ownership of the work is based on the agreement between the creators
- Any/all students who create the work are responsible to abide by all federal copyright laws and agree to indemnify and hold LACM harmless against any harm, loss, liability or damage that may occur as a result of the production of the work
- Any income created from the sale of the work (s) is the property of the sole and/or co-creator (s)
- The creator (s) who owns the work gives LACM the right to use the work for the sole purpose of publicizing LACM without a payment or royalty to the student (s)
- Any participation in the student work by a LACM faculty or staff member does not deem them co-creators of the work

STUDENT SERVICES

STUDENT LIFE & ENGAGEMENT
ACADEMIC ADVISING
CAREER SERVICES
LEARNING RESOURCE CENTER
STUDENT EMPLOYMENT OPPORTUNITIES
STUDENT SUPPORT SERVICES
INTERNATIONAL STUDENT SERVICES
ALUMNI & POST GRADUATION SERVICES
STUDENT LIVING

Student Services

studentservices@lacm.edu
www.lacm.edu/student-services

International Student Services

international@lacm.edu
www.lacm.edu/international-student-services

Career Services

careercenter@lacm.edu
www.lacm.edu/career

Housing & Roommate Connection

housing@lacm.edu
www.lacm.edu/housing

STUDENT LIFE & ENGAGEMENT

Student Life

Los Angeles College of Music (LACM) believes that many of the most impactful and meaningful moments for students will occur outside of and in supplement to the academic program(s) and classes. LACM provides ongoing opportunities for social interaction, community involvement, peer support, industry networking, professional development and engaging activities designed to bring the student body together in fun and encouragement. Each quarter, students are also given the opportunity to attend multiple live performances on campus, music industry master classes, instrument-specific clinics, creative workshops, industry panels, and special events. Every student is invited to participate and become connected to each other and the greater LACM community, through the involvement in both social and industry-related events alike. These will be the experiences and relationships that will sustain beyond graduation, while building an active and thriving network of support as each student moves into their career in the music industry.

Engagement

LACM is a community that values inclusivity, productive discourse, creativity and collaboration.

Student Activities is a group comprised of LACM staff, faculty and student representatives with a common goal to bring opportunities for social and interactive community-building events on campus. Activities might include Open Mics and Jam Sessions, Culture Outings (Museums, Theater, Concerts, etc.), Health and Wellness Events (Yoga, Sports, Meditation Groups, etc.), Non-Profit Volunteer Opportunities (LACM Gives Back, Area Organizations), Movie Nights and Field Trips. Such activities enhance the culture developed organically on campus, by nature of the collaborative music performance and creation focus inherent in the academic programs at LACM.

370 Music Group is a student-run record label project that allows each participant to either play a critical role in the administration of the label releases or be represented artistically with full marketing, promotion, and major distribution support.

LACM Gives Back is an organization affiliated in partnership with the LACM Foundation, giving opportunities to students and alumni to collaborate with area non-profit organizations. Such organizations might include Notes for Notes, Villa Esperanza, Cancer Support Center, Pasadena Humane Society, Little Kids Rock, and more. Participants experience the value of giving to individuals in need of support in the community, whether through offering music instruction and performance or simply volunteering in service to an event or activity. LACM encourages all students to participate throughout their academic program and beyond.

ACADEMIC ADVISING

The LACM Office of Academic Advising works closely with currently enrolled students to support successful degree completion in a timely, reasonable, and efficient manner through the provision of numerous services, programs, tools, and communications. The use of the services provided is not mandatory, but emphatically recommended. LACM is not responsible for students who neglect to utilize these services, and does not guarantee specific outcomes therefrom.

LACM's Office of Academic Advising is available to answer questions and offer the best solutions for students. Specific services include:

- Registration
- Academic Planning
- Study Skills/Organization
- Time Management
- Workshops
- Tutoring Programs*
- Federal Work Study
- General Academic Advice
- Student Status Change
- Leave of Absence
- Withdrawal
- Re-admission
- Academic Grievance
- Change of Program/Major

**Student tutoring programs are available to students in need of extra assistance outside of class. Any student interested should contact the Office of Academic Advising for more details.*

CAREER SERVICES

LACM offers all current students and alumni the opportunity to receive professional development support from the on-campus Career & Learning Resource Center. On a drop-in and/or advance appointment basis, students can receive guidance and experience in various areas including:

- Resume/CV/Artist Bio Coaching
- Social Media Strategy
- Media Content Creation
- Marketing/Promotion Materials
- Mock Auditions
- Internship Placements

- Job Interview Preparation
- Music Industry Workshops and Seminars
- Industry Networking Events
- Gig Booking Services

Individualized Career Counseling is available to all students and alumni on a weekly basis, by appointment only. Workshops and seminars on special topics related to the music industry are ongoing throughout each term, with a focus on career development and industry readiness.

GrammyU

Also included in each student's LACM tuition and sustaining for two years post-graduation, is a membership in the esteemed Recording Academy's Grammy U organization. This is an organization devoted to college students who are studying in the focus of music, as a supplemental resource providing industry networking, creative workshops, special events, career development opportunities, and more. Each quarter, multiple events occur that are designed to extend each student's impact and experience beyond their school campus. LACM encourages students and alumni to take full advantage of this resource while enrolled and up to two years post-graduation. For more information about Grammy U, please visit: https://www.grammy.com/recording-academy/membership/recording-academy/about/chapters/grammy-u

CAREER & LEARNING RESOURCE CENTER

The Los Angeles College of Music (LACM) Career and Learning Resource Center serves the entire LACM community including current students, faculty, staff, and alumni. Located in the commons areas of the North campus building, the Career and Learning Resource Center boasts a diverse collection of traditional and non-traditional information resources, as well as computers, turntables and the student printer and photocopier. The center features academic resources that supplement the LACM learning environment such as books, periodicals, scores, digital reference materials, and a collection of over 3000 vinyl records. All LACM students, staff and faculty have access to the NAXOS Music Library. This digital library features the complete catalogs and/or selected recordings of over 800 record labels, spanning many diverse musical genres and eras.

In addition to the resources listed above, the LACM Career and Resource Center provides career development services for all current students and alumni. Such services include Career Counseling, Resume Coaching, Music Media & Marketing Support, Mock Interviews, Audition Prep, Gig Booking Assistance, Job and Internship Placement, and more. Customized resources regarding music publishing, copyright, music entrepreneurship, industry contacts, job opportunities, and more, are provided within the LACM Career and Resource Center as well. All Career Development resources remain available to LACM Alumni permanently, in addition to current students and faculty.

Visit the LACM student information system (SIS) to learn more about the Career and Learning Resource Center's collections, circulation procedures and hours of operation.

STUDENT EMPLOYMENT OPPORTUNITIES

Job Placement

Los Angeles College of Music (LACM) recognizes that many students seek to secure employment while attending school. To this end and in support of this effort, there are two primary avenues for current LACM students to participate in employment opportunities:

- **On Campus:** There are multiple departments at LACM that employ qualified student workers to support campus projects and activities. Examples of these opportunities might include Live Event Production, Career Service and Outreach, Facilities Tech and Staging Support, Admissions Ambassadors and Campus Outreach Events.
- **Off Campus:** LACM's Career Center seeks to source part-time community job opportunities for current students and is committed to assisting students in this effort. In addition, paid internships that are more focused toward procuring experience specific to the music industry are sourced and arranged per request and qualification.

Federal Work Study

The FWS program provides funds for part-time jobs, which allow students to earn money needed to pay for educational expenses. FWS awards are a form of federal financial aid. In order to be eligible, students must have completed a current FAFSA, have remained "unmet need", be a permanent resident or U.S. citizen, be in good academic standing and be enrolled at least half-time. Currently, all available positions are on campus. Students are encouraged to find positions that provide work experience in their field of study or provide valuable service to the community. The student's wages are funded by the federal budget, with the college contributing a percentage of matching funds.

Internship Policy

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.

Regardless of Student or Alumni status, each individual is required to adhere to a professional code of conduct when in the workplace. Students and Alumni will be held responsible to adhere to the LACM Student Code of Conduct. Should an intern sponsored by LACM be accused of impropriety, criminal behavior, unethical or unprofessional conduct, or any other unbecoming behavior or attitude of concern, Los Angeles College of Music reserves the right to withdraw support and supervision of the internship. In addition, a student must complete the required hours in good standing in order to earn credit for the course. Withdrawal from an internship placement for any reason will result in a loss of the course credit and may disqualify the student from future internship opportunities.

STUDENT SUPPORT SERVICES

Every student enrolled at LACM has free and open access to the Student Support staff and services. Individualized and confidential counseling offers support in areas such as:

- Time and Money Management
- Stress Management
- Substance Use Moderation & Harm Reduction Techniques
- Drug & Alcohol Addiction Support
- Special Accommodations Support
- Community Resources Referrals
- Food & Housing Insecurity Counseling and Resources
- Health & Wellness Balance Coaching
- Conflict Resolution Support

LACM recognizes that each student is a person in need of a strong foundation of health, before they are a musician or music industry member. As such, a high priority is placed on individual wellbeing and providing support for areas of concern or challenge for each student.

INTERNATIONAL STUDENT SERVICES

New Student

Understanding M and F Visas: In order for international students to study at LACM, they need to have a valid non-immigrant visa status. Most international students admitted to LACM obtain F-1 or M-1 visas.

F-1, M-1 Student Visa & I-20: The F-1 (AA & Bachelor) visa is the most common student visa type and is issued to students who are admitted to a full-time academic or language program at a US institutions. M-1 visa are issued to students enrolled in diploma programs. The International Office at LACM issues Form I-20, the official three-page document that is endorsed by a designated school official, to admitted students. Once students receive their Form I-20, they can apply for the F-1 or M-1 visa at a US embassy/consulate in their home country. For questions regarding the I-20 issuance, see procedure or contact the International Office.

See Document I-20 Requirements and International Student Check List

F-2 Dependents: Students who plan to have dependents (spouse and/or children only) accompany them during their studies must request dependent F-2 Dependent I-20 to the International Office.

Transfer Students

F-1 students who are currently in the US and are transferring their SEVIS records from their previous school to LACM must complete a Notice of Intent to Transfer.

Traveling

Students may travel internationally during scheduled school breaks. Students returning to the US from a temporary break should ensure they have the required documents to re-enter.

- Required Documents for Re-entry to the US
  - Valid Passport (valid for at least 6 months beyond the date of the re-entry to the US.)
  - Valid F-1 visa in passport (except students from Canada)
  - I-20 with a valid travel signature from International Office
- Recommended Supporting Documents.
  - Financial support documents (proof of funding)
  - LACM acceptance letter (students)
  - Paper receipt of Form I-901 Sevis fee payment
  - Students only: Copy of LACM transcript and/or proof of course registration

- Contact info for LACM International Office.
- Emergency Contact Information During School Break
  - Emergencies at US Port of Entry: (626) 568-8850
  - International Office email account (international@lacm.edu) will be checked periodically during university breaks. Please note that only inquiries requiring immediate attention will receive a response.

Annual Vacation

F-1 students are eligible to take an annual vacation after completing an academic year (three quarters). Please submit to the Annual Vacation Form to the International Office. Talk to your designated school official, DSO, before taking your annual vacation. Your DSO will confirm your eligibility for vacation and sign your Form I-20, "Certificate of Eligibility for Non-immigrant Student Status," if you plan to travel outside the USA. LACM's pacing takes students for more than a calendar year before the first Annual Vacation, Fall enrollments take their annual vacation after seven (7) quarters. Winter enrollments take their first annual vacation after six (6) quarters. *If you are not eligible for annual vacation, you must enroll in a full course of study.*

If you have questions about what constitutes a full course of study during your school's summer term, speak with your DSOs. They will verify that your class schedule qualifies as a full course of study. If you are taking your annual vacation in the summer but would still like to take classes, you do not need to meet full course of study requirements.

International Student Leave of Absence (LOA)

F-1 international students who wish to take a quarter off during the academic year (fall, winter, spring or summer (quarters) and not enroll in courses must receive authorization for an International Leave of Absence (LOA) from the International Office and their academic advisor.

Eligibility Requirements:

1. Student must be in good academic standing when requesting an LOA
2. Student must be outside the U.S. during the LOA
3. Students who withdraw from all of their classes in their first quarter are NOT eligible for a LOA. They must either depart the US within 15 days of the withdrawal or request the transfer of their SEVIS record to another school in the US. Students who need to withdraw from their courses in their first quarter must schedule an appointment with an International Office advisor immediately to discuss next steps.

Application Instructions:

1. Student schedules an appointment with an International Office advisor to discuss LOA
2. Download and complete the International LOA Form
3. Schedule appointment with academic advisor to discuss eligibility to return to academic program
   - Get approval signature on International LOA form from Academic Advisor and International Office.
   - Academic advisor will have student complete the International LOA process for their academic department. Please check with the academic advisor directly.
4. Student will be considered with an "Authorized Early Withdrawal" in their SEVIS record. The SEVIS record will be suspended during the LOA.

Returning from a LOA: Student must contact the International Office at least 30 days prior to their return to the USA. This will give the International Office enough time to "re-activate" their SEVIS record. Returning to the USA without notifying the International Office, may result in being denied at the port of entry.

LOA Exceeding Five Months:

1. Students who will be outside the U.S. for longer than five months for an LOA must obtain a new LACM I-20 with a new SEVIS ID number in order to re-enter the U.S. and return to LACM. The current I-20 will be invalid after being outside of the U.S. for more than five months. A new SEVIS ID will nullify any OPT time earned.
2. It is the student's responsibility to contact the International Office Advisor at least two months prior to returning to LACM to request the new I-20.
3. Students will need to use the new I-20 to pay the SEVIS fee and apply for a new F-1 visa, even though they may possess an unexpired visa associated with their previous I-20 SEVIS ID number.
4. Students must bring the following documents to the appointment:
   - New International Student/Scholar Information Form
   - Copy of LACM I-20
   - Copy of valid passport
5. Print out of I-94 Arrival/Departure record
6. Copy of F-1 visa in passport

Optional Practical Training (OPT)

OPT is a type of work authorization that permits F-1 students to gain work experience in their field of study while in the United States. OPT is not a visa; rather, it is a type of employment benefit for F-1 students who are maintaining their visa status. Students must first apply for OPT recommendation from their DSO in the International Office. Then students mail documents to the United States Citizenship and Immigration Service (USCIS) for adjudication. There are two types of OPT that are explained below.

Pre-completion OPT: Work experience that is permitted

during the student's academic program (before the student's program end date that is printed on the I-20)

Post-completion OPT: Work experience that occurs after the student's academic program ends. Students who wish to apply for OPT, please contact the International Office for information at least one-quarter before their graduation date.

ALUMNI & POST GRADUATION SERVICES

All LACM Alumni receive continued support and access to Career Services, Seminars, Workshops, Concerts and Master Classes. This support is critical for maintaining continued professional development, networking opportunities, and career support. Continued services include job opportunity and auditions leads, gig booking services, resume coaching, business plan creation, internship placements and music media marketing counseling.

In addition, the LACM campus facilities remain accessible to alumni on evenings and weekends. This allows the alumni to rehearse free of charge, in addition to utilizing the recording studios and DAW labs.

Alumni networking events occur periodically and in various locations across the world, in keeping with the international community of students and alumni at LACM.

Standard Occupational Classification

The Bureau of Labor Statistics classifies workers into occupational categories for the purpose of collecting, calculating and disseminating data. The system used is called the Standard Occupational Classification (SOC) system. All workers are classified into one of 867 occupations according to their occupational definition. From this, detailed occupations are compiled to form broad occupation groups.

LACM prepares students for careers in the greater music industry which encompasses many diverse occupations. The SOC codes related to such occupations are as follows:

- 13-1011 Agents and Business Managers of Artists, Performers and Athletes
- 25-1121 Music Teachers
- 27-2040 Musicians, Singers and related workers
- 27-2041 Music Directors and Composers
- 27-2042 Musicians and Singers
- 27-4014 Sound Engineering Technicians

STUDENT LIVING

LACM offers aid for students who need assistance in housing placement. LACM partners with private housing and apartment options, including student living apartments.

ACADEMIC PROGRAMS

DEGREES
FACULTY QUALIFICATIONS
MAJORS & PACINGS
COURSE CODES & DESCRIPTIONS

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 repertories
- 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 repertories
- 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

DEGREE LEVELS

Bachelor of Music – 12 Quarters
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.

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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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
		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 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 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

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 & Woodind 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.

Beliving first hand in the transformative power of music, Mr. Lipps is committed to nurturing the developing muscian. He has taught at the premire 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 & Woodind 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 Torme, 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 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 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 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 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 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 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 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 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 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 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 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

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 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 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 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

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

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 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 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 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 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 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 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

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 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 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 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

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

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 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 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 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 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 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
		Total Credits: 16.5

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
		Total Credits: 16.5

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
		Total Credits: 15

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
		Total Credits: 15

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
		Total Credits: 12

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
		Total Credits: 12

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 2

CODE	COURSE	CREDITS
Ensemble	Ensemble	1
MUS-1001	Applied Theory Lab 2	
MUS-1058	Applied Sight Reading 2	3
MUS-1059	Guitar Forum 2	1
MUS-1025G	Jazz 1 Ensemble Workshop	2
MUS-1025L	Jazz 1 Student Ensemble Lab	1.5
MUS-108	History of Jazz Music 1	0.5
MUS-127G	Private Lesson 2	1
PROD-306	Ableton Live	2
		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-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 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 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	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: 16

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
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: 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
		Total Credits: 15

QUARTER 2

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

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 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 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 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 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 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
		Total Credits: 16

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
		Total Credits: 16

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
		Total Credits: 16

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
		Total Credits: 15

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
		Total Credits: 13

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
		Total Credits: 12

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 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 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 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 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 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
		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 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 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

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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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
		Total Credits: 15

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 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
		Total Credits: 14

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

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 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 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 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 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 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
	Total Credits: 14	

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
	Total Credits: 15	

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
	Total Credits: 15	

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
	Total Credits: 15	

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
	Total Credits: 12	

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
	Total Credits: 15	

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 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 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 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 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 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
	Total Credits: 14	

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 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 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	

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, Seabisquit 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, Abelton 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
	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-100	Composing for Drama	3
PROD-111	Working with Picture/Applied Techniques 1	3
PROD-205	Music Editing	2
	Total Credits: 17	

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
	Total Credits: 17	

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
	Total Credits: 16	

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
	Total Credits: 16	

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
	Total Credits: 17	

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
	Total Credits: 14	

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
	Total Credits: 15.5	

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
	Total Credits: 13.5	

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
	Total Credits: 16	

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
	Total Credits: 13	

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
	Total Credits: 16	

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
		Total Credits: 15

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
		Total Credits: 16.5

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
		Total Credits: 14.5

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
		Total Credits: 14

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
		Total Credits: 15

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
		Total Credits: 15

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
		Total Credits: 15

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
		Total Credits: 16.5

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
		Total Credits: 14.5

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
		Total Credits: 14

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 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 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 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 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 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
		Total Credits: 15.5

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
		Total Credits: 14.5

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
		Total Credits: 15

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
		Total Credits: 18.5

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
		Total Credits: 16

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
		Total Credits: 13

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
		Total Credits: 14

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
		Total Credits: 14

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
		Total Credits: 14.5

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
		Total Credits: 15

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
		Total Credits: 17.5

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
		Total Credits: 15.5

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
		Total Credits: 15

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
		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
COMP-207	Music Business for Songwriters 1	2
Elective	Elective	1
MUS-1002	Applied Theory Lab 3	3
		Total Credits: 14.5

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
		Total Credits: 15

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 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 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 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 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 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 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 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 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 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 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
		Total Credits: 14

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
		Total Credits: 14

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
		Total Credits: 14.5

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
		Total Credits: 16.5

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
		Total Credits: 15.5

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
		Total Credits: 16

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 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-211

Master Class 3 | 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-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 give 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 give 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, BWW, 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, BWW, 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, BWW, 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 arelearned 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 flugelhorns, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone). This course will starts students on the road to listening to music through color as well as sound. Students learn about the various roles of the woodwind section and

the most effective techniques in which to voice them. Students also explore the many colors achieved by the blending of saxes, flutes, and clarinets, and the possibilities from blending the woodwinds with each other as well as with the brass section. In addition, students learn the various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. 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 posses, 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 Puento, 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. T*his 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, BWW, 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, BWW, 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, BWW, 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 then 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 then 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 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-275

Master Class 5 | 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-276

Master Class 6 | 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-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 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-323
Master Class 8 | 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-324
Master Class 9 | 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-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 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, BWW, 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, BWW, 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

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MUS-418
Master Class 11 | 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-419
Master Class 12 | 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-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 then 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 then 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 Puento, 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 is 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 studies 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

Funamentals 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 ?lm/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 ?lm 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.

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