

2014-2015 CATALOG



LACM
Los Angeles College of Music

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ACADEMIC CALENDAR

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

Calendar subject to change.

Fall Quarter 2014:

October 6- December 19

July 28- August 1 Registration Period

August 25 Tuition Deadline

October 6 Quarter Begins

November 11 Holiday, Campus Closed

November 27 Holiday, Campus Closed

November 28 Holiday, Campus Open

December 15- 19 Exams Week

December 19 Quarter Ends

December 24- 25 Holiday, Campus Closed

Dec. 31- Jan. 1 Holiday, Campus Closed

Winter Quarter 2015:

January 5- March 20

October 27-31 Registration Period

November 24 Tuition Deadline

January 5 Quarter Begins

January 19 Holiday, Campus Open

February 13 Holiday, Campus Open

March 16- 20 Exams Week

March 20 Quarter Ends

March 21 Graduation

Fall Quarter 2015:

October 5- December 18

July 27- 31 Registration Period

August 24 Tuition Deadline

October 5 Quarter Begins

November 11 Holiday, Campus Closed

November 26 Holiday, Campus Closed

November 27 Holiday, Campus Open

December 14- 18 Exams Week

December 18 Quarter Ends

December 24- 25 Holiday, Campus Closed

Dec. 31- Jan. 1 Holiday, Campus Closed

Winter Quarter 2016:

January 4- March 18

October 26-30 Registration Period

November 23 Tuition Deadline

January 4 Quarter Begins

January 18 Holiday, Campus Open

February 12 Holiday, Campus Open

March 14- 18 Exams Week

March 18 Quarter Ends

March 19 Graduation

Spring Quarter 2015:

April 6- June 19

January 26- 30 Registration Period

February 23 Tuition Deadline

April 6 Quarter Begins

May 25 Holiday, Campus Closed

June 15- 19 Exams Week

June 19 Quarter Ends

July 4 Holiday, Campus Closed

Summer Quarter 2015:

July 6- September 18

April 27- May 1 Registration Period

May 26 Tuition Deadline

July 6 Quarter Begins

September 7 Holiday, Campus Closed

September 14- 18 Exams Week

September 18 Quarter Ends

September 19 Graduation

Spring Quarter 2016:

April 4- June 17

January 25- 29 Registration Period

February 22 Tuition Deadline

April 4 Quarter Begins

May 30 Holiday, Campus Closed

June 13- 17 Exams Week

June 17 Quarter Ends

Summer Quarter 2016:

July 5- September 16

April 25- 29 Registration Period

May 23 Tuition Deadline

July 4 Holiday, Campus Closed

July 5 Quarter Begins

September 5 Holiday, Campus Closed

September 12- 16 Exams Week

September 16 Quarter Ends

September 17 Graduation

About LACM

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

Founded in 1996, we are a college of music offering a quality education in a personal and highly-specialized environment. At LACM we keep our curriculum current so we can give you the most relevant skills you'll need in today's musical world. You'll receive intensive training in the essentials of contemporary music-making, learning first-hand from a dedicated faculty of world-renowned professionals who have proven themselves with the biggest names in jazz, rock, pop and more.



THE ULTIMATE LEARNING EXPERIENCE

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

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

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

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

THE CAMPUS

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

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

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

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

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

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

CAMPUS HOURS

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

LACM BACHELOR OF MUSIC

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

LACM is anticipating offering both on-campus and online general education courses to students entering the institution in Fall 2014. Students will be able to elect which general education courses to take online or on-campus to allow for choice and flexibility. Online general education courses through Walden University will be worth 5 credit hours, while the on-campus equivalents will be worth 4 credit hours. Students who elect to take general education classes online will also be required to enroll in an additional online course (WLDN 1000).

Musically, this program builds on our existing Associate of Arts degree curriculum, further developing students' existing skills, augmenting their "tool kit" with new ones,

and accelerating their progress along the path to professional musicianship.

LACM ASSOCIATE OF ARTS DEGREE

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

LACM DIPLOMA PROGRAM

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

ACCREDITATION & LICENSURE

LACM is accredited by the National Association of Schools of Music (NASM, <http://nasm.arts-accredit.org>). You may verify this certification by visiting the website listed above and viewing lists of institutions. You may also visit our office to view this certification or to get more information. LACM is fully licensed with the Bureau for Private Postsecondary Education within the California Department of Consumer Affairs.

ADMINISTRATION

Executive

C. Thomas Aylesbury, *President*

Mike Packer, *Executive Vice President of Operations*

David Pozzi, *Dean*

Ashley Roberts, *Vice President of Enrollment Management*

Department Chairs & Directors

Jody Fisher, *Guitar Department Chair*

Bill Fowler, *Guitar Department Co-Chair*

Jerry Watts, *Bass Department Chair*

Ralph Humphrey, *Drums Department Chair*

Joe Porcaro, *Drums Department Co-Chair*

Tierney Sutton, *Vocal Department Chair*

Willie Murillo, *Brass & Woodwind Department Chair*

Sean Halley, *Music Producing & Recording Department Chair*

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

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

Art Alexakis, *Songwriting Department Chair*

Erin Workman, *Songwriting Department Co-Chair*

Dorian Holley, *Artist Development Director*

Admissions Coordinator/Housing Advisor

Anthony Jones

Admissions

Charisse Marroquin, *Admissions Counselor*

Gabriela Terán, *Admissions Counselor*

Financial Aid

Mary Olmos, *Director of Financial Aid*

Academic Advisor

Scott Keil

Accounting/Finance

Lauren Reyes, *Controller*

Registrar, Student Services, & Scheduling

Tahkus Ekedal Allen, *Registrar & Assistant to the Dean*

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

Alumni Relations

Iris Alba, *Director of Alumni Relations*

Campus Logistics & Maintenance

Ty Key

Wilber Hernandez

CAMPUS VISITS

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

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

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

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

APPLICATION PROCEDURES - USA

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

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

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

Required Admission Materials:

- Submitted Admissions Application with the \$100 Application Fee
- Music Performance applicants should submit a video demo performing the minimum entry requirements; Music Production applicants should submit audio only.
- Official high school, GED, or college transcripts showing a cumulative 2.5 GPA (those with a lower GPA are still encouraged to apply as LACM evaluates the entire candidate for admission)
- Admissions Essay (Bachelor of Music candidates only): Describe the most challenging obstacle you have had to overcome; discuss its impact, and tell us what you have learned from the experience.
- Letter of Recommendation from someone who can speak of your musical abilities on an academic/professional level (i.e. Music Instructor, Choir or Band Director, etc.)

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

Upon receiving the acceptance packet you must:

- Fill out the Enrollment Agreement included in your acceptance packet and return it to Admissions via mail or email to admissions@lacm.edu to complete your acceptance.
- Make your 1st quarter tuition payment arrangements. It is recommended that you make tuition arrangements as soon as you are accepted in order to reserve your space in the program. Please contact the Admissions Office for details.
- If you would like to participate in the Roommate Connection Program, please refer to the Housing Packet.

APPLICATION PROCEDURES - INTERNATIONAL

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

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

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

Required Admission Materials:

- Submitted Admissions Application with the \$100 Application Fee
- Music Performance applicants should submit a video demo performing the minimum entry requirements; Music Production applicants should submit audio only.
- Official high school, GED, or college transcripts showing a cumulative 2.5 GPA (those with a lower GPA are still encouraged to apply as LACM evaluates the entire candidate for admission)
- Admissions Essay (Bachelor of Music candidates only): Describe the most challenging obstacle you have had to overcome; discuss its impact, and tell us what you have learned from the experience.
- Letter of Recommendation from someone who can

speak of your musical abilities on an academic/professional level (i.e. Music Instructor, Choir or Band Director, etc.)

- Proof of English proficiency via test scores or exemption.

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

Upon receiving the acceptance packet you must:

- Fill out the Enrollment Agreement included in your acceptance packet and return it to Admissions via mail or email to admissions@lacm.edu to complete your acceptance.
- Make your 1st quarter tuition payment arrangements. It is recommended that you make tuition arrangements as soon as you are accepted in order to reserve your space in the program. Please contact the Admissions Office for details.
- If you would like to participate in the Roommate Connection Program, please refer to the Housing Packet.

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

ENGLISH PROFICIENCY TEST

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

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

Michigan English Language Assessment Battery (MELAB): 82

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

Pearson Test of English: 53

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

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

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

STUDENT'S RIGHT TO CANCEL

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

TUITION

LACM's tuition for full-time students taking classes between 12-19 hours is \$7,525. If a student elects to take below 12 credit hours (which is not considered full-time), they will be billed \$627 per credit hour. If a student elects to take more than 19 credit hours, they will also be billed \$627 credit hour above the 19 credit hours (this excludes elective classes).

FEE REFUNDS

Student Activity Fees will be refunded if you cancel by the end of the fifth day of classes; no refunds will be given after this date. You may return your printed curricula, books and/or equipment in new, unused condition for a refund by the end of the fifth day of classes only if you have provided notice of cancellation and will not continue to attend the school. No book refunds will be given after the first week of classes.

STUDENT ACTIVITY FEES

Student Activity Fees cover graduation ceremony tickets for yourself and one guest, your student ID, your annual membership to Grammy U, school clinics, parties, and other student events. Student Activity Fee is \$100 per quarter.

BOOK FEES

Book fees cover instructor-copyrighted printed curricula. Additional supplemental books may be selected by the instructor on a quarterly basis to enhance the curriculum. All book purchases may be made directly from the Student Store.

PAYMENT METHODS

Tuition and fees must be paid in United States Dollars. Payments may be made by personal check from a US bank, wire transfer, credit card, debit card, or cash. Credit cards accepted are Visa, MasterCard, American Express and Discover.

TUITION DEADLINES

Incoming students: Students entering for the first time (both domestic and international) must submit their tuition payment 11 weeks* before the academic term begins.

Returning students: Students already enrolled at LACM must submit their tuition payment 6 weeks* before the academic term begins.

*If a tuition deadline lands on a Saturday, Sunday, or holiday, the deadline will automatically roll over to the next business day.

LATE FEES

Late Registration Fee: \$30. Students already enrolled at LACM who do not submit their completed Quarterly Registration Form during the Registration Period will be charged the Late Registration Fee effective the first day of the Late Registration Period.

Late Tuition Payment Fee: \$100—\$200. The Late Tuition Payment Fee shall be applied to the accounts of all students with a balance due who have not made a tuition payment by the end of the week of the tuition deadline (tuition grace period). The grace period shall not be extended even if the week is shortened due to a holiday or other factors. The fee is initially \$100 and becomes \$200 if the student has not made their payment by the applicable secondary deadline.

This fee is also applied to the accounts of Financial Aid students who have not registered by the tuition deadline, even if they are not anticipated to have a balance due once they register.

ADDITIONAL FEES

Reapplication Fee: \$100

Replacement Student ID: \$15

Transcript/Certification of Enrollment: \$10

Replacement of Diploma (original): \$25

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

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

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

FINANCIAL AID PROGRAMS

Grants

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

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

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

Loans

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

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

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

Direct PLUS Loans, also known as Parent Loans, allow parents of "dependent" students to apply for an educa-

tion loan on behalf of their child. These loans are not need-based and approval is based on decent credit history. Parents who are eligible may borrow up to the cost of attendance minus any other financial aid you are eligible to receive.

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

Private Loan Programs

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

APPLYING FOR FINANCIAL AID

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

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

ELIGIBILITY CRITERIA

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

$$\begin{array}{r} \text{Cost of Attendance} \\ - \text{Expected Family Contribution} \\ \hline = \text{Financial Need} \end{array}$$

The Expected Family Contribution (EFC) is a projection of funds determined to be available from you to contribute toward educational expenses. The EFC is derived from the information submitted on the FAFSA (Free Application for Federal Student Aid). To qualify for need-based programs you must meet certain minimum eligibility requirements.

You are eligible to apply for financial aid if:

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

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

ESTIMATED COST OF ATTENDANCE

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

2013-2014 AVERAGE COST OF ATTENDANCE BUDGET PER QUARTER

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

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

**Books are included in the price of tuition for LACM classes. Books for General Education courses through Walden University are not included.

TRANSFER STUDENTS

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

PROCESSING PROCEDURES

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

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

- Confirmation of Admission status in an eligible full-time program.
- A valid FAFSA containing LACM's school code 038684.

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

DISBURSEMENTS

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

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

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

LIVING EXPENSE CHECKS

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

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

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

CONTINUED FINANCIAL AID ELIGIBILITY

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

INSTITUTIONAL AID

SCHOLARSHIPS

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

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

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

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

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

INTERNATIONAL STUDENTS

STUDENT VISAS

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

After receiving their school acceptance packet, international students must:

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

Once the above requirements have been satisfied, the International Student Office will validate the documents and issue the student their I-20 form. The Form I-20 (Certificate of Eligibility for Non-Immigrant F-1 or M-1 Student Status) will only be issued via mail (U.S. Post or FedEx) once all the required documents are received by the LACM International Office. Once LACM Form I-20 is received, the student must pay a mandatory, one-time SEVIS I-901 Fee online at www.fmjfee.com. Print a copy of your SEVIS fee payment receipt and bring it to all visa appointments and when entering the US. For more information regarding visa application requirements and to schedule a visa interview, please visit www.travel.state.gov.

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

CATALOG DISCLOSURES

CATALOG INFORMATION

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

MAINTENANCE OF STUDENT RECORDS

Student records are retained for 7 years after program completion.

ESL

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

DEFINITIONS

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

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

STUDENT FINANCIAL RESPONSIBILITY

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

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

MAJORS

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



MUSIC PERFORMANCE MAJOR

with an emphasis in

Guitar

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

Department Chair: **JODY FISHER**

Department Co-Chair: **BILL FOWLER**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
Applied String Theory 1	1
Ear Training/Theory 1	2
Introduction to Performance	1.5
Piano 1	1
Private Lesson 1	2
Rhythm Section Workshop 1	1.5
Rock Guitar 1: The Blues	2
Sight Reading 1	1
String Theory 1	1
Total:	15

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Applied String Theory 2	0.5
Ear Training/Theory 2	2
Jazz Guitar 1	2
Piano 2	1
Private Lesson 2	2
Rhythm Section Workshop 2	1.5
Rock Guitar 2: Classic Rock	2
Sight Reading 2	1
String Theory 2	1
Total:	15

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Critical Thinking Course	4
ENGL 1001	4
Guitar Ensemble 1	1
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	17

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Arts & Humanities Course	4
Guitar Ensemble 2	1
Music History 2	2
Performance Ensemble 2	2
Private Lesson 8	2
Scientific Inquiry & QR Course	4
Total:	17

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Applied String Theory 3	0.5
Ear Training/Theory 3	2
Funk/R&B Guitar 1	1.5
Jazz Guitar 2	2
Piano 3	1.5
Private Lesson 3	2
Rhythm Section Workshop 3	1.5
Rock Guitar 3: Modern Rock	1.5
Sight Reading 3	1
String Theory 3	1
Total:	16.5

Fourth Quarter

Course	Credit Hours
Applied Sight Reading 4	2
Applied String Theory 4	0.5
Ear Training/Theory 4	2
Funk/R&B Guitar 2	1.5
Jazz Guitar 3	2
Piano 4	1.5
Private Lesson 4	2
Rhythm Section Workshop 4	1.5
Sight Reading 4	1
String Theory 4	1
Studio Guitar	1.5
Total:	16.5

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Arts & Humanities Course	4
Guitar Ensemble 3	1
Guitar Pedagogy	1
Performance Ensemble 3	2
Private Lesson 9	2
Scientific Inquiry & QR Course	4
Total:	16

Tenth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Social Science Course	4
Website Design	2
Total:	15

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Chord Melody	1.5
Contemporary Guitar 1	1.5
Fingerstyle Guitar	1
Master Class 1	1
Music Business & Marketing	2
Original Project 1	0.5
Private Lesson 5	2
Rhythm Studies 1	1.5
Sight Reading 5	1
String Theory 5	1
Total:	15

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
COMM 1004	4
Composition	1
Contemporary Guitar 2	1.5
Master Class 2	1
Original Project 2	0.5
Private Lesson 6	2
Reading Reality	2
Rhythm Studies 2	1.5
Sight Reading 6	1
String Theory 6	1
World Guitar	1.5
Total:	19

Eleventh Quarter

Course	Credit Hours
Conducting	1
Private Lesson 11	2
Recording for Musicians 2	2
Scientific Inquiry & QR Course	4
Social Media Branding	2
Social Science Course	4
Total:	15

Twelfth Quarter

Course	Credit Hours
Intro to Working with Picture	2
Lifelong Learning Course	4
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Social Science Course	4
Total:	15

Please see page 120 for important information about General Education and Elective courses.

Total Program Credits: 192

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

GUITAR

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Applied String Theory 1	1	Applied String Theory 2	0.5
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Introduction to Performance	1.5	Jazz Guitar 1	2
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Rhythm Section Workshop 1	1.5	Rhythm Section Workshop 2	1.5
Rock Guitar 1: The Blues	2	Rock Guitar 2: Classic Rock	2
Sight Reading 1	1	Sight Reading 2	1
String Theory 1	1	String Theory 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Applied Sight Reading 4	2
Applied String Theory 3	0.5	Applied String Theory 4	0.5
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Funk/R&B Guitar 1	1.5	Funk/R&B Guitar 2	1.5
Jazz Guitar 2	2	Jazz Guitar 3	2
Private Lesson 3	2	Private Lesson 4	2
Rhythm Section Workshop 3	1.5	Rhythm Section Workshop 4	1.5
Rock Guitar 3: Modern Rock	1.5	Sight Reading 4	1
Sight Reading 3	1	String Theory 4	1
String Theory 3	1	Studio Guitar	1.5
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Chord Melody	1.5	Composition	1
Contemporary Guitar 1	1.5	Contemporary Guitar 2	1.5
Fingerstyle Guitar	1	Master Class 2	1
Master Class 1	1	Original Project 2	0.5
Music Business & Marketing	2	Private Lesson 6	2
Original Project 1	0.5	Reading Reality	2
Private Lesson 5	2	Rhythm Studies 2	1.5
Rhythm Studies 1	1.5	Sight Reading 6	1
Sight Reading 5	1	String Theory 6	1
String Theory 5	1	World Guitar	1.5
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Production with an emphasis in:

GUITAR

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Applied String Theory 1	1	Applied String Theory 2	0.5
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Introduction to Performance	1.5	Jazz Guitar 1	2
Piano 1	1	Piano 2	1
Private Lesson 1	2	Private Lesson 2	2
Rhythm Section Workshop 1	1.5	Rhythm Section Workshop 2	1.5
Rock Guitar 1: The Blues	2	Rock Guitar 2: Classic Rock	2
Sight Reading 1	1	Sight Reading 2	1
String Theory 1	1	String Theory 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Applied Sight Reading 4	2
Applied String Theory 3	0.5	Applied String Theory 4	0.5
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Funk/R&B Guitar 1	1.5	Funk/R&B Guitar 2	1.5
Jazz Guitar 2	2	Jazz Guitar 3	2
Private Lesson 3	2	Private Lesson 4	2
Rhythm Section Workshop 3	1.5	Rhythm Section Workshop 4	1.5
Rock Guitar 3: Modern Rock	1.5	Sight Reading 4	1
Sight Reading 3	1	String Theory 4	1
String Theory 3	1	Studio Guitar	1.5
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 60

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

This series of courses covers the fundamentals of sight reading, and teaches the mechanics of reading music at sight over the range of the instrument. All key signatures, fundamental time signatures, and rhythms are discussed. *This course consists of a weekly one-hour lecture, and is supported by the “Applied Sight Reading” course. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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

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

WORLD GUITAR

This unique course examines numerous styles of different world cultures, while also addressing the application of those styles in contemporary western music. Through analysis, students learn about the indigenous rhythms and instruments of various cultures, how these styles can be adapted for acoustic and electric guitar, and how these styles have developed into contemporary world music. *This course consists of a weekly one-hour lecture and Ensemble Workshop.*

CHORD MELODY

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

CONTEMPORARY GUITAR 1 & 2

During this two-level course students will study, in-depth, contemporary players including Mike Stern, Robben Ford, Larry Carlton, Pat Metheny, Carl Verheyen, Frank Gambale, and John Scofield. A piece from an artist is chosen weekly, and is studied and performed during the Ensemble Workshop component of the course. *This course consists of a weekly one-hour lecture and Ensemble Workshop. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

FINGERSTYLE GUITAR

This course examines the acoustic guitar fingerstyle approaches from blues and ragtime to contemporary styles, including “Travis” picking. Artists examined include Robert Johnson, Stefan Grossman, Duck Baker, James Taylor, Paul Simon, and Tommy Emmanuel. *This course consists of a weekly one-hour lecture.*

INTRODUCTION TO PERFORMANCE

This course aims to address specific areas of weakness in each student’s playing, such as: interpreting basic lead sheets, expressive melody playing, rhythm playing in fundamental improvisation techniques, and clarity. A variety of musical styles are incorporated as necessary for optimal improvement. *This course consists of a weekly one-hour lecture and Ensemble Workshop.*

FUNK/R&B GUITAR 1 & 2

During this two-level course students will focus on time, groove, feel, and harmonic elements of funk rhythm guitar. Various funk styles such as single note rhythm concepts, “skank” rhythm playing, “old school” styles (i.e. those drawn from Earth, Wind & Fire, Parliament, etc.), transcription skills, and chart reading will be emphasized and required. *This course consists of a weekly one-hour lecture and Ensemble Workshop. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

JAZZ GUITAR 1, 2, & 3

This three level course applies harmony and theory in a jazz setting, and progresses from simple song analysis and major key harmonization, through chord-tone usage, approach notes, voicing development, bebop scales, altered sounds, and modal playing. The curriculum for this course is based around developing single note soloing, accompaniment techniques, and the concurrent development of technique. Songs are analyzed as they pertain to each area of study to reinforce the learning process. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s). Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

STUDIO GUITAR

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

RHYTHM STUDIES 1 & 2

This two level course instructs the guitarist in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 11/8). Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin. *This course consists of a weekly one-hour lecture and Ensemble Workshop. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

ROCK GUITAR 1: THE BLUES

As the first module of the Rock Guitar series, “The Blues” focuses on the roots of rock and roll. This class covers everything from the Delta Blues of Robert Johnson to the modern styling of Stevie Ray Vaughan. Topics include slide guitar, open tunings, blues forms, shuffle feels, call and response phrasing, bending and vibrato, and line development. In addition, a historical perspective draws a direct line between the Mississippi Delta through the migration north into urban blues forms.

ROCK GUITAR 2: CLASSIC ROCK

The “Classic Rock” module of the Rock Guitar series begins where “The Blues” leaves off. The historical narrative continues through the styles of Chuck Berry, Dick Dale, The Rolling Stones, The Beatles, Jimi Hendrix, The Who, Cream, Led Zeppelin, and more. Phrasing ideas are further cultivated through lick and line development, as well as composed solos.

ROCK GUITAR 3: MODERN ROCK

The final module of the Rock Guitar series, “Modern Rock,” covers everything from Jeff Beck to Tool, with stops along the way at Van Halen, U2, The Ramones, Red Hot Chili Peppers, Randy Rhodes, Joe Satriani and Metallica. “Modern Rock” continues to develop each student’s individual voice through lick and line development, as well as historic and style analysis. *These courses consist of weekly one-hour lectures and Ensemble Workshop(s). Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

PRIVATE LESSON 1-12

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

MASTER CLASS 1 & 2

The two level Master Class is designed for working guitar professionals to hold clinics in their area of expertise. Students are given the opportunity to learn from masters of their instrument, particularly those outside of the daily Guitar Department staff. Recent visiting guitarists have included Peter Bernstein, Jonathan Kreisberg, Mike Stern, Robben Ford, Vic Juris and Carl Verheyen. *This course consists of a series of specially scheduled clinics.*

GUITAR PEDAGOGY

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

GUITAR ENSEMBLE

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

ACOUSTIC GUITAR STYLES

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

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

In this series students study the practical application of harmony and theory as it pertains to the guitar neck. Subjects include major, minor, diminished and whole tone scales as well as arpeggios and voicing development. In addition, String Theory addresses all contemporary guitar techniques including alternate picking, sweeping picking, legato technique, string bending, and vibrato. Coursework includes application of fret board harmony and techniques using etudes and exercises. *This course consists of a weekly one-hour lecture, and is supported by the “Applied String Theory” course. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

APPLIED STRING THEORY 1, 2, 3, & 4

In support of the “String Theory” series, these daily drill classes provide students with the opportunity to use etudes and exercises in a live, performance related atmosphere. *This course consists of four, 30-minute labs per week. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

COMPOSITION

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

Instructor Bios:

GUITAR

JODY FISHER, DEPARTMENT CHAIR

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

BILL FOWLER, DEPARTMENT CO-CHAIR

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

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

ANDY ABAD

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

JACKSON ALLEN

Jackson Allen grew up in Northern California, greatly influenced by his guitarist father who played a heavy role in the local music scene. Originally playing drums, Jackson began playing as a teenager with musicians such as Joe Lewis Walker, Terry Haggerty, and Nina Gerber. After transitioning to guitar, Jackson attended LACM’s Guitar Program and graduated in 2006. Since then, Jackson has steadily worked in Los Angeles for many artists, played sessions for TV commercials and other recordings, and performed and recorded with many notable LA musicians. He has also toured extensively with Filipino super stars, Gary Valenciano and Martin Nievera, and performed with Filipino TV star, KC Concepcion, and artist Kate Earl (Universal Republic).

STEVE GREGORY

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

DAVE HILL

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

DAVE MURDY

Dave, a native Californian, received his Bachelors of music in Jazz and Studio Guitar from the University of Southern California. Dave performs and records in a wide variety of genres including pop, jazz, classical and rock. Dave was an original member of the smooth Jazz band Kilauea and played on 4 of their CDs, 2 of which made it to the Top 10 on Billboard. While with Kilauea, he toured the country and also released a straight Jazz record, *That Goes to Show You*, on Time Is records. The recording made it to the air play charts and received excellent reviews. Dave has also released two CDs with his trio Toxic Jazz and performs regularly with the very popular local band Tijuana Dogs. Dave has also performed with Art Davis, Eric Marienthal, Bobby Shue, Mel Carter, Jackie Deshannon and many others. He has also composed music for Muzak and Universal Studios theme park.

BRAD RABUCHIN

Born in 1955, Brad Rabuchin was born in Pasadena, CA. He was first inspired to take up guitar after catching Mason Williams on TV playing his guitar instrumental "Classical Gas" using a guitar with fish swimming around inside of it! He then delved into playing, first acoustic finger style and later getting into electric. Brad studied music at Pierce Junior College, but his musical identity was more drawn from self study and several excellent private teachers including Ted Greene. Brad now splits time between leading his own band and a successful career as a sideman. Brad spent 5 years and toured 6 continents as the last guitarist with Ray Charles. Some of his other credits include: Bonnie Raitt, Roy Hargrove, Louie Bellson, Pat Martino, Steve Turre, Al Kooper, Steve Wonder, Buddy Miles, Lean-to, Diane Shurr, David "Fathead" Newman, Willie Nelson & Tom Jones. Brad is not one to paint by the numbers, musically speaking, or play by a given set of rules, as is clear on his 2 solo albums *When Smart Dogs Go Bad* and *Cats Have Edge*. Please visit ReverbNation.com/bradrabuchin for more info.

ART RENSHAW

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

JAMIE ROSENN

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

KEN SONG

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

TARIQH AKONI, ARTIST-IN-RESIDENCE

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

MIKE MILLER, ARTIST-IN-RESIDENCE

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

OZ NOY, ARTIST-IN-RESIDENCE

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Bass

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

Department Chair: **JERRY WATTS, JR.**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
Blues Bass	2
Ear Training/Theory 1	2
Jazz Bass 1	2
Master Class 1	0.5
Piano 1	1
Private Lesson 1	2
Rhythm Section Workshop 1	1.5
Sight Reading 1	1
Technique 1	1
Total:	15

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Ear Training/Theory 2	2
Jazz Bass 2	2
Master Class 2	0.5
Piano 2	1
Private Lesson 2	2
Rhythm Section Workshop 2	1.5
Rock Bass	2
Sight Reading 2	1
Technique 2	1
Total:	15

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Critical Thinking Course	4
ENGL 1001	4
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	16

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Arts & Humanities Course	4
Music History 2	2
Performance Ensemble 2	2
Private Lesson 8	2
Scientific Inquiry & QR Course	4
Total:	16

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Ear Training/Theory 3	2
Funk/R&B Bass	2
Jazz Bass 3	2
Master Class 3	0.5
Piano 3	1.5
Private Lesson 3	2
Rhythm Section Workshop 3	1.5
Sight Reading 3	1
Technique 3	1
Three Horn Band	1
Total:	16.5

Fourth Quarter

Course	Credit Hours
Applied Sight Reading 4	2
Ear Training/Theory 4	2
Jazz Bass 4	2
Master Class 4	0.5
Piano 4	1.5
Private Lesson 4	2
Rhythm Section Workshop 4	1.5
Rhythm Studies 1	1
Sight Reading 4	1
Technique 4	1
World Bass 1	2
Total:	16.5

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Arts & Humanities Course	4
Bass Pedagogy	1
Performance Ensemble 3	2
Private Lesson 9	2
Scientific Inquiry & QR Course	4
Total:	15

Tenth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Social Science Course	4
Website Design	2
Total:	15

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Fretless Bass 1	1
Master Class 5	0.5
Music Business & Marketing	2
Original Project 1	0.5
Private Lesson 5	2
Rhythm Studies 2	2
Sight Reading 5	1
Studio Bass 1	1
Technique 5	1
World Bass 2	2
Total:	15

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
COMM 1004	4
Extreme Electric Bass	2
Fretless Bass 2	1
Master Class 6	0.5
Original Project 2	0.5
Private Lesson 6	2
Reading Reality	2
Rhythm Studies 3	2
Sight Reading 6	1
Studio Bass 2	1
Technique 6	1
Total:	19

Eleventh Quarter

Course	Credit Hours
Conducting	1
Private Lesson 11	2
Recording for Musicians 2	2
Scientific Inquiry & QR Course	4
Social Media Branding	2
Social Science Course	4
Total:	15

Twelfth Quarter

Course	Credit Hours
Intro to Working with Picture	2
Lifelong Learning Course	4
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Social Science Course	4
Total:	15

Please see page 120 for important information about General Education and Elective courses.

Total Program Credits: 189

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

BASS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Blues Bass	2	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Jazz Bass 2	2
Jazz Bass 1	2	Master Class 2	0.5
Master Class 1	0.5	Piano 2	1
Piano 1	1	Private Lesson 2	2
Private Lesson 1	2	Rhythm Section Workshop 2	1.5
Rhythm Section Workshop 1	1.5	Rock Bass	2
Sight Reading 1	1	Sight Reading 2	1
Technique 1	1	Technique 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Applied Sight Reading 4	2
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Funk/R&B Bass	2	Jazz Bass 4	2
Jazz Bass 3	2	Master Class 4	0.5
Master Class 3	0.5	Private Lesson 4	2
Private Lesson 3	2	Rhythm Section Workshop 4	1.5
Rhythm Section Workshop 3	1.5	Rhythm Studies 1	1
Sight Reading 3	1	Sight Reading 4	1
Technique 3	1	Technique 4	1
Three Horn Band	1	World Bass 1	2
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Fretless Bass 1	1	Extreme Electric Bass	2
Master Class 5	0.5	Fretless Bass 2	1
Music Business	2	Master Class 6	0.5
Original Project 1	0.5	Original Project 2	0.5
Private Lesson 5	2	Private Lesson 6	2
Rhythm Studies 2	2	Reading Reality	2
Sight Reading 5	1	Rhythm Studies 3	2
Studio Bass 1	1	Sight Reading 6	1
Technique 5	1	Studio Bass 2	1
World Bass 2	2	Technique 6	1
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Performance with an emphasis in:

BASS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Blues Bass	2	Ear Training/Theory 2	2
Ear Training/Theory 1	2	Jazz Bass 2	2
Jazz Bass 1	2	Master Class 2	0.5
Master Class 1	0.5	Piano 2	1
Piano 1	1	Private Lesson 2	2
Private Lesson 1	2	Rhythm Section Workshop 2	1.5
Rhythm Section Workshop 1	1.5	Rock Bass	2
Sight Reading 1	1	Sight Reading 2	1
Technique 1	1	Technique 2	1
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Applied Sight Reading 4	2
Ear Training/Theory 3	2	Ear Training/Theory 4	2
Funk/R&B Bass	2	Jazz Bass 4	2
Jazz Bass 3	2	Master Class 4	0.5
Master Class 3	0.5	Private Lesson 4	2
Private Lesson 3	2	Rhythm Section Workshop 4	1.5
Rhythm Section Workshop 3	1.5	Rhythm Studies 1	1
Sight Reading 3	1	Sight Reading 4	1
Technique 3	1	Technique 4	1
Three Horn Band	1	World Bass 1	2
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 60

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

This six level course is designed to develop a strong foundation in sight reading mechanics over the range of the instrument. Topics covered include key signatures, basic notation, note/chart reading, and simple meters, and will lead to progressively more complex rhythmic, tonal, and metric exercises. Additional focus is given to proper interpretation of both note and chart reading. *This course consists of a weekly, one-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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

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

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

This six level course involves the study and application of foundational technique on the bass guitar. Students are taught proper hand/body positioning, and learn to develop flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is a thorough exploration of the neck through scales, arpeggios, patterns, and the like. The course also includes development of basic tone production, slapping, tapping, and chording, as well as the use of harmonics and other more specialized techniques. *This course consists of a weekly, one-hour lecture. Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

FUNK/R&B BASS

This course examines funk and R&B bass styles, with an emphasis on groove, feel, and timekeeping elements. Students are exposed to the stylistic and technical aspects of these styles in an historical context, while placing special attention on the relationship between the bass and drums. The class will study artists and styles starting with James Brown, Motown, and disco, and continue through contemporary jazz, gospel, and hip hop funk. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s).*

MASTER CLASS 1, 2, 3, 4, 5, & 6

This series features eminent working pros as they present clinic/classes focused on their particular area of expertise. Regular/recent instructors include: Phil Chen, Oscar Cartaya, Norm Stockton, Forrest Robinson, Jimmy Haslip, Ric Fierebracci, Dean Taba, Gerald Johnson, and Neil Stubenhaus. *This course consists of a biweekly one-hour lecture.*

STUDIO BASS 1 & 2

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

FRETLESS BASS

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

EXTREME ELECTRIC BASS

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

WORLD BASS 1 & 2

This two level course is designed to introduce students to Brazilian, Afro-Cuban, Caribbean, and African rhythms/feels. These include: Samba, Bossa Nova, Baiao, Afoxe, Partido Alto, Son, Cha-Cha, Bolero, Mambo, Cumbia, Latin Jazz, Merengue, Soca/Calypso, Reggae, and more. Also addressed is the historical importance and origins of these rhythms and how they are used in today’s music. An Ensemble Workshop accompanies this class. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s). Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

ROCK BASS

This course examines the major influences in rock and pop bass playing throughout the decades, with special focus on playing with the right groove, time, attitude, tone, and conviction. Strong emphasis is placed on learning by ear, quick comprehension of song form, and making practical arrangement transcriptions. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s).*

RHYTHM STUDIES 1, 2, & 3

This three level course focuses on the development of a strong time concept through the building of a player’s “inner clock,” which ultimately leads to complete control of time and feel. 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. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s). Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

BLUES BASS

This class is a survey through study and performance of blues bass playing, with a focus on building functional blues bass lines. Forms, rhythmic figures, time feels, and standard blues progressions are covered, while being framed in an historical and regional perspective. Particular emphasis is placed on time keeping, connecting chord tones effectively and learning to communicate with a band. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s).*

JAZZ BASS 1, 2, 3, & 4

This course is an in-depth study of the harmony and theory of jazz, with an emphasis on creating strong, musical bass lines. During the course’s series of levels, students begin by studying the blues, rhythm changes, and basic standards, and then move through bebop, modal, free, and contemporary jazz playing and concepts. *This course consists of a weekly one-hour lecture and Ensemble Workshop(s). Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

BASS PEDAGOGY

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

BASS STYLES AND ANALYSIS

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

PRIVATE LESSON 1-12

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

JERRY WATTS, JR., DEPARTMENT CHAIR

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

KEVIN AXT

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

ANDRE BERRY

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

STEVE BILLMAN

Steve Billman attended Berklee College of Music on a full scholarship and also graduated from Musicians Institute in 1981. Steve studied with Jeff Berlin and Bob Magnusson while at Musicians Institute and has worked with some of the world’s finest musicians, including Brian Bromberg, Brandon Fields, Rob Mullins, Pat Kelley, Gregg Karukas, Free Flight, Alex Acuña, Tom Brechtlein, Gary Novak, Jeff Richman and most recently, Frank Gambale, to name a few. Steve also played on Tia Carrere’s Grammy-winning album *Ikena*. He was a member of the band Continuum for 15 years and has been a member of LACM’s staff since its earliest days.

MARK BROWNE

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

PHILIP BYNOE

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

JOEY HEREDIA

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

TIM LANDERS

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

DAVID LEVRAY

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

DOUG ROSS

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

TOM WITT

Tom Witt is a professional bassist who moved to California after attending Berklee College of Music in Boston and has assembled an impressive array of credits in his journey. He has toured extensively with acts such as Javier, Missing Persons, and American Idol Live! He has worked with such artists as: Enrique Iglesias, Andrae Crouch, Fantasia, Jennifer Hudson, Impromptu2, Lemar, Pepe Aguilar, Martha Reeves, Isyss, Don Omar, Keiko Matsui, Jackiem Joyner, and many more. His television appearances include: *The Brian McKnight Show*, *The 2005 Latin Grammy Awards*, *The Ryan Seacrest Show*, *The Ellen DeGeneres Show*, BET's *106 & Park*, and *Soul Train*. He also has a recording career which includes #1 singles, film soundtracks, and jingles/commercials. Currently, Tom works as an LA-based sideman and session player.

JUAN ALDERETE, ARTIST-IN-RESIDENCE

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

ANDREW GOUCHE, ARTIST-IN-RESIDENCE

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

STU HAMM, ARTIST-IN-RESIDENCE

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

ABE LABORIEL, ARTIST-IN-RESIDENCE

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

LEE SKLAR, ARTIST-IN-RESIDENCE

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

MASTER CLASS INSTRUCTORS

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Drums

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

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

Department Chair: **RALPH HUMPHREY**

Department Co-Chair: **JOE PORCARO**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
Applied Sight Reading 1	2
Contemporary Ensemble 1	0.5
Ear Training/Theory 1	2
Jazz Drums 1	2
Piano 1	1
Playing Techniques 1	1
Private Lesson 1	2
Rhythm Section Workshop 1	1.5
Rock Drums 1	2
Sight Reading 1	1
Total:	15

Third Quarter

Course	Credit Hours
Applied Sight Reading 3	2
Contemporary Ensemble 3	0.5
Ear Training/Theory 3	2
Ensemble Reading Technique 1	1
Funk Drums	2
Hand Percussion 1	1
Jazz Drums 3	2
Piano 3	1.5
Playing Techniques 3	1
Private Lesson 3	2
Rhythm Section Workshop 3	1.5
Sight Reading 3	1
Three Horn Band 1	1
Total:	18.5

Fifth Quarter

Course	Credit Hours
Applied Sight Reading 5	2
Brazilian Drums	2
Contemporary Ensemble 5	0.5
Drum Styles & Analysis 1	1.5
Ensemble Reading Technique 3	1
Hand Percussion 2	0.5
Music Business & Marketing	2
Original Project 1	0.5
Playing Techniques 5	1
Private Lesson 5	2
Rhythm Studies 3	1
Studio Drums 1	1
Total:	15

Second Quarter

Course	Credit Hours
Applied Sight Reading 2	2
Contemporary Ensemble 2	0.5
Drum Tuning Techniques	1
Ear Training/Theory 2	2
Jazz Drums 2	2
Piano 2	1
Playing Techniques 2	1
Private Lesson 2	2
Rhythm Section Workshop 2	1.5
Rock Drums 2	1
Sight Reading 2	1
Total:	15

Fourth Quarter

Course	Credit Hours
Afro-Cuban Drums	2
Applied Sight Reading 4	2
Contemporary Ensemble 4	0.5
Ear Training/Theory 4	2
Ensemble Reading Technique 2	1
Jazz Drums 4	2
Piano 4	1.5
Playing Techniques 4	1
Private Lesson 4	2
Rhythm Section Workshop 4	1.5
Rhythm Studies 1	1
Sight Reading 4	1
Three Horn Band 2	1
Total:	18.5

Sixth Quarter

Course	Credit Hours
Applied Sight Reading 6	2
COMM 1004	4
Contemporary Ensemble 6	0.5
Drum Set Play Along	1
Drum Styles and Analysis 2	2
Master Class	1
Original Project 2	0.5
Playing Techniques 6	1
Private Lesson 6	2
Reading Reality	2
Rhythm Studies 3	1
Studio Drums 2	2
Total:	19

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Critical Thinking Course	4
ENGL 1001	4
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	16

Ninth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Drum Set Pedagogy	1
Performance Ensemble 3	2
Private Lesson 9	2
Scientific Inquiry & QR Course	4
Total:	13

Eleventh Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Conducting	1
Private Lesson 11	2
Recording for Musicians 2	2
Scientific Inquiry & QR Course	4
Social Media Branding	2
Social Science Course	4
Total:	17

Please see page 120 for important information about General Education and Elective courses.

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Arts & Humanities Course	4
Music History 2	2
Performance Ensemble 2	2
Private Lesson 8	2
Scientific Inquiry & QR Course	4
Total:	16

Tenth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Junior Recital	1
Recording for Musicians 1	2
Private Lesson 10	2
Social Science Course	4
Website Design	2
Total:	15

Twelfth Quarter

Course	Credit Hours
Intro to Working with Picture	2
Lifelong Learning Course	4
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Social Science Course	4
Total:	15

Total Program Credits: 193

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

DRUMS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Contemporary Ensemble 1	0.5	Contemporary Ensemble 2	0.5
Ear Training/Theory 1	2	Drum Tuning Techniques	1
Jazz Drums 1	2	Ear Training/Theory 2	2
Piano 1	1	Jazz Drums 2	2
Playing Techniques 1	1	Piano 2	1
Private Lesson 1	2	Playing Techniques 2	1
Rhythm Section Workshop 1	1.5	Private Lesson 2	2
Rock Drums 1	2	Rhythm Section Workshop 2	1.5
Sight Reading 1	1	Rock Drums 2	1
Total:	15	Sight Reading 2	1
		Total:	15
Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro-Cuban Drums	2
Contemporary Ensemble 3	0.5	Applied Sight Reading 4	2
Ensemble Reading Technique 1	1	Contemporary Ensemble 4	0.5
Funk Drums	2	Ensemble Reading Technique 2	1
Hand Percussion 1	1	Jazz Drums 4	2
Jazz Drums 3	2	Playing Techniques 4	1
Playing Techniques 3	1	Private Lesson 4	2
Private Lesson 3	2	Rhythm Section Workshop 4	1.5
Rhythm Section Workshop 3	1.5	Rhythm Studies 1	1
Sight Reading 3	1	Sight Reading 4	1
Three Horn Band 1	1	Three Horn Band 2	1
Total:	15	Total:	15
Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 5	2	Applied Sight Reading 6	2
Brazilian Drums	2	Contemporary Ensemble 6	0.5
Contemporary Ensemble 5	0.5	Drum Set Play Along	1
Drum Styles & Analysis 1	1.5	Drum Styles and Analysis 2	2
Ensemble Reading Technique 3	1	Master Class	1
Hand Percussion 2	0.5	Original Project 2	0.5
Music Business & Marketing	2	Playing Techniques 6	1
Original Project 1	0.5	Private Lesson 6	2
Playing Techniques 5	1	Reading Reality	2
Private Lesson 5	2	Rhythm Studies 3	1
Rhythm Studies 3	1	Studio Drums 2	2
Studio Drums 1	1	Total:	15
Total:	15		

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Performance with an emphasis in:

DRUMS

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 1	2	Applied Sight Reading 2	2
Contemporary Ensemble 1	0.5	Contemporary Ensemble 2	0.5
Ear Training/Theory 1	2	Drum Tuning Techniques	1
Jazz Drums 1	2	Ear Training/Theory 2	2
Piano 1	1	Jazz Drums 2	2
Playing Techniques 1	1	Piano 2	1
Private Lesson 1	2	Playing Techniques 2	1
Rhythm Section Workshop 1	1.5	Private Lesson 2	2
Rock Drums 1	2	Rhythm Section Workshop 2	1.5
Sight Reading 1	1	Rock Drums 2	1
Total:	15	Sight Reading 2	1
		Total:	15
Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Sight Reading 3	2	Afro-Cuban Drums	2
Contemporary Ensemble 3	0.5	Applied Sight Reading 4	2
Ensemble Reading Technique 1	1	Contemporary Ensemble 4	0.5
Funk Drums	2	Ensemble Reading Technique 2	1
Hand Percussion 1	1	Jazz Drums 4	2
Jazz Drums 3	2	Playing Techniques 4	1
Playing Techniques 3	1	Private Lesson 4	2
Private Lesson 3	2	Rhythm Section Workshop 4	1.5
Rhythm Section Workshop 3	1.5	Rhythm Studies 1	1
Sight Reading 3	1	Sight Reading 4	1
Three Horn Band 1	1	Three Horn Band 2	1
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 60

AFRO-CUBAN DRUMS

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 and Ensemble Workshop(s).

BRAZILIAN DRUMS

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 and Ensemble Workshop(s).

CONTEMPORARY DRUMS 1, 2, 3, 4, 5, & 6

This six level series is a performance class that devotes its attention to group improvisation and the player's development toward, and adaptation to, less familiar musical styles. Students learn how to call upon their own musical instincts rather than recalling past approaches to the music at hand, and develop soloing techniques which rely heavily on the song's form. In addition, odd meter performance serves as a major focus, along with other progressive jazz, funk, and R&B styles. This course consists of a weekly Ensemble Workshop. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

ENSEMBLE READING TECHNIQUE 1, 2, & 3

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.*

FUNK DRUMS

This course focuses on the development and technique of rhythm and blues and funk styles. Students learn about the roots of this music, and how they relate to other styles. Through the use of transcriptions and ensemble workshops, students develop the technical and stylistic skills to meet the demands of this music. This course consists of a weekly one-hour lecture and Ensemble Workshop(s). Students may also continue into the "Funk Drums 2" elective.

HAND PERCUSSION 1 & 2

At LACM, we believe it is essential to play all Latin styles with authenticity, and best way to do this is to learn the proper rhythms on their instruments and then apply them to the drum set. This two level course is designed as a "hands on" class which introduces the drummer to a variety of important hand percussion instruments. Students are taught about Afro-Cuban, Caribbean, and Brazilian rhythms using the hand percussion instruments specific to each style. A secondary focus is placed on various instruments and rhythms from Asia, India, and Europe. Basic techniques on these instruments are learned in order to join with other students to perform in an ensemble settings. This course consists of a weekly one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

JAZZ DRUMS 1, 2, 3, & 4

This four 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 and Ensemble Workshop(s). Students may also continue into the "Jazz Drums 5 & 6" Elective courses. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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

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

RHYTHM STUDIES 1, 2, & 3

This three level course is designed as a thorough investigation of what makes rhythm. Students learn techniques which improve the development and practice of modern rhythmic concepts, including odd rhythmic groupings, odd or extended meters, multi-pulses, rhythmic compression (diminution) and expansion (augmentation), metric modulation, artificial note values, and groupings. The aim is to demonstrate, through listening and practice, how these concepts are utilized in today's music and can be applied in musical endeavors. 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.*

ROCK DRUMS 1 & 2

This two level course focuses on rock drumming throughout the decades, beginning with styles of the 1950s, through the present day. During each class students learn how to play these styles with the right attitude and conviction while accompanied by hired professional rock players. In addition, students learn to transcribe specific grooves and write useful drum charts. Influential rock drummers such as John Bonham, Jeff Porcaro, Neil Peart and Danny Carey are studied. During class the instructor critiques each student performance, helps fine tune their rock "chops," and guides each student in developing their individual style. This course consists of a weekly one-hour lecture and/or Ensemble Workshop(s). *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SIGHT READING 1, 2, 3, & 4

This four-level course aims to answer the question, "Why learn how to read?" With that goal in mind, students learn important theory information and the practical application of reading in various styles. Students learn the theory of all common note and rest values, the LACM counting system, common symbols relating to form such as repeats, endings, dynamics and road map chart reading. Students gain a full understanding of meter and time signatures and learn to transcribe single line and drum set parts. This course consists of a weekly one-hour lecture, and is supported by the "Applied Sight Reading" series. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

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

This six level course is designed to support the material covered in the weekly "Sight Reading" lecture, continue the practice of these skills after the conclusion of the "Sight Reading" lecture series, and develop the skills necessary to becoming a proficient sight reader. During this series, students begin by focusing on single line reading and notation theory, and are introduced to rudimentary exercises that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral exercises which will be drilled each day. At the conclusion of the six "Applied Sight Reading" levels, students are reading advanced college level material. This course consists of four, 30-minute labs per week. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

STUDIO DRUMS 1 & 2

This two level course addresses the conditions of the studio workplace while teaching the procedures for drum tuning and playing with click tracks and sequencers. Another major focus is given to chart reading and the creative process of chart and style interpretation. The class also includes instruction in the studio environment for better demonstration and highlights the interactions between producers, songwriters, engineers, and musicians, in the music making process. This course consists of a weekly one or two-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

DRUM TUNING TECHNIQUES

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

DRUM SET PLAY ALONG

This course is devoted to helping students learn to play with an ensemble. Music tracks are presented, with and without drums, in an effort to improve interpretation, timekeeping and reading skills. All styles of music are addressed. This course consists of a weekly one-hour lecture.

PRIVATE LESSON 1-12

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

MASTER CLASS

This course utilizes the talents of music professionals who are invited to speak and play in the classroom. The objective is to gather a variety of artists, who play a variety of instruments, and learn about their musical viewpoints, playing styles, techniques, etc. In this way, students expand their knowledge and experience, and are encouraged to discuss their individual evaluations of each Master Class in open classroom discussions. This course consists of a biweekly two-hour clinic/lecture.

DRUM STYLES & ANALYSIS 1 & 2

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

DRUM SET PEDAGOGY

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

Instructor Bios:

DRUMS

RALPH HUMPHREY, DEPARTMENT CHAIR

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

JOE PORCARO, DEPARTMENT CO-CHAIR

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

DAVE BEYER

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

TIMOTHY CURLE

Tim’s training began in Newark, Ohio at the age of five. Tim received a bachelor of music degree from the University of Oregon, and a masters of music from the University of Southern California with Professor Eric Forrester and Ndugu Chancellor. He performed for audiences worldwide as percussionist with Grammy-nominated artist Josh Groban. He has also performed and/or recorded with Herbie Hancock, Elton John, David Foster, Chris Botti, Angelique Kidjo, Ashley Maher, Ladysmith Black Mambazo, Andre Manga, Gary Novak, Bakithi Kumalo, Lucia Micarelli, John Williams, Joshua Bell, Bird York, Angie Stone, and Bela Fleck. Film and television recordings include *NCIS*, *JAG*, *The Prize Winner of Defiance Ohio*, *When Billie Beat Bobbie*, *Andy Richter Controls the Universe*, and *Lucky*. Television appearances include PBS’s *Soundstage*, The Sundance Channel’s *Live from Abbey Road*, *Rockefeller Center Christmas*, *Good Morning America*, *The American Music Awards*, *The Today Show*, *The Tonight Show with Jay Leno*, *Conan O’ Brian*, and *Ellen*. He is currently on tour with the band Incendi in support of their new CD, *The Shape of Dreams*.

TONY INZALACO

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

SAM MAZUR

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

MICHAEL PACKER

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

STEVE PEMBERTON

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

AARON SERFATY

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

MATT STARR

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

RICHIE GAJATE-GARCIA, PERCUSSION

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

MASTER CLASS INSTRUCTORS

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

MUSIC PERFORMANCE MAJOR

with an emphasis in

Vocal

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

Department Chair: **TIERNEY SUTTON**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
American Song Ensemble 1	1
Chart Writing 1	1
Ear Training/Theory 1	2
Ensemble Prep. 1	1
Ensemble Review 1	0.5
Piano 1	1
Private Lesson 1	2
Roots of Rock 1	1
Sight Singing 1	1.5
Singing the American Exp.	2
Vocology Workshop 1	2
Total:	15

Second Quarter

Course	Credit Hours
Active Listening/Analysis	2
American Song Ensemble 2	1
Chart Writing 2	1
Ear Training/Theory 2	2
Ensemble Prep. 2	1
Ensemble Review 2	0.5
Piano 2	1
Private Lesson 2	2
Roots of Rock 2	1
Sight Singing 2	1.5
Vocology Workshop 2	2
Total:	15

Third Quarter

Course	Credit Hours
Applied Vocology Performance	0.5
Blues/R&B Improvisation	1
Chart Writing 3	1
Ear Training/Theory	2
Ensemble Prep. 3	1
Piano 3	1.5
Private Lesson 3	2
R&B Ensemble	1
Sight Singing 3	1.5
Songwriting 1	1.5
Styles & Analysis of Music Comp.	2
Total:	15

Fourth Quarter

Course	Credit Hours
Ear Training/Theory 4	2
Ensemble Review 3	0.5
Jazz/Improv Ensemble	1
Piano 4	1.5
Private Lesson 4	2
Rhythm Section Workshop 4	1.5
Rock Performance	1
Songwriting 2	1.5
Studio Singing	2
The Duo Ensemble	1
World Music Ensemble	1
Total:	15

Fifth Quarter

Course	Credit Hours
Background Vocals	1
Country/Roots Ensemble	1
Drumset for Vocalist 1	1.5
Guitar for Vocalists 1	1.5
Music Business & Marketing	2
Original Project 1	0.5
Private Lesson 5	2
Showcase 1	2
Songwriting 3	1.5
Studio Singing Final Project 1	2
Total:	15

Sixth Quarter

Course	Credit Hours
COMM 1004	4
Drumset for Vocalist 2	1.5
Guitar for Vocalists 2	1.5
Instrumental Point of View	2
Original Project 2	0.5
Physical Performance	1
Private Lesson 6	2
Showcase 2	2
Songwriting 4	1.5
Studio Singing Final Project 2	2
The Mentor Program	1
Total:	19

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Critical Thinking Course	4
ENGL 1001	4
Music History 1	2
Performance Ensemble 1	2
Private Lesson 7	2
Total:	16

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Arts & Humanities Course	4
Music History 2	2
Performance Ensemble 2	2
Private Lesson 8	2
Scientific Inquiry & QR Course	4
Total:	16

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Arts & Humanities Course	4
Performance Ensemble 3	2
Private Lesson 9	2
Scientific Inquiry & QR Course	4
Vocal Pedagogy	1
Total:	15

Tenth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Junior Recital	1
Private Lesson 10	2
Recording for Musicians 1	2
Social Science Course	4
Website Design	2
Total:	15

Eleventh Quarter

Course	Credit Hours
Foreign Language	4
Private Lesson 11	2
Recording for Musicians 2	2
Scientific Inquiry & QR Course	4
Social Media Branding	2
Social Science Course	4
Total:	18

Twelfth Quarter

Course	Credit Hours
Intro to Working with Picture	2
Lifelong Learning Course	4
Private Lesson 12	2
Recording for Musicians 3	2
Senior Recital	1
Social Science Course	4
Total:	15

Please see page 120 for important information about General Education and Elective courses.

Total Program Credits: 189

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

VOCAL

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Song Ensemble 1	1	Active Listening/Analysis	2
Chart Writing 1	1	American Song Ensemble 2	1
Ear Training/Theory 1	2	Chart Writing 2	1
Ensemble Prep. 1	1	Ear Training/Theory 2	2
Ensemble Review 1	0.5	Ensemble Prep. 2	1
Piano 1	1	Ensemble Review 2	0.5
Private Lesson 1	2	Piano 2	1
Roots of Rock 1	1	Private Lesson 2	2
Sight Singing 1	1.5	Roots of Rock 2	1
Singing the American Exp.	2	Sight Singing 2	1.5
Vocology Workshop 1	2	Vocology Workshop 2	2
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Vocology Performance	0.5	Ear Training/Theory 4	2
Blues/R&B Improvisation	1	Ensemble Review 3	0.5
Chart Writing 3	1	Jazz/Improv Ensemble	1
Ear Training/Theory 3	2	Piano 4	1.5
Ensemble Prep. 3	1	Private Lesson 4	2
Piano 3	1.5	Rhythm Section Workshop 1	1.5
Private Lesson 3	2	Rock Performance	1
R&B Ensemble	1	Songwriting 2	1.5
Sight Singing 3	1.5	Studio Singing Skills	2
Songwriting 1	1.5	The Duo Ensemble	1
Styles & Analysis of Music Comp.	2	World Music Ensemble	1
Total:	15	Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Background Vocals	1	Drumset for Vocalist 2	1.5
Country/Roots Ensemble	1	Guitar for Vocalists 2	1.5
Drumset for Vocalist 1	1.5	Instrumental Point of View	2
Guitar for Vocalists 1	1.5	Original Project 2	0.5
Music Business & Marketing	2	Physical Performance	1
Original Project 1	0.5	Private Lesson 6	2
Private Lesson 5	2	Showcase 2	2
Showcase 1	2	Songwriting 4	1.5
Songwriting 3	1.5	Studio Singing Final Project 2	2
Studio Singing Final Project 1	2	The Mentor Program	1
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Performance with an emphasis in:

VOCAL

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
American Song Ensemble 1	1	Active Listening/Analysis	2
Chart Writing 1	1	American Song Ensemble 2	1
Ear Training/Theory 1	2	Chart Writing 2	1
Ensemble Prep. 1	1	Ear Training/Theory 2	2
Ensemble Review 1	0.5	Ensemble Prep. 2	1
Piano 1	1	Ensemble Review 2	0.5
Private Lesson 1	2	Piano 2	1
Roots of Rock 1	1	Private Lesson 2	2
Sight Singing 1	1.5	Roots of Rock 2	1
Singing the American Exp.	2	Sight Singing 2	1.5
Vocology Workshop 1	2	Vocology Workshop 2	2
Total:	15	Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Applied Vocology Performance	0.5	Ear Training/Theory 4	2
Blues/R&B Improvisation	1	Ensemble Review 3	0.5
Chart Writing 3	1	Jazz/Improv Ensemble	1
Ear Training/Theory 3	2	Piano 4	1.5
Ensemble Prep. 3	1	Private Lesson 4	2
Piano 3	1.5	Rhythm Section Workshop 1	1.5
Private Lesson 3	2	Rock Performance	1
R&B Ensemble	1	Songwriting 2	1.5
Sight Singing 3	1.5	Studio Singing Skills	2
Songwriting 1	1.5	The Duo Ensemble	1
Styles & Analysis of Music Comp.	2	World Music Ensemble	1
Total:	15	Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 60

VOCALOGY WORKSHOP 1 & 2

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.*

APPLIED VOCALOGY PERFORMANCE

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

ENSEMBLE PREPARATION 1, 2, & 3

This three-level course is designed to prepare students for the various Ensemble Workshops within the vocal program. During class the instructor helps students work through transitions, and analyzes song form, melody, and lyrics. The goal of each class is to prepare students as much as possible before stepping onto stage to sing, and how to communicate effectively with other musicians. This course consists of a weekly one-hour lecture.

ENSEMBLE REVIEW 1, 2, & 3

Unlike Ensemble Workshops, where students may be stopped and given input during a performance, this series of classes focus on complete, uninterrupted performances of each week's material. The primary goal is to strengthen concentration and integrate the lessons of each week into a coherent whole. This course consists of a weekly Ensemble Workshop. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

JAZZ/IMPROVISATION ENSEMBLE

This course focuses on learning the rhythmic feel and phrasing of the jazz idiom. Students study and perform a variety of jazz standards while imitating the phrasing and note choices of jazz greats such as Frank Sinatra, Sarah Vaughan, Billie Holiday, and Ella Fitzgerald. Multiple versions of the course songs may be referenced to provide inspiration and a deeper knowledge of the repertoire. This course consists of two, weekly Ensemble Workshops. Students may also continue into the "Vocal Improvisation 2" elective course.

WORLD MUSIC ENSEMBLE

During this course, students acquire a repertoire and knowledge of the history and cultural elements that define the most important styles of world music, and develop skills for musical interaction and communication with fellow musicians. Each week students learn, prepare, and perform one song from the curriculum. This course consists of two, weekly Ensemble Workshops.

ROCK PERFORMANCE

This course delves into the "down and dirty" of rock performance. Topics of focus include stage presence, using the body and vocal inflection to emote confidence and believability, communicating with band members in musical terms, proper mic technique, connecting to the audience and creating an authentic rock performance. Students will be accompanied by hired professional players. This course consists of two, weekly Ensemble Workshops.

SONGWRITING 1, 2, 3, & 4

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

AMERICAN SONG 1 & 2

This two level course focuses on the roots of American song in general (including blues, gospel, and folk), but with an emphasis on "standards" and the tradition of the Great American Songbook. This foundational course of the vocal program introduces basics such as reading lead sheets, transposing, and counting off the band. A primary goal of this course is to provide students with a basic and commonly used repertoire for future gigs, as these "standards" can be treated as an international language for communicating with musicians from around the world. By the conclusion of this course, students will have correct lead sheets for their own use, and will have memorized and mastered 6-10 "standard" songs. This course consists of two, weekly Ensemble Workshops. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

CHART WRITING 1, 2, & 3

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

THE DUO ENSEMBLE

This course aims to explore the freedom found when performing in within a duo. Instrumentation during class includes voice/piano, voice/guitar, voice/bass, and voice/drums pairings. Special emphasis is placed on communication during rubato material, establishing a solid groove and tempo, duo improvisation, and arrangement development. This course consists of two, weekly Ensemble Workshops.

R&B ENSEMBLE

This course focuses on songs at the roots of rhythm and blues, from the 40's, 50's, 60's and later. In addition, students will study repertoire of the early blues, country, and Memphis style blues. This course consists of two, weekly Ensemble Workshops.

ROOTS OF ROCK 1 & 2

This two-level course focuses on the basics of American pop and rock styles. Students will gain a broad understanding of rock and pop music as a genre, and an awareness of the various roots that create the history of rock. Students will also refine and discover their own voice through performance, improving in areas of weakness and capitalizing on strengths. The focus will be on improvement in the following areas, Vocal control, Performance ability, Stylistic versatility, Chart writing & arranging and the ability to lead/cue a band. Performances are assigned each week which represent different artists and styles that have been influential in pop/rock music. Students will be accompanied by hired professional players. This course consists of two, weekly Ensemble Workshops. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SIGHT SINGING 1, 2, & 3

This three level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In level one students develop the ability to sight-sing through major scales utilizing stepwise motion and perform and transcribe rhythms in simple meters (4/4, 3/4, 2/4 and 2/2). Level two focuses on singing major, minor and medieval modes and the development of melodic, rhythmic and intervallic dictation skills. In level three students further develop the skills to sight-sing major, minor and medieval modes from diatonic leaps through chromatically altered pitches using 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.*

STUDIO SINGING SKILLS

This course teaches students to apply the skills of sight-singing, ear training, blending, vocal arranging, emoting, and performing - on the microphone, in the studio. Students gain important real world skills which apply to singers, songwriters and music producers, while running through and recording music from real movie soundtracks, jingles, and record dates. This course consists of a biweekly, two-hour lecture.

STUDIO SINGING FINAL PROJECT 1 & 2

This two level course introduces students to the real world of vocal studio production. The course begins with the fine-tuning of each song students choose to record by working on song structure, arrangements, melody, and lyrics. As the class continues, these songs are recorded and produced into a professional master recording. Students are graded on their creativity, compositional skills, studio vocal techniques, musical chops, and the sound quality of their final mixed songs. This course consists of a weekly one-hour lecture and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INSTRUMENTAL POINT OF VIEW

This course's primary focus is on using the voice as an "instrument." During class students will work on emphasizing tone, singing instrumental lines, solo concepts, and instrumentally based repertoire. This type of singing is used in a variety of musical styles ranging from jazz, rap, hip hop and beyond. The class will feature instrumental guest lecturers who will focus on the vocalist from their own instrumental perspective. Students emerge from this course with increased knowledge, confidence when interacting with instrumentalists, and increased vocal skill, precision and assurance. This course consists of a weekly, two-hour lecture/ensemble.

THE MENTOR PROGRAM

This course is designed to give students the opportunity to experience the real world of the music business. Students are assigned, based on individual goals and passions, to a professional musician who is "out there doing it." The Los Angeles musical community provides a uniquely rich and diverse pool of mentors, whom students are able to shadow in order to experience first-hand life as a professional musician. Participating mentors have included background singers on Dancing With The Stars; studio singers who make a living singing on commercials, movies or TV soundtracks; and recording artists who are in the studio, meeting with record executives, and performing shows. This course consists of specially scheduled meetings/events with each Mentor.

SINGING THE AMERICAN EXPERIENCE

This course is designed as an historic survey of the roots and evolution of American popular song in the twentieth century. During class students examine the artists, repertoire, and musical characteristics of early blues, jazz, and rhythm and blues. This course consists of a two, weekly one-hour lectures.

ACTIVE LISTENING/ANALYSIS

During this course, students practice active listening to works within the genres of jazz, R&B, classic rock and American roots music. Students learn to analyze and recognize song forms, genres, grooves, drum styles, bass lines, and melodic development. In addition, listening assignments/exercises are used to discover and then employ arrangement ideas such as vamp intros, hits, breaks, and tag endings. This course consists of a weekly one-hour lecture.

GUITAR FOR VOCALISTS 1 & 2

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

DRUMSET FOR VOCALISTS 1 & 2

This two level course is designed to open the world of the drumset to vocalists who function as bandleaders, composers, and arrangers. The class addresses drumset technique basics, functions, grooves, and vocabulary. Students emerge better able to communicate, demonstrate, and arrange drumset grooves for their own music ensembles. This course consists of a weekly, one-hour lecture and lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SHOWCASE 1 & 2

Under the guidance and critique of an experienced performer and vocal coach, students bring all they have learned to the stage. Students choose each week from a variety of song options, and will be "judged" on their performances – both by the instructor, as well as guest instructor/artist. The course culminates in a final concert before a panel of high-profile guest judges. This course consists of a weekly, two-hour lecture/ensemble. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

BLUES/R&B IMPROVISATION

This course explores and practices methods for improvisation within the pop, blues, and R&B traditions. Students learn to apply scales, harmonic tensions, and melodic and groove development as tools for improvisation. Special emphasis is also placed on vocal transcription and the study of masters within each genre. This course consists of two, weekly Ensemble Workshops.

BACKGROUND VOCALS

This course is designed to prepare vocalists to be effective background singers in today's music industry, and to understand the differences between live and studio backing vocal performances. Students strengthen their ability to blend, match tones, lock rhythms, implement nuances, use dynamics, and arrange vocal parts on the spot. Each week students are expected to sight-sing four to eight-bar sections of a chart, as well as learn parts by ear. Course material consists of well-known songs in which the background vocal parts have a significant influence on the lead singer's performance, as well as the song's overall popularity. This course consists of two, weekly Ensemble Workshops. Students may also continue into the "Background Vocals 2" elective course.

PHYSICAL PERFORMANCE

This course is a culmination of the knowledge gathered from previous quarters, as it aims to fuse all knowledge gained into an effective whole. Using the fundamentals of physical performance, students will learn balancing and core exercises, how to block movement on stage, arranging and choreographing background sections, and overall physical communication with each other, band members and the audience. This class also serves as an excellent opportunity for students to work on material for their final recital. This course consists of a weekly, two-hour lecture/ensemble.

PRIVATE LESSON 1-12

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

COUNTRY/ROOTS ENSEMBLE

This course examines the roots of contemporary country and Americana music by focusing on artists and material starting in the first half of the 20th century and continuing through to modern day country music. Performances are assigned each week to represent a different artist and style that has influenced contemporary country. These include early country artists such as the Carter Family, Kitty Wells, Jimmy Rodgers, and Hank Williams. In addition, students learn about Western swing, cowboy artists, rockabilly, folk music, and other pertinent roots music styles. This course consists of two, weekly Ensemble Workshops.

CIRCLE SINGING 1 & 2

This class focuses on vocal improvisation in a group setting. Guests are brought in weekly to sing with and instruct the group. All styles are developed as this is a truly improvised course. Students learn important dynamics of singing in a group setting such as pitch matching, listening and taking melodic and rhythmic cues from one another. This course consists of a weekly one-and-a-half hour Ensemble Workshop.

VOCAL PEDAGOGY

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

TIERNEY SUTTON, DEPARTMENT CHAIR

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

DORIAN HOLLEY, ARTIST DEVELOPMENT**DIRECTOR**

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

DAWN BISHOP

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

KACEE CLANTON

After studying at a classical conservatory, this Northern California native packed her heart and soul and everything else she owned into a truck bound for Los Angeles and the freedom it offered. Kacee wrote, produced and released her debut CD *Seeing Red* in 1996. Shortly after, her career branched out into modeling, acting, and commercial work as a singer, writer and producer. In the summer of 2001, she was cast in the role of a lifetime: playing the lead in Off-Broadway’s *Love, Janis*, an extreme rock musical about the life and music of legendary singer Janis Joplin. In early 2002, she was asked to join Big Brother & The Holding Co., Joplin’s original San Francisco-based band, as their lead vocalist. She continued in both of these capacities as time permitted for nearly a decade. In 2005, Kacee joined forces with rock icon Joe Cocker as a background singer on his Heart & Soul world tour. In early 2008, she completed a second world tour to support his CD release *Hymn For My Soul*. Her sophomore recording effort *Mama Came To Sing* was released in 2005. Kacee was honored to join the LACM faculty in 2008 as a vocal and performance instructor. She has been instrumental in designing both the performance program and rock division of the vocal department. Kacee began singing behind the incomparable Luis Miguel in 2008, serving as section leader, choreographer and stylist until 2012. She also stays busy as a private vocal/performance coach, producer and arranger, and writes for film and TV. For more info, please visit Kacee’s website at www.kacee.info.

LYNN FANELLI

Lynn Fanelli began her singing career at the tender age of 5 years old when she performed with her father on his record release. She has recorded and toured with Delaney Bramlett, who taught George Harrison to play slide guitar and Eric Clapton to sing and produced Clapton’s first album. She was on staff with record producer Ray Ruff at Oak Records, recording and arranging vocals for all of their country artists. While with this label, she sang background vocals and created vocal arrangements for Pat Boone’s CD *Ready to Rock*, among others. She toured with movie actress Connie Stevens, sang with The National In Choir on the Oasis CD *Dig Out Your Soul* in 2008. She has toured, recorded and/or performed with Hal David, Jon Bon Jovi, Wild Cherry, Terry Ilous, Spencer Davis, Percy Sledge, Deniece Williams, Billy Paul and Taste of Honey, among many others. She has recorded with many renowned producers, among them Jim Steinman (Meatloaf) and Giorgio Moroder (Blondie) and David Briggs (Neil Young). Her voice has been heard on national jingles and television and movie soundtracks such as Nickelodeon, *Melrose Place*, *Days of Our Lives*, and *Elvira, Mistress of the Dark*, among others. Most recently, Lynn performed with Jackie DeShannon on the heels of DeShannon’s 2010 induction into the Songwriters’ Hall of Fame. She was on board in the vocal section for DeShannon’s recorded performance for the Grammy archives in 2012.

SARA GAZAREK

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

KAREN HAMMACK

Karen Hammack is a native Californian and a second generation musician. Her father, Bobby Hammack, was a studio pianist and arranger so Karen's talents came by her naturally. Karen has performed and recorded with Michael McDonald, Bill Frisell, Greg Leisz, Jackson Brown, Perla Batalla, Niki Haris, Tierney Sutton, Kate McGarry, Eric Marienthal, Vinnie Colaiuta, and Julie Christensen, to name a few. She has toured Europe playing jazz festivals with Niki Haris and has played Royce Hall and the Kennedy Center with Perla Batalla. Having all these influences, Karen began writing in a highly intimate and personal style which has become her latest recording *My Beating Heart*. Karen is already hard at work on several new projects and continues to compose, arrange, perform, teach and record.

CAROL HATCHETT

Carol Hatchett is a singer, songwriter, dancer, actress, and choreographer currently residing in Los Angeles since moving west from her native Chicago, Illinois. Carol was one of the infamous "Harlettes", Bette Midler's backup singer/dancers, touring across the country and appearing in Bette's Emmy Award winning *Diva Las Vegas* HBO Special. She has been featured in the films *Ali*, *Legally Blonde*, and *Legally Blonde 2: Red, White & Blonde* and has worked with recording artists Beyonce Knowles, Kenny "Babyface" Edmonds, Brian McKnight, and Monica. She has also recorded with composer/recording artist Stanley Clarke and Dave Stewart, choreographed for musician/recording artist Sheila E. and Snoop Dogg, worked with directors Tom Hanks, Debbie Allen, P.J. Hogan and choreographers Toni Basil and Fatima Robinson. Carol was also nominated as "Featured Actress in a Musical" by the LA Stage Alliance Ovation Awards and performed in "The Showgirl Must Go On" with Bette Midler at Caesars Palace in Las Vegas. She has recently released an EP of original dance music with The Bareroot.

TERESA JAMES

Growing up in Texas, Teresa James started singing and playing piano at a very young age and has been performing ever since. With her band, the Rhythm Tramps, she has toured throughout the US and Europe and has released 8 CDs, receiving a nomination from the Blues Foundation for Contemporary Female Blues Artist of the Year in 2008 and an Independent Music Award nomination in 2010. In addition to working with her band, she has sung for many films and TV shows, including *Toy Story 3*, *Runaway Jury*, *Hole*, *The Simpsons*, *Ellen*, *Step By Step*, to name just a few. She can also be heard singing with Reba McEntyre on the theme to her television show *Reba*. As a professional session singer, Teresa has also been featured on commercials (for McDonald's, Barbie, Michelob, etc.) and works regularly in the studio with Burt Bacharach, Barry Mann and Cynthia Weil, Steve Dorff, and many others. She has served as a studio coach for many other professional singers and actors, including Andie McDowell, Tommy Castro and the Radio City Rockettes. Some of the artists that she has toured or recorded with include Randy Newman, Bill Medley, Neil Diamond, Eric Burdon, Spencer Davis, Peter Gallagher and others (including a duet with Mickey Mouse). For more info, please visit Teresa's website at www.teresjames.com.

DAVID JOYCE

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

SARA LEIB

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

KASIA "KC" LIVINGSTON

KC has been writing songs since the age of ten. Initially, KC was discovered by Grammy award-winning producer David Foster early in her career. Since then, she has had cuts on many prominent artist's albums, including Flo Rida, Jessie J, Ricki Lee, Britney Spears, Whitney Houston, the Pussycat Dolls, NKOTB, The Wanted, Big Time Rush, Jordin Sparks, Jessica Simpson, Gloria Gaynor, Dream, Eden's Crush, and Toni Braxton, among others. Writer and producer collaborations include: Flo Rida, Jessie J, David Guetta, Alex Da Kid, Britney Spears, Will.I.Am, Scott Cutler, Tokio Hotel, BC Jean, Matt Squire, Carmen Michelle, Freescha, Fraser T. Smith, Victoria Justice, Kevin Griffin, Lindy Robbins, Ashley Gorley, Neon Hitch, Josh Abraham, Ari Levine, Luke Boyd, Brandy, Esmee Denters, Jordyn Taylor, Pixie Lott, Cassie, Rock City, Mike City, Frankie Storm, Bloodyshy & Avant, Danja, Fernando Garibay, Mike Elizondo, Rodney Jerkins, Brian Kennedy, JR Rotem, The Stereotypes, Andre Merritt, Rob Fusari, Dan & Leah, Cathy Dennis, The Writing Camp, Madd Scientist, The Jam, James Fauntleroy, Underdogs, Makeba, Greg Wells, Evan Bogart, Kara DioGuardi, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

DANI PALOMINO

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

ROGER TREECE

Roger Treece designs musical experience: composing, arranging, producing, engineering, singing, and teaching. His most ambitious project to date is the 2010 album *VOCAbuLarieS*, for which he composed, orchestrated, recorded, and edited seven compositions for voices, percussion, and virtual & acoustic orchestra. Inspired by the work of Bobby McFerrin and performed by Roger, McFerrin and 50 musicians from around the world, *VOCAbuLarieS* was nominated for three Grammy awards in 2010. As a composer, Treece has been commissioned by musical organizations worldwide, including the Chicago Symphony Orchestra, The United Arab Emirates Ministry of Culture, the Danish Radio Symphony and Choir, the Los Angeles Master Chorale, and the Chicago Children's Choir. His film and television credits include music for the Discovery Channel, Disneyworld, Microsoft, McDonalds, ABC, and The United Way, and he is author and singer of hundreds of commercials. His arranging, production, and engineering for artists such as the Manhattan Transfer, Bobby McFerrin, SMASH's Katherine McPhee, Barry Manilow, the New York Voices, the King's Singers, and jazz legend Mark Murphy have earned him five Grammy nominations, 14 Downbeat awards and a First at the Hollywood Film Festival. Treece has also written hundreds of works for high school and college-level choir, orchestra, jazz band and chamber ensemble, many of which are published through Hal Leonard, the UNC Jazz Press, Edition Ferrimontana and Lindalamma. His CircleSongs curriculum, a program of study for singers and choral groups which combines composition, arranging, rhythm, and conducting into one integrated exercise, has been adopted for implementation into the curriculum of the Royal Danish Academy of Music.

MUSIC PERFORMANCE MAJOR

with an emphasis in

Brass & Woodwind

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

Department Chair: **WILLIE MURILLO**

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



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

BRASS & WOODWIND

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

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

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

Please see page 120 for important information about Elective courses.

Total Program Credits: 91

Diploma in Music Performance with an emphasis in:

BRASS & WOODWIND

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

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

Please see page 120 for important information about Elective courses.

Total Program Credits: 63

MASTER CLASS

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

IMPROVISATION 1, 2, 3, 4

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

LARGE ENSEMBLE 1 & 2

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

SMALL ENSEMBLE 1, 2, 3, 4

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

BIG BAND 1-6

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

FINALE

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

SIBELIUS

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

MUSICAL STYLES 1-6

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

SURVIVAL WRITING 1 & 2

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

PUBLISHING

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

CONTRACTING AND PAYROLL

Have you ever been to a concert in a venue larger than a coffee house where more than a couple musicians assemble? How are they paid? Who hired them? Could that person be you? LACM believes that in a rapidly evolving industry, being business-minded is paramount to survival. This course is an introduction to that aspect of the industry. *Contracting and Payroll* gives students a glimpse at how one can develop the business side of a profession.

WEBSITE DESIGN

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

PHOTOGRAPHY

Have you ever missed out on an opportunity because you didn’t have a head shot? Ever been asked to put together a group and send in a photo but can’t pull it together in time? There’s certainly no shortage of opportunities in this booming, vibrant industry. The question then becomes... do you have the time, energy, resources, equipment, and skills to transform these opportunities into a flourishing career? LACM’s photography class will be an enormous asset and an eye opening experience to any music industry prospect.

SIGHT SINGING

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

ENGINEERING 1

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

INTRODUCTION TO WORKING WITH PICTURE

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching “do-it-yourself” video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, and video/sound editing. By the conclusion of the course, students will produce both a music video and a commercial promoting said music video. This course consists of a weekly, one-hour lecture and lab.

MIDI PRODUCTION 1

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

PRO TOOLS 100

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

PRIVATE LESSON 1-6

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

Instructor Bios:

BRASS & WOODWIND

WAYNE BERGERON

Born in Hartford, Connecticut, Bergeron grew up in Southern California where he started on French horn before switching to trumpet in the 7th grade. In 1986, Bergeron landed the lead trumpet position with the Maynard Ferguson Band. As a sideman, Bergeron's list of CD credits reads like a who's who in contemporary jazz and pop, running the stylistic gamut from Ray Charles to Green Day. Bergeron has worked on 300 plus TV & motion picture soundtracks and has numerous TV credits. After being behind the scene for so many years, Bergeron stepped out on his own with his first solo effort *You Call This a Living?*, earning him a Grammy nomination. Wayne's latest recording *Plays Well with Others* was released on the Concord Jazz label in 2007. Big band recordings include work with Quincy Jones, Gordon Goodwin, Arturo Sandoval, and many others. Bergeron is a National Artist for the Yamaha Corporation of America and is co-designer of the YTR-8335LA trumpet and YFH-8315G Flugelhorn. Bergeron enjoys his work as a clinician and educator and feels it is important to give back by mentoring young musicians.

BARB CATLIN

Originally from the San Francisco Bay Area, Barb has become one of the Southwest's leading jazz educators and pianists. Her extensive touring, cruise ship, and show playing include work with top entertainers including Smokey Robinson, Ben Vereen, Lou Rawls, Bobby Vinton, Michael Crawford, and Wayne Newton. Barb majored in music education on woodwinds at California State University at Fresno, Graduated Summa Cum Laude from Grand Canyon University, and completed her Master's in Music Education with an emphasis in Jazz Studies on piano from Arizona State University. During her 18 years in Arizona, Barb was the Director of Jazz Studies at Mesa Community College in the Phoenix-metro area and had eight highly successful years as Musical Director of the award-winning youth honor jazz program, The Young Sounds of Arizona. Her students have been featured in the Grammy Jazz Band in Los Angeles, Wynton Marsalis' All-American Jazz Ensemble, the Dave Brubeck Institute, and the Mancini Institute. Her enthusiasm for playing, "real-life" approach to education, and expertise in the rhythm section has made Barb a popular clinician and adjudicator at the high school and college levels.

CRAIG GOSNELL

Craig Gosnell is a freelance bass trombonist and vocalist. In 1997 and 1998 he earned both bachelor's and master's degrees in music with an emphasis in instrumental performance from the University of Northern Colorado. In 2003, he earned the Doctor of Musical Arts degree from the University of Miami. His performance experience includes concerts with ensembles including Opera Pacific, the Bill Holman Big Band, the Florida Philharmonic Orchestra, the Bob Florence Limited Edition Big Band, and the Hollywood Bowl Orchestra. His television credits include *The Academy Awards*, *The Prime-time Emmy Awards*, and *Dancing with the Stars*. He has recorded on a number of motion picture soundtracks including *Jack Reacher*, *Pacific Rim*, *Alice in Wonderland*, *The Campaign*, *Public Enemies*, *Hairspray*, and *Sex and the City 2*. He has performed and/or recorded with artists including Barry Manilow, Quincy Jones, Kevin Spacey, Celine Dion, Ray Charles, James Taylor, and Paul Anka.

ALEX ILES

A graduate of UCLA, Alex enjoys his musical life as an in-demand trombonist and lowbrass performer. Among the varied palette of artists with whom Alex has performed and/or recorded are Joe Cocker, James Horner, Esa-Pekka Salonen, Alan Jackson, Zubin Mehta, Hans Zimmer, Johnny Mathis, Lalo Shiffrin, Natalie Cole, Danny Elfman, Ray Charles, Trevor Rabin, Harry Connick Jr., Robbie Williams, and Henry Mancini. He has toured as lead and solo jazz trombonist with Woody Herman and Maynard Ferguson. He has performed on *The Motion Picture Academy Awards*, *The Emmy Awards*, *The Golden Globes*, and hundreds of television series and motion picture soundtracks. Alex has played in the pit orchestras of numerous Los Angeles productions of Broadway shows including: *Phantom of the Opera*, *Chicago*, *The Producers*, and *Wicked*. In 2002 Alex was appointed principal trombonist of the Long Beach Symphony Orchestra. He has also performed as alto, tenor, and bass trombonist with the Los Angeles Philharmonic and The LA Chamber Orchestra.

JON LEWIS

Jon grew up in Virginia and began playing the trumpet at age nine. He attended the University of Kansas under Roger Stoner (1977-81), receiving a bachelor of music degree. Over the years, he has performed over one thousand soundtracks for feature films including playing 1st trumpet on such films as *Lone Ranger*, *Despicable Me 2*, and *Smurfs 2*. Television credits include *Star Trek*, *Deep Space Nine*, *Next Generation*, and *Voyager*. He is also principal of the Hollywood Bowl Orchestra and the Santa Barbara Symphony, and is a charter member of the Los Angeles Chamber Brass Quintet. In addition, he often performs with the Los Angeles Philharmonic, Pasadena Pops Orchestra, Los Angeles Opera Orchestra, and Los Angeles Chamber Orchestra.

JAY MASON

Jay attended California State University, Long Beach, studying saxophone with Leo Potts and flute with John Barcellona. His performance credits include appearances with The Rockettes, Barry White, The Temptations, The Four Tops, Kenny Rogers, Scott Record, Joel Gray, Jerry Seinfeld, Donny Osmond, Johnny Mathis, Tom Harrell, Don Rickles, and *Cirque Du Soliel*. Jay is a member of Gordon Goodwin's Big Phat Band, and plays with Bill Watrous, The Bill Elliot Swing Orchestra, Wayne Bergeron Big Band, and the Tom Kubis Big Band, the Long Beach Municipal Band, the Walt Disney Distinguished Service Awards Orchestra, the Pacific Symphony, and the Desert Symphony. He is active in the Southern California musical theatre scene, including *Dirty Rotten Scoundrels*, *The Drowsy Chaperone*, and *The Full Monty*. Recording credits include Patti Austin, Chick Corea, Eddie Daniels, Take 6, John Lithgow, The Lettermen, Alan Jackson, and Steve Allen. Soundtracks for motion pictures and television include *Just Like Heaven*, *Payback*, and *The Tonight Show with Jay Leno*.

MUSIC PRODUCTION MAJOR

with an emphasis in

Music Producing & Recording

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

Department Chair: **SEAN HALLEY**

Department Co-Chair: **ANDRÉ KNECHT**

Program Options:

BACHELOR OF MUSIC DEGREE (12 QUARTERS)

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



First Quarter

Course	Credit Hours
Drum Private Lesson	2
Drums for Producers	1
Ear Training/Theory 1	2
Intro to Signal Processing	3
Piano 1	1
Pro Tools 100	4
Production Styles and Genre	2
Total:	15

Second Quarter

Course	Credit Hours
Ear Training/Theory 2	2
Master Class 1	1
Microphone Technology & Technique 1	1.5
MIDI Production 1	2
Piano 2	1
Pro Tools 110	4
Producer's Misc. Survival Skills	2
String Private Lesson	2
Strings for Producers	1
Total:	16.5

Seventh Quarter

Course	Credit Hours
Arranging/Orchestration 1	2
Critical Thinking Course	4
ENGL 1001	4
Fundamentals of Audio Mixing 2	2
Instrument Private Lesson 4	2
Music History 1	2
Total:	16

Eighth Quarter

Course	Credit Hours
Arranging/Orchestration 2	2
Arts & Humanities Course	4
Intro to Post Production	2
Instrument Private Lesson 5	2
Music History 2	2
Scientific Inquiry & QR Course	4
Total:	16

Third Quarter

Course	Credit Hours
Advanced Signal Processing	3
DIY: Recording and Acoustics	2
Ear Training/Theory 3	2
Engineering for Producers 1	4
MIDI Production 2	2
Piano 3	1.5
Songwriting 1	1
Vocal Private Lesson	2
Vocals for Producers	1
Total:	18.5

Fourth Quarter

Course	Credit Hours
Ear Training/Theory 4	2
Engineering for Producers 2	4
Fundamentals of Audio Mixing	2
Instrument Private Lesson 1	2
Introduction To DJ Techniques	1.5
Master Class 2	1
Piano 4	1.5
Producing Other People 1	3
Songwriting 2	1
The Laws of Parts	1
Total:	19

Ninth Quarter

Course	Credit Hours
Arranging/Orchestration 3	2
Arts & Humanities Course	4
Instrument Private Lesson	2
Junior Project	3
Scientific Inquiry & QR Course	4
Total:	15

Tenth Quarter

Course	Credit Hours
Arts & Humanities Course	4
Live Ensemble Recording 1	2
Private Lesson 7	2
Social Science Course	4
Website Design	2
Total:	14

Fifth Quarter

Course	Credit Hours
History of Production 1	1.5
Instrument Private Lesson 2	2
Mentor Program	2
Music Business & Marketing	2
Music Production w/ Found Objects	1
Producing Other People 2	3
Styles & Analysis Musical Comp. 1	2
Total:	13.5

Sixth Quarter

Course	Credit Hours
COMM 1004	4
Drum Programming & Analysis	2
Fundamentals of Synthesis 1	3
History of Production 2	1.5
Instrument Private Lesson 3	2
Master Class 3	1
Producing Other People 3	3
Total:	16.5

Eleventh Quarter

Course	Credit Hours
Conducting	1
Instrument Private Lesson 8	2
Live Ensemble Recording 2	2
Scientific Inquiry & QR Course	4
Social Media Branding	2
Social Science Course	4
Total:	15

Twelfth Quarter

Course	Credit Hours
Instrument Private Lesson 9	2
Intro to Working with Picture	2
Lifelong Learning Course	4
Senior Project	3
Social Science Course	4
Total:	15

Please see page 120 for important information about General Education and Elective courses.

Total Program Credits: 190

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

PRODUCING & RECORDING

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Drum Private Lesson	2	Ear Training/Theory 2	2
Drums for Producers	1	Master Class 1	1
Ear Training/Theory 1	2	Microphone Technology & Technique	1.5
Intro to Signal Processing	3	MIDI Production 1	2
Piano 1	1	Piano 2	1
Pro Tools 100	4	Pro Tools 110	4
Production Styles and Genre	2	Producer's Misc. Survival Skills	2
Total:	15	Strings for Producers	1
		Strings Private Lesson	2
		Total:	16.5

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Advanced Signal Processing	3	Engineering for Producers 2	4
DIY: Recording and Acoustics	2	Fundamentals of Audio Mixing	2
Engineering for Producers 1	4	Instrument Private Lesson 1	2
MIDI Production 2	2	Introduction To DJ Techniques	1.5
Songwriting 1	1	Master Class 2	1
Vocal Private Lesson	2	Producing Other People 1	3
Vocals for Producers	1	Songwriting 2	1
Total:	15	The Laws of Parts	1
		Total:	15.5

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
History of Production 1	1.5	Drum Programming and Analysis	2
Instrument Private Lesson 2	2	Fundamentals of Synthesis 1	3
Mentor Program 1	2	History of Production 2	1.5
Music Business & Marketing	2	Instrument Private Lesson 3	2
Music Production w/ Found Obj.	1	Master Class 3	1
Producing Other People 2	3	Mentor Program 2	2
Styles & Analysis Musical Comp	2	Producing Other People 3	3
Total:	13.5	Total:	14.5

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Production with an emphasis in:

PRODUCING & RECORDING

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Drum Private Lesson	2	Ear Training/Theory 2	2
Drums for Producers	1	Master Class 1	1
Ear Training/Theory 1	2	Microphone Technology & Technique	1.5
Intro to Signal Processing	3	MIDI Production 1	2
Piano 1	1	Piano 2	1
Pro Tools 100	4	Pro Tools 110	4
Production Styles and Genre	2	Producer's Misc. Survival Skills	2
Total:	15	Strings for Producers	1
		Strings Private Lesson	2
		Total:	16.5

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Advanced Signal Processing	3	Engineering for Producers 2	4
DIY: Recording and Acoustics	2	Fundamentals of Audio Mixing	2
Engineering for Producers 1	4	Instrument Private Lesson 1	2
MIDI Production 2	2	Introduction To DJ Techniques	1.5
Songwriting 1	1	Master Class 2	1
Vocal Private Lesson	2	Producing Other People 1	3
Vocals for Producers	1	Songwriting 2	1
Total:	15	The Laws of Parts	1
		Total:	15.5

Please see page 120 for important information about Elective courses.

Total Program Credits: 62

DIY: RECORDING AND ACOUSTICS

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

DRUM PROGRAMMING AND ANALYSIS

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

FUNDAMENTALS OF AUDIO MIXING 1

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

FUNDAMENTALS OF AUDIO MIXING 2

Part 2 of the Mixing course explores different genre-specific mixing approaches and introduces more advanced techniques (i.e. master buss processing, etc). Students will study advanced sonic stamp, with in-depth comparisons of microphones, mic pre-amps, and amplifiers, as well as stereo mic configurations. You will learn to monitor and apply critical listening to your mixes, add character to your mix by using “Lo-Fi” techniques, use multi-band compression in mastering, and master your mix using EQ and limiting. This course consists of a weekly, one-hour lecture and two-hour lab. *Prerequisite: Fundamentals of Audio Mixing 1*

THE LAW OF PARTS: ARRANGING FOR PRODUCERS

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

ENGINEERING FOR PRODUCERS 1 & 2

As we move further into the new millennium, it has become increasingly more important that producers know how to engineer properly. Oftentimes they may be the only engineer available on a project, or they may be in a situation where modern technology allows recording remotely from a different continent. Level 1 of this course begins the recording technology discussion, while Level 2 delves deeper into the subject by studying complex signal processing, multing tricks and techniques, and sound replacement/augmentation. This course consists of a weekly, two-hour lecture, and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MIDI PRODUCTION 1 & 2

Level 1 of this course serves as an introduction to MIDI and virtual instrument-based composition using a digital audio workstation (Pro Tools). Students are taught both the best practices and the workings of MIDI systems, which subsequently lays the groundwork for their own MIDI-based productions. Expanding on the techniques learned in “MIDI Production 1,” “MIDI Production 2” digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating mults/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO SIGNAL PROCESSING

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

ADVANCED SIGNAL PROCESSING

Building on the skills learned in “Introduction to Signal Processing,” this course delves even deeper into the world of signal processing. Students explore matrixed effects, specialty-use devices and plugins, and creating soundscapes. This course consists of a weekly, three-hour lecture.

PRODUCTION STYLES AND GENRE LECTURE

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

PRODUCER’S MISC. SURVIVAL SKILL COURSE

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

PRODUCING OTHER PEOPLE 1, 2, 3

Producing other artists requires an altogether different set of skills than working alone. In this three-level course, students learn how to manage the process of producing someone else, as both the producer and the engineer/producer. Topics include creating conducive environments, managing multiple people at once, headphone mixes and their resulting effects, the application of songwriting class work, and motivational techniques. This course consists of a weekly, two-hour lecture and lab. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO DJ TECHNIQUES

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

HISTORY OF PRODUCTION 1 & 2

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

MICROPHONE TECHNOLOGY AND TECHNIQUE

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

MASTER CLASS 1, 2, 3

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

MUSIC PRODUCTION WITH FOUND OBJECTS

This course focuses on creating musical productions using only “found” musical sounds. As no virtual instruments or commercial samples are allowed in this class, students are forced to listen to everything in their environment for sonic and tonal inspiration, and then capture and manipulate those sounds into a successful production. This course consists of a weekly, one-hour lecture.

FUNDAMENTALS OF SYNTHESIS

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

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. The advanced level of this course continues on by focusing on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

SONGWRITING 1 & 2

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

THE MENTOR PROGRAM 1 & 2

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

DRUMS FOR PRODUCERS

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

DRUMS PRIVATE LESSON

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

STRINGS FOR PRODUCERS

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

STRINGS PRIVATE LESSON

This course serves as an accompaniment to the “Strings for Producers 1” class, and aims at creating a physical understanding of the act of playing guitar and bass. Students study guitar for half of the course with a LACM guitar instructor, and the other half of the course studying bass with a LACM bass instructor. This course consists of a weekly, one-hour private lesson.

VOCALS FOR PRODUCERS

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

VOCAL PRIVATE LESSON

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

INSTRUMENT PRIVATE LESSON

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

INTRODUCTION TO POST PRODUCTION

Students will learn and experience the basic building blocks of audio post-production for picture. Audio sweetening, foley, fx editing, and an introduction to mixing in surround are all included topics. This course consists of a weekly, one-hour lecture and two-hour lab.

LIVE ENSEMBLE RECORDING 1 & 2

Students will collaborate to record live performances given at the school in the Performance Hall, and deliver mixes of the recordings. Due to the highly varied nature of performances given throughout the year, students will gain vital insight into recording different instrument groupings and ensembles. This course consists of a weekly, one-hour lecture and two-hour lab.

INTERNSHIP

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

SEAN HALLEY, DEPARTMENT CHAIR

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

ANDRÉ KNECHT, DEPARTMENT CO-CHAIR

André Knecht was born in Switzerland in 1959. His academic and professional background include Electronic Music studies at Padua University, Italy, and a 7-year stint as a Sound Designer, Recording Engineer, Music Supervisor and composer with the Swiss Broadcasting Company (SSR), where he also hosted both radio and TV shows. In 1983 he moved to California where he began a twin-track career in audio engineering and marketing at Warner Bros. Records. With a solid grounding in analog technologies, he embraced the digital era at its dawn - adopting MIDI and Digital Audio Workstations as they first appeared. (A Pro Tools user since v1.0, he still makes use of his beloved Moogs and Studers, etc.) Today, he is active as a freelance engineer and producer, as well as a consultant, instructor, beta-tester, and technical editor for book projects in the audio field. André Knecht is happily married and teaches many of the classes in the Producing & Recording Department that require his mastery of all things audio technical.

DAVE BEYER

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

MARK BROWNE

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

SARA LEIB

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

KASIA "KC" LIVINGSTON

KC has been writing songs since the age of ten. Initially, KC was discovered by Grammy award-winning producer David Foster early in her career. Since then, she has had cuts on many prominent artist's albums, including Flo Rida, Jessie J, Ricki Lee, Britney Spears, Whitney Houston, the Pussycat Dolls, NKOTB, The Wanted, Big Time Rush, Jordin Sparks, Jessica Simpson, Gloria Gaynor, Dream, Eden's Crush, and Toni Braxton, among others. Writer and producer collaborations include: Flo Rida, Jessie J, David Guetta, Alex Da Kid, Britney Spears, Will.I.Am, Scott Cutler, Tokio Hotel, BC Jean, Matt Squire, Carmen Michelle, Freescha, Fraser T. Smith, Victoria Justice, Kevin Griffin, Lindy Robbins, Ashley Gorley, Neon Hitch, Josh Abraham, Ari Levine, Luke Boyd, Brandy, Esmee Denters, Jordyn Taylor, Pixie Lott, Cassie, Rock City, Mike City, Frankie Storm, Bloodyshy & Avant, Danja, Fernando Garibay, Mike Elizondo, Rodney Jerkins, Brian Kennedy, JR Rotem, The Stereotypes, Andre Merritt, Rob Fusari, Dan & Leah, Cathy Dennis, The Writing Camp, Madd Scientist, The Jam, James Fauntleroy, Underdogs, Makeba, Greg Wells, Evan Bogart, Kara DioGuardi, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

HUGO MENDOZA

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

ANDREW MURDOCK

Andrew Murdock, also known as Mudrock, is an American record producer specializing in the rock and metal genres. He is perhaps best known for producing Godsmack's *Godsmack* and *Awake* albums. More recently, he has produced successful American metal band Avenged Sevenfold's 2nd album *Waking the Fallen*, as well as albums for Slunt, The Riverboat Gamblers, Powerman 5000, Eighteen Visions, Unloco and Alice Cooper, as well as 50 Foot Wave's latest EP, *Power and Light*. Mudrock is based in Los Angeles and has his own studio in partnership with Scott Gilman called The Hobby Shop, and he teaches the Audio Engineering Courses at LACM.

BENJAMIN ORTH

Benjamin Orth, born in Germany, studied physics at the Universities of Kassel and Hamburg. He moved to California in 2011 where he attended the Music Producing & Engineering program at LACM. After his graduation, Benjamin began instructing labs for both the Music Producing & Engineering and Composing for Visual Media programs, as well as overseeing LACM's computers and software. Benjamin is actively producing, engineering and performing as a keyboardist in the Los Angeles area.

KEN SONG

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

MUSIC PRODUCTION MAJOR

with an emphasis in

Composing for Visual Media

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

Department Chair: MARTIN DAVICH

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



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

COMPOSING FOR VISUAL MEDIA

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Ear Training/Theory 1	2	Composing for Drama	3
History of Music in Film & TV	4	Conversations w/ Composers 1	1
Intro to Working with Picture	2	Ear Training/Theory 2	2
Organizing the Workstation	2	Piano 2	1
Piano 1	1	Protools 110	4
Protools 100	4	Songwriting	1
Total:	15	Working w/ Pic: Applied Tech. 1	3
		Total:	15

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

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Arranging and Orchestration 3	2	Arranging and Orchestration 4	2
Augmenting Your Score	3	Conversations W/ Composers 3	1
Composing A Music Library	4	Counterpoint	2
Conducting	1	Independent Project 2	3
Independent Project 1	3	Music Editing	2
Music Business and Marketing	2	Orchestration Tech. For Film	2
Total:	15	Production Styles for Composers	3
		Total:	15

Please see page 120 for important information about Elective courses.

Total Program Credits: 91

Diploma in Music Production with an emphasis in:

COMPOSING FOR VISUAL MEDIA

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Ear Training/Theory 1	2	Composing for Drama	3
History of Music in Film & TV	4	Conversations w/ Composers 1	1
Intro to Working with Picture	2	Ear Training/Theory 2	2
Organizing the Workstation	2	Piano 2	1
Piano 1	1	Protools 110	4
Protools 100	4	Songwriting	1
Total:	15	Working w/ Pic: Applied Tech. 1	3
		Total:	15

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

Please see page 120 for important information about Elective courses.

Total Program Credits: 61

ARRANGING & ORCHESTRATION 1

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with three horns (specifically: piano, bass, drums, guitar, trumpet, tenor sax, and trombone). Students learn the musical relationship between the rhythm and horn sections, various techniques used in voicing horns, as well as their appropriate ranges and transpositions. The class will also focus on the melodic and harmonic roles played by the rhythm and horn sections, and the various ways in which to score a horn section. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested.

ARRANGING & ORCHESTRATION 2

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with six horns (plus doubles, more specifically: piano, bass, drums, guitar, 2 trumpets and/or flugelhorns, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone). This course will start students on the road to listening to music through color as well as sound. Students learn about the various roles of the woodwind section and the most effective techniques in which to voice them. Students also explore the many colors achieved by the blending of saxes, flutes, and clarinets, and the possibilities from blending the woodwinds with each other as well as with the brass section. In addition, students learn the various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. *Prerequisite: Arranging & Orchestration 1.*

ARRANGING & ORCHESTRATION 3

This continuation of the “Arranging & Orchestration 2” course is designed to prepare students to arrange and orchestrate for an augmented ensemble. This includes oboe or English horn, bassoon, French horn, tuba or bass trombone, and percussion. This course presents the possibilities one can achieve when combining jazz and classical elements to form a cohesive musical work. Students learn about the various colors of the newly introduced instruments, their ranges and transpositions, and explore the art of combining the vast array of colors each instrument has to offer. Students also continue to learn the art of linear vs. block writing, while gaining a better understanding of arranging/orchestration through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. *Prerequisite: Arranging & Orchestration 2.*

ARRANGING & ORCHESTRATION 4

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

AUGMENTING YOUR SCORE

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

COMPOSING A MUSIC LIBRARY

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

COMPOSING FOR COMEDY

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

COMPOSING FOR DRAMA

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

COMPOSING FOR VIDEO GAMES

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

CONDUCTING

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

CONVERSATIONS WITH COMPOSERS 1, 2, 3

This three level course serves to bring students together with working professionals in the field of composition. During class, students are presented the opportunity to see their work, ask questions, and gain knowledge specific to each unique composer. Each composer also discusses his/her approach, technique, and mindset when he/she was creating the scores presented. This course consists of a weekly, one-hour lecture.

COUNTERPOINT

It is important for an underscore to be created to serve the scene. At times the music is thematic and carries an entire scene, but more often than not it is played under dialog and must not get in the way. At these times, the composer may use inner voices and movement to create interest and movement. During this course students study scores and classical examples, as well as create music that makes use of the techniques studied. This course consists of a weekly, two-hour lecture.

ELECTRONIC FILM SCORING

Some writing projects simply do not have the budget to pay for musicians. In these instances, the composer must be able to create a convincing, moving score by himself/herself. This class explores successful electronic writing, and allows students to create works using the concepts and techniques studied. This course consists of a weekly, two-hour lecture and lab.

FILM COMPOSERS IN-DEPTH

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

HISTORY OF MUSIC IN FILM AND TELEVISION

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

INDEPENDENT PROJECT: WORKING WITH A DIRECTOR 1 & 2

This course provides students with the chance to work with a young director on a film project. This is the opportunity for students to apply everything they have studied, to create a film score, and to have the opportunity to collaborate with another artist. This course consists of independent study. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO WORKING WITH PICTURE

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching “do-it-yourself” video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, and video/sound editing. By the conclusion of the course, students will produce both a music video and a commercial promoting said music video. This course consists of a weekly, one-hour lecture and lab.

MIDI PRODUCTION 1

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

MUSIC EDITING

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

ORCHESTRATION TECHNIQUES FOR FILM

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

ORGANIZING THE WORKSTATION

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

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. The advanced level of this course continues on by focusing on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

PRODUCTION STYLES FOR COMPOSERS

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

SONGWRITING

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

WORKING WITH PICTURE: APPLIED TECHNIQUES

1, 2, 3

This three level course provides students with the chance to learn and experience the nuance and craft of writing for film. Students are given a variety of films and television shows to compose for, while having a working professional guide them and provide constructive criticism of their work. This course consists of a weekly, two-hour lecture and lab.

MARTIN DAVICH, DEPARTMENT CHAIR

Martin began studying piano at the age of 4, and, having played most of the instruments in the orchestra and band during grade school and high school, went to college with a firm grasp of music. He studied music and composition at USC and went on to have a professional career playing and conducting for various artists including Anthony Newley and Burt Bacharach. For the last 30 years, he has made his living as a composer, having written for many dramatic series, including *ER* for 15 years, *Trinity*, and *Beverly Hills 90210*. He has also written for several miniseries, TV movies, cable movies, and motion pictures, such as *Mad Money*, *Touching Home*, and *I Bring What I Love*. He is currently enjoying writing for many media and continuing to grow as a composer.

MARK CROSS

Mark Cross is an award winning producer, composer, mixer, author, and educator with an extensive discography in records, film and television spanning over two decades. He has composed for *Last Comic Standing*, *American Idol*, *Curb Your Enthusiasm*, *Key and Peele*, as well as *The CBS Evening News*.

SEAN HALLEY

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

ANDRÉ KNECHT

André Knecht was born in Switzerland in 1959. His academic and professional background include Electronic Music studies at Padua University, Italy, and a 7-year stint as a Sound Designer, Recording Engineer, Music Supervisor and composer with the Swiss Broadcasting Company (SSR), where he also hosted both radio and TV shows. In 1983 he moved to California where he began a twin-track career in audio engineering and marketing at Warner Bros. Records. With a solid grounding in analog technologies, he embraced the digital era at its dawn - adopting MIDI and Digital Audio Workstations as they first appeared. (A Pro Tools user since v1.0, he still makes use of his beloved Moogs and Studers, etc.) Today, he is active as a freelance engineer and producer, as well as a consultant, instructor, beta-tester, and technical editor for book projects in the audio field. André Knecht is happily married and teaches many of the classes in the Producing & Recording Department that require his mastery of all things audio technical.

KASIA "KC" LIVINGSTON

KC has been writing songs since the age of ten. Initially, KC was discovered by Grammy award-winning producer David Foster early in her career. Since then, she has had cuts on many prominent artist's albums, including Flo Rida, Jessie J, Ricki Lee, Britney Spears, Whitney Houston, the Pussycat Dolls, NKOTB, The Wanted, Big Time Rush, Jordin Sparks, Jessica Simpson, Gloria Gaynor, Dream, Eden's Crush, and Toni Braxton, among others. Writer and producer collaborations include: Flo Rida, Jessie J, David Guetta, Alex Da Kid, Britney Spears, Will.I.Am, Scott Cutler, Tokio Hotel, BC Jean, Matt Squire, Carmen Michelle, Freescha, Fraser T. Smith, Victoria Justice, Kevin Griffin, Lindy Robbins, Ashley Gorley, Neon Hitch, Josh Abraham, Ari Levine, Luke Boyd, Brandy, Esmee Denters, Jordyn Taylor, Pixie Lott, Cassie, Rock City, Mike City, Frankie Storm, Bloodyshy & Avant, Danja, Fernando Garibay, Mike Elizondo, Rodney Jerkins, Brian Kennedy, JR Rotem, The Stereotypes, Andre Merritt, Rob Fusari, Dan & Leah, Cathy Dennis, The Writing Camp, Madd Scientist, The Jam, James Fauntleroy, Underdogs, Makeba, Greg Wells, Evan Bogart, Kara DioGuardi, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

BENJAMIN ORTH

Benjamin Orth, born in Germany, studied physics at the Universities of Kassel and Hamburg. He moved to California in 2011 where he attended the Music Producing & Engineering program at LACM. After his graduation, Benjamin began instructing labs for both the Music Producing & Engineering and Composing for Visual Media programs, as well as overseeing LACM's computers and software. Benjamin is actively producing, engineering and performing as a keyboardist in the Los Angeles area.

MUSIC PRODUCTION MAJOR

with an emphasis in

Songwriting

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

Department Chair: **ART ALEXAKIS**

Department Co-Chair: **ERIN WORKMAN**

Program Options:

ASSOCIATE OF ARTS DEGREE (6 Quarters)

DIPLOMA (4 Quarters)



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

SONGWRITING

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Guitar For Songwriters 1	1.5	Guitar For Songwriters 2	1.5
History of Song 1	1.5	Guitar Vocal Showcase	1
Instrument Private Lesson 1	2	History of Song 2	1.5
Original Solo Showcase	1	Instrument Private Lesson 2	2
Piano 1	1	Master Class 1	0.5
Pro Tools 100	4	Piano 2	1
Songwriting 1	1.5	Pro Tools 110	4
Total:	14.5	Songwriting 2	1.5
		Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Building your DAW 1	2	Building your DAW 2	2
Chart Writing 1	1	Chart Writing 2	1
Ear Training/Theory 3	2	Ear Training/Theory 4	2
History of Song 3	1.5	History of Song 4	1.5
Instrument Private Lesson 3	2	Instrument Private Lesson 4	2
Music Business For Songwriters 1	2	Master Class 2	0.5
Piano 3	1.5	Music Business For Songwriters 2	2
Small Band Showcase	1	Piano 4	1.5
Songwriting 3	1.5	Piano Vocal Showcase	1
Total:	14.5	Songwriting 4	1.5
		Total:	15

Fifth Quarter		Sixth Quarter	
Course	Credit Hours	Course	Credit Hours
Collaborative Showcase	1	Arranging and Orchestration 1	2
Co-writing 1	2	Co-writing 2	2
Instrument Private Lesson 5	2	Industry Showcase	1
Intro to Scoring For Picture	2	Instrument Private Lesson 6	2
Music Business For Songwriters 3	2	Intro To Working With Picture	2
Music Supervision	2	Master Class 3	0.5
Styles & Analysis of Music Comp. 1	2	Music Business For Songwriters 4	2
Vocals for Songwriters	2	Music Business Practicum	2.5
Total:	15	Writing For Music Row	2
		Total:	16

Please see page 120 for important information about Elective courses.

Total Program Credits: 90

Diploma in Music Production with an emphasis in:

SONGWRITING

First Quarter		Second Quarter	
Course	Credit Hours	Course	Credit Hours
Ear Training/Theory 1	2	Ear Training/Theory 2	2
Guitar For Songwriters 1	1.5	Guitar For Songwriters 2	1.5
History of Song 1	1.5	Guitar Vocal Showcase	1
Instrument Private Lesson 1	2	History of Song 2	1.5
Original Solo Showcase	1	Instrument Private Lesson 2	2
Piano 1	1	Master Class 1	0.5
Pro Tools 100	4	Piano 2	1
Songwriting 1	1.5	Pro Tools 110	4
Total:	14.5	Songwriting 2	1.5
		Total:	15

Third Quarter		Fourth Quarter	
Course	Credit Hours	Course	Credit Hours
Building your DAW 1	2	Building your DAW 2	2
Chart Writing 1	1	Chart Writing 2	1
Ear Training/Theory 3	2	Ear Training/Theory 4	2
History of Song 3	1.5	Elective Course	1
Instrument Private Lesson 3	2	History of Song 4	1.5
Music Business For Songwriters 1	2	Instrument Private Lesson 4	2
Piano 3	1.5	Master Class 2	0.5
Small Band Showcase	1	Music Business For Songwriters 2	2
Songwriting 3	1.5	Piano 4	1.5
Total:	14.5	Piano Vocal Showcase	1
		Songwriting 4	1.5
		Total:	16

Please see page 120 for important information about Elective courses.

Total Program Credits: 60

EAR TRAINING/THEORY 1

This course employs a combination of both lecture and demonstration to ensure students acquire a full understanding of the fundamentals of music theory and ear training. Topics covered include: the staff, pitch, note heads, clefs, ledger lines, sharps and flats, enharmonic equivalents, major scales, key signatures, circle of fifths (major keys), intervals (major, perfect, minor, augmented, and diminished), pitch matching, determining the highness or lowness of pitch; as well as hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures.

EAR TRAINING/THEORY 2

Topics covered in this continuation of “Ear Training/Theory 1” include: major, minor, diminished, and augmented triads; triad inversion, open and closed voicings; diatonic progressions of major keys, transposition, determining keys, and non-diatonic harmony; major, minor, dominant, minor b5, diminished, minor-major, and major #5 seventh chords; chord symbols and seventh chord inversions; figured bass, polyphony, scalar movement, and harmonic rhythm; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 1*

EAR TRAINING/THEORY 3

Topics covered in this continuation of “Ear Training/Theory 2” include: variations on triads (sus, 2, 6, 6/9, 5, 5/2) with accompanying chord symbols, minor scales, key signatures and the circle of fifths (minor keys); relative and parallel key relationships, and modes (Ionian, Dorian, etc.); diatonic harmony of minor keys; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 2.*

EAR TRAINING/THEORY 4

Topics covered in this continuation of “Ear Training/Theory 3” include: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, and chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, and deceptive cadences; harmonic and melodic minor scales with diatonic progressions, and chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 3.*

ARRANGING & ORCHESTRATION

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with three horns (specifically: piano, bass, drums, guitar, trumpet, tenor sax, and trombone). Students learn the musical relationship between the rhythm and horn sections, various techniques used in voicing horns, as well as their appropriate ranges and transpositions. The class will also focus on the melodic and harmonic roles played by the rhythm and horn sections, and the various ways in which to score a horn section. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested.

MUSIC HISTORY 1

This course offers a broad survey of musical masterpieces from the Middle Ages to the Baroque era. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of one weekly lecture.

MUSIC HISTORY 2

This course offers a broad survey of musical masterpieces from the Pre-Classical era up to and through the 20th Century. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of one weekly lecture.

PIANO 1-4

This course series consists of instruction in basic piano skills with particular emphasis on learning to read music, proper fingering patterns, and improving overall musicianship. In level one of this course, topics include pitch and the grand staff, intervals and major scales. The second level of this course progresses into triads, figured bass, seventh chords and voice leading. An additional goal of this course is to parallel and support the information acquired in the “Ear Training/Theory” courses. Levels three and four focus on developing basic self-accompaniment skills on the piano, along with the use of the keyboard as a tool in arranging and writing. Piano skills are important in all aspects of music, and this class puts those skills to use with the help of an experienced vocal accompanist. Levels one and two consist of a weekly, one-hour lecture. Levels three and four consist of a weekly, 1.5-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MASTER CLASS 1-4

In this Master Class series, LACM provides a unique unparalleled experience where world-class Artists, Songwriters, Producers and Industry Veterans are invited to share their life’s work and experiences with our students. Classes and clinics are held by industry guests addressing the current and ever-evolving marketplace for the professional songwriter and recording artist.

PRO TOOLS 100 & 110

During the first level of this course, students explore introductory level Pro Tools hardware and software functionality while studying the supplementary course-work provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. The advanced level of this course continues on by focusing on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 100 and 110 certification exams. This course consists of a weekly, two-hour lecture and four-hours of lab time. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

INTRODUCTION TO WORKING WITH PICTURE

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching “do-it-yourself” video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, and video/sound editing. By the conclusion of the course, students will produce both a music video and a commercial promoting said music video. This course consists of a weekly, one-hour lecture and lab.

PRIVATE LESSON 1-6

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

CONDUCTING

This course will teach students how to communicate musical ideas to instrumental ensembles with motion at a fundamental level. Basic conducting techniques; score analysis; conducting patterns; problems of tempo, dynamics, articulation and text will be studied. Students will conduct all sizes of ensembles such as big bands, small ensembles and larger contemporary ensembles.

SONGWRITING 1

This course is designed to enhance each student's core songwriting ability by challenging this instinctual songwriting talent into becoming a more strategic "craft". Students will broaden their perspective of songwriting through a study of definitive songs and songwriters in recent and current popular music, while performing and recording their own compositions weekly. Weekly peer and instructor critique and feedback will allow student to develop his/her skills and craft quickly. Effective melodic phrasing, efficient use of popular song structure, powerful lyric imagery, and development of a memorable "hook" will be focused on throughout the course. This course consists of a weekly, two-hour lecture.

SONGWRITING 2

This course will continue the study of popular song construct, but will be applied directly to varied genres of music and the requisite shift in stylistic approach. Each genre demands varied approaches as applies to lyric, melody, hook construct and delivery, structure and chord progressions. Popular genres to be analyzed will include Pop, Pop/Rock, Modern Rock, Hip Hop, Dance/Electronica, Indie/Folk and Alternative Country. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 1.*

SONGWRITING 3

Building on the concepts presented in Songwriting 1 & 2, this course will address more complex techniques of melodic and harmonic functionality, advanced lyric construction with attention to issues of meter and syllabic accents as applied to lead melodic phrasing, complex lyric imagery and metaphor construct, and more. Analysis of popular songs will be utilized to demonstrate and show marketable examples of how each concept can be practically applied to the student's original material. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 2.*

SONGWRITING 4

This course will focus on the structural, melodic and lyric aspects of creating a "hit" song in today's music marketplace. Analysis of past radio chart successes and specific similarities between hits of varied genres and eras in popular music will offer the student perspective regarding how to apply the patterns in their own original song material. While there are no guarantees in the music industry, there are specific methods that have been employed by many past popular songwriters and musicians to insure the highest level of success possible. Students will learn how to craft a memorable and marketable hook, create a dynamically progressive structure, write a lyric that connects with a specific demographic audience, and more. This course consists of a weekly, two-hour lecture. *Prerequisite: Songwriting 3.*

CO-WRITING 1

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

CO-WRITING 2

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

WRITING FOR MUSIC ROW 1

In the songwriting world of Nashville, the practices and fundamentals can vary greatly from the process and business in other regions. Students will learn the art of writing with multiple songwriting partners, "pitching" material to publishers and labels, writing only music or lyric per song, and communicating with session players using the Nashville Number System. While today's Nashville music market supports many genres, the two most popular continue to be Country and Contemporary Christian. These two styles and markets will be focused on in both creative and business concepts. Industry guests from each genre and market will present their own professional experiences and answer student questions throughout this course. This course consists of one weekly two-hour lecture.

WRITING FOR MUSIC ROW 2

Continuing on the concepts presented in Writing For Music Row 1, students will learn the business of presenting themselves in the most marketable light possible for potential publishing deals and song placement for major artist projects. This will include learning how to compile a solid "reel" showcasing the strongest aspects of the individual's writing abilities, pitching to direct project requirements, business networking events, popular venues to showcase the material live, writing with artists who are affiliated with particular publishing houses or record labels, interacting with their PRO to increase opportunity, and more. Students will also practice presenting their material in an acoustic solo "live" format, along with performing with their co-writing partners in a small ensemble setting. Mock networking meetings and events will also help to prepare the students for establishing positive business relationships. As part of this course, students will also have the opportunity to meet guest Nashville session players, publishers, songwriters and artists. This course consists of one weekly two-hour lecture.

ARRANGING FOR CONTEMPORARY ENSEMBLE

This course will introduce the varied aspects of each popular instrument group in a Contemporary Ensemble: namely guitar, bass, drums, piano/keyboards and vocals. Understanding how the rhythm section is built, how chord progressions and song structure can be enhanced by the performance approach in each instrument group, assigning complimentary melodic counterpoint and internal hooks in the song arrangement, along with acquiring a working understanding of the limitations and potential of each instrument group will all be concepts that will be focused on throughout this course. This course consists of one weekly two-hour lecture.

SONGWRITING SESSION ARRANGEMENT

Every songwriter needs to learn the art of translating their material to a format that will communicate to the producer, engineer and players involved with creating the song demo. Creating and compiling clear chord and structure charts will be addressed and practiced. Learning the roles of each musician, the engineer and producer, and learning the language needed to speak to each effectively will be practiced in a live and practical "hands on" studio setting. Confident demonstration of melody, lyric, dynamics and structure of each song will also be a focus. This course will consist of two weekly two-hour lecture and lab.

CUSTOM WRITING FOR FILM AND TV

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

INTRO TO SCORING FOR PICTURE

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

GUITAR FOR SONGWRITERS 1

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

GUITAR FOR SONGWRITERS 2

Building on the basic techniques learned in Guitar for Songwriters 1, students will begin to access more advanced concepts of rhythmic foundation and harmonic composition. Complimentary internal instrumental hooks and lead lines will also be studied as a means to create additional motifs within the student's original song material. Students will also learn how to accompany themselves on the guitar while singing, along with playing as part of a small ensemble in support of another singer/songwriter. This course will consist of one two-hour weekly lecture. *Prerequisite: Guitar for Songwriters 1.*

HISTORY OF SONG 1: NOTHING IS SACRED

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

HISTORY OF SONG 2: CREATING YOUR OWN

CLICHÉS

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

HISTORY OF SONG 3: AMERICA, THE PERFECT STORM

Students will be introduced to the "melting pot" involved in the birth of the American song. From the tragedy of the slaves to those who survived the Irish potato famine, to the Great Depression and those persecuted, detained, abused and victimized throughout America's history, we see how a "perfect storm" of crisis and cultural conflict led to and opened the door to the development of early American music. Genres studied according to the specific societal implications and musical results will include: Blues, Jazz, Folk, Country, R&B and Rock n Roll. The American pop song holds influences of these varied eras, genres and evolution of societal and political challenges. Students will learn of influences from the Irish/Afro sounds of New York City in the early 1800's to the backfields of New Orleans and on to the cowboy songs of the western frontier, back again to current times and societal conflict as influence and topics for popular songs. This course will consist of two, one-hour lectures weekly. *Prerequisite: History of Song 2.*

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

In this course, students will dissect and analyze a popular "hit" song each week. Each song will be discussed according to societal, cultural and political origins or influence of the particular era, genre or stylistic approach, lyric message, demographic of audience, and aspects of the artist in regard to song selection and interpretation. Students will have the opportunity to offer their own creative interpretations and "cover" arrangements of each song, both solo and in small group performances. Guest hit songwriters will appear consistently throughout this course to offer perspective and insight into their own song material and how to write unique, important and authentic songs in today's music industry. This course will consist of two, one-hour lectures weekly. *Prerequisite: History of Song 3.*

CHART WRITING 1

Writing accurate and effective song charts will be essential for the songwriter whether preparing for studio recording sessions or live performances. Students will learn the basics of using Sibelius to create lead or "top line" chord and structure charts, with all requisite notations and dynamic markings. Peer performance of original songs will allow students to determine how effective their charts are in producing the desired interpretation by the musicians. Weekly chart composition and peer critique will offer consistent "benchmarks" of progress. This course will consist of one, one-hour lecture weekly.

CHART WRITING 2

Students will build on the skills and knowledge gained in Chart Writing 1, moving into creating complex form and structure charts for a large contemporary ensemble. Writing in varied keys, ranges, and notations associated with specific instruments will be analyzed and practiced. Students will be required to compose and create a chart for an original song intended for a contemporary large ensemble to perform. All instrument parts will be notated distinctly on a grand staff chart, complete with requisite structure and dynamic markings. Professional session players will read each composition chart "cold" and will assess the effectiveness in a live critique at the end of the course. This course will consist of one, one-hour lecture weekly.

VOCALS FOR SONGWRITERS

This course will address the need of all songwriters to be able to adequately express their song ideas through vocal interpretation and performance. The basic techniques of tone, pitch center, enunciation, dynamics and melodic accuracy will be covered, along with the more advanced interpretative skills when acting as the primary performer of their own material as the Singer/Songwriter. Powerful expression of the lyric concept, along with varied dynamic and tonal qualities in the melodic approach will be assessed through weekly performances of the student's original song material. This course will consist of one, two-hour weekly lecture.

ORIGINAL SOLO SHOWCASE

This showcase will be prepared under the supervision and guidance of each student's private lesson instructor, through weekly sessions designed to compile a final performance of three original songs. The performance will consist of the songwriters accompanying themselves on either piano or guitar, whichever is their primary instrument, while singing their own material.

GUITAR VOCAL SHOWCASE

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

SMALL BAND SHOWCASE

Students will write charts for and rehearse with a small group of musicians (2-3) in weekly rehearsals, culminating in a final showcase of six original songs. According to how they would like to express and perform their original material, the instrumentation will be the students' choice and they will act as both musical director and participant in the performance.

PIANO VOCAL SHOWCASE

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

COLLABORATIVE SHOWCASE

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

INDUSTRY SHOWCASE 1

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

INDUSTRY SHOWCASE 2

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

STYLES AND ANALYSIS

Varied musical styles and genres will be listened to, studied and analyzed in regard to structure, craft, lyric style, melodic construct and instrumentation. Styles of songwriting and artist interpretation or sound that are popular in today's music industry will be the focus, while an analysis of the roots leading to each developed style will also be a strong focus. This course will consist of one, two-hour weekly lecture.

MUSIC BUSINESS FOR SONGWRITERS 1

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

MUSIC BUSINESS FOR SONGWRITERS 2

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

MUSIC BUSINESS FOR SONGWRITERS 3

Following Music Business for Songwriters 2, this course will cover topics including: work-for-hire agreements, understanding the Musicians Union when contracting with demo session players, common agreements with major Film and TV companies, advanced royalty allocation and distribution, when to seek an attorney or manager/agent and how to make most effective use of the relationship with each, along with catalog compilation in varied genres/formats. A study of international markets applied to royalties, copyright, and contracts will also be a focus in this course. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Business for Songwriters 2.*

MUSIC BUSINESS FOR SONGWRITERS 4

The independent songwriter must learn how to be a viable and efficient businessperson. This course will cover concepts of business accounting procedures and tools, state and federal tax laws for the independent contractor, business investments and growth plans, strategic partnerships with like-minded professionals and companies, corporate music opportunities and more. The course series will conclude with a practical, hands-on application of concepts in the compilation of all needed business agreement and contract templates, a complete short and long term business plan, along with a song catalog that is ready for promotion to the varied media sources addressed in Music Business for Songwriters 1-3. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Business for Songwriters 3.*

MUSIC MARKETING FOR SONGWRITERS 1

In this course, students will learn the essential elements of music marketing that are critical in optimal marketing of both themselves and their music. Various marketing channels and media such as physical versus digital advertising, PR, social media and promotion campaigns will be compared and contrasted. Developing a unique brand identity will be addressed as well, laying the groundwork for building a strategic marketing plan. This course consists of a weekly, two-hour lecture.

MUSIC MARKETING FOR SONGWRITERS 2

In this course, each student will begin to develop their own personal marketing and promotion plan for their music. Even if the student wishes only to write for other artists and projects, the competition in the industry is fierce and every writer will need to promote themselves and their music uniquely and aggressively. Analyzing the successful marketing and promotion plans of known artists, projects, songwriters and producers will offer valuable perspective and inspiration for the development of their own customized marketing plan. Students will build a simple website and will customize various social media platforms in preparation for launching their marketing campaign. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Marketing for Songwriters 1.*

MUSIC MARKETING FOR SONGWRITERS 3

This course represents the final compilation of all marketing and promotion materials created and developed in Music Marketing for Songwriters 1-2. Their own logo, brand, social media and website, complete with audio and video materials, will be "launched" and viewed by their LACM peers. The effectiveness of this launch and requisite materials will be evaluated by a panel of industry professionals at the conclusion of this course. In addition, aspects of cross promotion and strategic partnerships with varied companies and organizations will be presented. Students will learn which companies and organizations might provide added promotion benefits, while understanding how to "pitch" themselves and their unique talents in a way that might be most effective. This course consists of a weekly, two-hour lecture. *Prerequisite: Music Marketing for Songwriters 2.*

MUSIC SUPERVISION

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

MUSIC BUSINESS PRACTICUM 1

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

MUSIC BUSINESS PRACTICUM 2

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

INTERNSHIP 1

Students will be evaluated according to their skill sets and career objectives, to be placed in a practical internship with an active Los Angeles music company. Students will work on location at this company for a minimum of four hours per week and will be supervised and evaluated by that staff. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

INTERNSHIP 2

Students will have the opportunity to work a minimum of eight hours per week at a new company and will be challenged to select a different industry focus in order to broaden the professional experience. Throughout the quarter, the student will report to a faculty advisor regarding specific challenges and receiving guidance on improving their competitive edge for future employment possibilities.

BUILDING YOUR DAW 1

Learning how to build a custom Digital Audio Workstation for the purpose of recording and producing their own song material is crucial to today's professional songwriter. Many writing opportunities require the writer to be able to deliver new edits, key changes, arrangement alterations and style variations in the matter of hours. Songwriters who are not proficient in basic engineering and producing skills and do not have a personal "rig" to work with will be at a disadvantage. This course will explore the options for software and hardware platforms in order to prepare the students for choosing the setup most effective for their personal style and skill set. This course will consist of two, two-hour weekly lectures.

BUILDING YOUR DAW 2

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

JUNIOR RECITAL

At the completion of the seventh quarter, each Bachelor of Music in Composition candidate is required to perform a 30-minute recital of their original song material. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program.

SENIOR RECITAL

At the completion of the ninth quarter, each Bachelor of Music in Composition candidate is required to perform a one-hour recital of their original song material. Students will work in their private lesson to plan and perform their recital. Just like the junior recital the student is responsible for all aspects of the recital i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program.

Instructor Bios:

SONGWRITING

ART ALEXAKIS, DEPARTMENT CHAIR

Arthur Paul "Art" Alexakis is best known as the Lead Singer, Guitarist, Producer and Principle Songwriter for the Multi-Platinum, Grammy nominated Alternative rock band Everclear. He has been a member of several notable bands, in addition to his own work as a songwriter for other major artists. Alexakis founded several record labels throughout his career, and worked as an A&R representative for major record labels as well.

ERIN WORKMAN, DEPARTMENT CO-CHAIR

Erin Workman received her Bachelor of Arts in Music Education and Vocal Performance from CSU, Chico. Upon graduation, she was signed to Gaylord Entertainment Group in Nashville, TN as a staff songwriter and recording artist. Her songs have been recorded by major artists and used in major TV network shows and films. She has worked in the field of artist development as well, training such artists as Miley Cyrus, Selena Gomez, Zac Efron, Drake Bell and more. Having served as the Senior Director of Education and then the VP of Industry Relations at the world-renowned Musicians Institute Contemporary College of Music, higher education in music continues to be a driving force behind her career in the music industry.

MARTIN DAVICH

Martin began studying piano at the age of 4, and, having played most of the instruments in the orchestra and band during grade school and high school, went to college with a firm grasp of music. He studied music and composition at USC and went on to have a professional career playing and conducting for various artists including Anthony Newley and Burt Bacharach. For the last 30 years, he has made his living as a composer, having written for many dramatic series, including *ER* for 15 years, *Trinity*, and *Beverly Hills 90210*. He has also written for several miniseries, TV movies, cable movies, and motion pictures, such as *Mad Money*, *Touching Home*, and *I Bring What I Love*. He is currently enjoying writing for many media and continuing to grow as a composer.

RICK GARCIA

Rick Garcia grew up in South Texas and began his music career as a drummer. He performed and toured with numerous bands before making the switch to that of singer/songwriter. Currently, he is the lead singer and co-songwriter for the band The Green Car Motel. Besides live performing, Garcia has become a sought after singer/songwriter in the film industry. He has written/co-written and performed songs for such films as the Oscar Award-winning *Brokeback Mountain*, *Hancock*, *Seven Pounds*, *Collateral*, *The Interpreter*, *Glory Road*, *The Kingdom*, *Next*, *My Best Friends Girl* and *Domino*, among others. In 2008, he was asked by ASCAP to participate in the program FREE STYLE, Creativity In The Classroom. The program was conceived by actor Jason Alexander and ASCAP and designed to have professional songwriters collaborate with aspiring songwriters from inner city schools throughout Los Angeles. In 2009, he co-composed the award-winning film score to *Another Harvest Moon*. Over the years, he has been active in mentoring upcoming songwriters and performers and has served as a guest panelist for both Grammy and ASCAP held events. He is currently working on songs for several upcoming films.

KASIA "KC" LIVINGSTON

KC has been writing songs since the age of ten. Initially, KC was discovered by Grammy award-winning producer David Foster early in her career. Since then, she has had cuts on many prominent artist's albums, including Flo Rida, Jessie J, Ricki Lee, Britney Spears, Whitney Houston, the Pussycat Dolls, NKOTB, The Wanted, Big Time Rush, Jordin Sparks, Jessica Simpson, Gloria Gaynor, Dream, Eden's Crush, and Toni Braxton, among others. Writer and producer collaborations include: Flo Rida, Jessie J, David Guetta, Alex Da Kid, Britney Spears, Will.I.Am, Scott Cutler, Tokio Hotel, BC Jean, Matt Squire, Carmen Michelle, Freescha, Fraser T. Smith, Victoria Justice, Kevin Griffin, Lindy Robbins, Ashley Gorley, Neon Hitch, Josh Abraham, Ari Levine, Luke Boyd, Brandy, Esmee Denters, Jordyn Taylor, Pixie Lott, Cassie, Rock City, Mike City, Frankie Storm, Bloodyshy & Avant, Danja, Fernando Garibay, Mike Elizondo, Rodney Jerkins, Brian Kennedy, JR Rotem, The Stereotypes, Andre Merritt, Rob Fusari, Dan & Leah, Cathy Dennis, The Writing Camp, Madd Scientist, The Jam, James Fauntleroy, Underdogs, Makeba, Greg Wells, Evan Bogart, Kara DioGuardi, Fredwreck, Stacy Barthe, Oak, Harvey Mason, Qura Rankin, and Greg Kurstin.

ROGER TREECE

Roger Treece designs musical experience: composing, arranging, producing, engineering, singing, and teaching. His most ambitious project to date is the 2010 album *VOCABuLarieS*, for which he composed, orchestrated, recorded, and edited seven compositions for voices, percussion, and virtual & acoustic orchestra. Inspired by the work of Bobby McFerrin and performed by Roger, McFerrin and 50 musicians from around the world, *VOCABuLarieS* was nominated for three Grammy awards in 2010. As a composer, Treece has been commissioned by musical organizations worldwide, including the Chicago Symphony Orchestra, The United Arab Emirates Ministry of Culture, the Danish Radio Symphony and Choir, the Los Angeles Master Chorale, and the Chicago Children's Choir. His film and television credits include music for the Discovery Channel, Disneyworld, Microsoft, McDonalds, ABC, and The United Way, and he is author and singer of hundreds of commercials. His arranging, production, and engineering for artists such as the Manhattan Transfer, Bobby McFerrin, SMASH's Katherine McPhee, Barry Manilow, the New York Voices, the King's Singers, and jazz legend Mark Murphy have earned him five Grammy nominations, 14 Downbeat awards and a First at the Hollywood Film Festival. Treece has also written hundreds of works for high school and college-level choir, orchestra, jazz band and chamber ensemble, many of which are published through Hal Leonard, the UNC Jazz Press, Edition Ferrimontana and Lindalamama. His CircleSongs curriculum, a program of study for singers and choral groups which combines composition, arranging, rhythm, and conducting into one integrated exercise, has been adopted for implementation into the curriculum of the Royal Danish Academy of Music.

HOWIE SHEAR

After receiving a master's degree from the Eastman School of Music, Howie moved to Los Angeles to pursue a career as a musician/composer/arranger. He soon took a slight detour to go on the road where he played lead trumpet with the Woody Herman Orchestra. After two years, he moved back to LA, and has since performed on countless TV and movie soundtracks, commercials, Broadway shows and recordings. Howie has performed with Tony Bennett, George Benson, Stevie Wonder, the Temptations, Natalie Cole, Linda Ronstadt, and Mel Torme, to name a few. In addition to performing, Howie has been an active composer/arranger/orchestrator getting his first big break as the musical arranger for the Joan Rivers late night talk show, where he composed for a 16-piece big band 5 nights a week. Howie has also scored several movies. He received his doctorate in music from the University of Southern California in 2002.

Additional Courses

All School Courses

These courses are required for completion in each major area, unless otherwise noted. They provide the important building blocks of great musicianship.

Electives

The elective courses described are available for those who want to expand their knowledge and skills beyond the Degree Programs. You can take electives (when available) each quarter (lab fees apply). Electives are subject to availability.

General Education

General education courses are for those working toward a Bachelor of Music degree. The following courses take place during quarters 5-12 and are divided into five main subject areas (with subcategories). Please see your specific department's course requirements for more information about which courses to take. LACM is anticipating offering both on-campus and online general education courses to students entering the institution in Fall 2014. Students will be able to elect which general education courses to take online or on-campus. PLEASE NOTE: Online general education courses will be worth 5 credit hours, while the on-campus equivalents will be worth 4 credit hours. Students who elect to take general education classes online will also be required to enroll in an additional online course (WLDN 1000).



EAR TRAINING/THEORY 1

This course employs a combination of both lecture and demonstration to ensure students acquire a full understanding of the fundamentals of music theory and ear training. Topics covered include: the staff, pitch, note heads, clefs, ledger lines, sharps and flats, enharmonic equivalents, major scales, key signatures, circle of fifths (major keys), intervals (major, perfect, minor, augmented, and diminished), pitch matching, determining the highness or lowness of pitch; as well as hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures.

EAR TRAINING/THEORY 2

Topics covered in this continuation of “Ear Training/Theory 1” include: major, minor, diminished, and augmented triads; triad inversion, open and closed voicings; diatonic progressions of major keys, transposition, determining keys, and non-diatonic harmony; major, minor, dominant, minor b5, diminished, minor-major, and major #5 seventh chords; chord symbols and seventh chord inversions; figured bass, polyphony, scalar movement, and harmonic rhythm; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 1*

EAR TRAINING/THEORY 3

Topics covered in this continuation of “Ear Training/Theory 2” include: variations on triads (sus, 2, 6, 6/9, 5, 5/2) with accompanying chord symbols, minor scales, key signatures and the circle of fifths (minor keys); relative and parallel key relationships, and modes (Ionian, Dorian, etc.); diatonic harmony of minor keys; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 2. This course may be taken as an elective if not a required component of a degree.*

EAR TRAINING/THEORY 4

Topics covered in this continuation of “Ear Training/Theory 3” include: modal interchange (borrowing chords between parallel relationships), diatonic chord substitution, and chord families (tonic, subdominant and dominant); secondary dominant, tonicization, tri-tone substitution, cadential and non-cadential dominant chords, and deceptive cadences; harmonic and melodic minor scales with diatonic progressions, and chord relationship to the tonic; pentatonic, blues, and symmetrical scales (chromatic, whole-tone and diminished), chord extensions (9th, 11th and 13th), derivative scales of all extensions, and re-harmonization; hearing, transcribing, and singing melodies, harmonies and rhythm. This course consists of four, weekly one-hour lectures. *Prerequisite: Ear Training/Theory 3. This course may be taken as an elective if not a required component of a degree.*

PIANO 1, 2, 3, 4

This course consists of instruction in basic piano skills with particular emphasis on learning to read music, proper fingering patterns, and improving overall musicianship. In level one of this course, topics include pitch and the grand staff, intervals and major scales. The second level of this course progresses into triads, figured bass, seventh chords and voice leading. An additional goal of this course is to parallel and support the information acquired in the “Ear Training/Theory” courses. This course consists of a weekly, one-hour lecture. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

ORIGINAL PROJECT 1 & 2

During this course, students are divided into various ensembles, work to hone their skills as performers, and improve those skills from a production standpoint. Classes involve a combination of lecture, demonstration, and ensemble participation, in which students prepare a 20-minute set for their final concert. This requires a reasonable amount of rehearsal outside of the classroom, and must include at least one original element. The culmination of this course involves a professional recording studio session, during which each group will record their song(s), and the final concert. This course consists of a weekly, band rehearsal/class. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

READING REALITY

This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student’s fundamental sight-reading ability in live, real-world situations. A secondary but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles. This course consists of a weekly, two-hour lecture/ensemble.

RHYTHM SECTION WORKSHOP 1, 2, 3, 4

This course serves as an instrumental performance lab which affords each student the opportunity to play together and experience ensemble playing/coaching in a classroom setting. The focus is on understanding and developing a better awareness of what it means to play with other musicians, while emphasizing dynamics, time, feel, blend, form, listening ability, group communication, attitude, and overall musicianship. Songs reflecting a wide variety of musical styles are used as vehicles to explore these values, with a particular emphasis on grasping the feel and intention of the music. This course consists of a weekly, one-hour lecture and Ensemble Workshop. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MUSIC BUSINESS AND MARKETING

This course focuses on music publishing and the various income sources found in the music industry. In addition, students learn the essential elements of music marketing which are critical in optimal marketing of both themselves and their music. Topics include: choosing between BMI and ASCAP; how to protect your song or song performance through copyright; recording artist deals and record companies; understanding the Musicians Union and scale for a variety of jobs; understanding lawyers, contracts, networking; basic copyright concepts; personal managers, how to pick a team, various marketing channels and media such as advertising, PR, internet marketing and promotion, demo packaging, and CD packaging and production. This course consists of a weekly, two-hour lecture.

MUSIC/MONEY 101

This course covers the most important aspects of personal finance, and is designed to introduce students to the world of finance as it relates to musicians and to all creative entrepreneurs. Students are introduced to the basic concepts of finance and learn the money-related skills vital for running their own business of being a working musician. Students begin with an historic overview of money and banking, are introduced to basic numbers concepts, and learn about critical money management skills to deal with everyday finances. As the course progresses, concepts are applied during class, and students are given detailed examples of how financial management skills apply to the lives of musicians. The course culminates with each student developing a personal financial plan. This course consists of a weekly, two-hour lecture.

STYLES & ANALYSIS OF MUSICAL COMPOSITION 1

This course is designed to provide students with a better understanding of how the principles of music theory are applied to create a coherent musical composition. This is achieved by analyzing classical, pop, and jazz music by composers such as Bach, Mozart, Ellington, Gershwin, and Stevie Wonder. The class also traces the evolution of melody and harmony, and shows the connection that they have shared for the last 600 years. In addition, students learn the importance of form in musical composition, and the various shapes it has taken through the musical periods and genres. Throughout the course students learn how to construct and harmonize melodies and how to fit melodies and harmonies into various types of musical form. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture.

THREE HORN BAND 1 & 2

The main objective of this course is to give students the valuable experience of working with a professional horn section. Students perform a variety of challenging music and are mentored during each performance by a faculty member. This course consists of a weekly, two-hour ensemble.

INTRODUCTION TO WORKING WITH PICTURE

To be competitive in today's music industry, musicians must have a presence online. Intro To Film Making teaches students how to create their own video projects and upload them to such platforms as Youtube and Facebook. Whether it's teaching lessons on video or musical performance, students are required to have video product at the completion of this course. This course consists of a weekly, one-hour lecture and a two-hour lab.

PERFORMANCE ENSEMBLE

(DRUM, BASS, GUITAR, VOCAL)

Students will rehearse and perform in this faculty directed ensemble. The faculty director will also play in the ensemble, giving the students a firsthand experience of playing with a top professional. The focus is on group dynamic and creative improvisation and many of these groups will often feature student originals and arrangements alongside well-known standards. This course consists of two weekly, two-hour rehearsals.

JUNIOR RECITAL

At the completion of the seventh quarter, each Bachelor in Music candidate is required to perform a 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

SENIOR RECITAL

At the completion of the ninth quarter, each Bachelor in Music candidate is required to perform a one hour recital. Students will work in their private lesson to plan and perform their recital. Just like the junior recital, the student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

CONDUCTING (DRUM, BASS, GUITAR, VOCAL)

This course will teach students how to communicate musical ideas to instrumental ensembles with motion at a fundamental level. Basic conducting techniques; score analysis; conducting patterns; problems of tempo, dynamics, articulation and text will be studied. Students will conduct all sizes of ensembles such as big bands, small ensembles and larger orchestral ensembles. This course consists of a weekly, one-hour lecture.

Course Descriptions:

ELECTIVE COURSES

ARRANGING AND ORCHESTRATION 1

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with three horns (specifically: piano, bass, drums, guitar, trumpet, tenor sax, and trombone). Students learn the musical relationship between the rhythm and horn sections, various techniques used in voicing horns, as well as their appropriate ranges and transpositions. The class will also focus on the melodic and harmonic roles played by the rhythm and horn sections, and the various ways in which to score a horn section. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. Completion of Ear Training/Theory 2 is suggested. (2 credits)

ARRANGING AND ORCHESTRATION 2

This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with six horns (plus doubles, more specifically: piano, bass, drums, guitar, 2 trumpets and/or flugelhorns, alto sax, tenor sax, baritone sax with any combinations of flutes and clarinets, and 1 trombone). This course will start students on the road to listening to music through color as well as sound. Students learn about the various roles of the woodwind section and the most effective techniques in which to voice them. Students also explore the many colors achieved by the blending of saxes, flutes, and clarinets, and the possibilities from blending the woodwinds with each other as well as with the brass section. In addition, students learn the various ways in which to score the woodwind and brass sections, whether accompanying a vocalist or in an instrumental arrangement. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. *Prerequisite: Arranging & Orchestration 1.* (2 credits)

ARRANGING AND ORCHESTRATION 3

This course is designed, in addition to being a continuation of Arranging/Orchestration 1 and 2, to prepare you to be able to arrange and orchestrate for an augmented ensemble from that of 2. This will include oboe or English horn, bassoon, French horn, tuba or bass trombone, and percussion. This course presents the possibilities you could achieve when combining jazz and classical elements to form a cohesive musical work. You will learn about the various colors of the newly introduced instruments as well as their ranges and transpositions. This course will continue to explore the art of combining the vast array of colors each instrument has to offer. You will continue to learn the art of linear vs. block writing. As this course unfolds, you will have a better understanding of arranging/orchestration through listening and analysis. During the 10 weeks, you, with the guidance of your instructor, will be arranging and orchestrating your final project which will then be, upon completion, professionally recorded. A lab fee is required. This course consists of a weekly, two-hour lecture. *Prerequisite: Arranging and Orchestration 2.* (2 credits)

ARRANGING & ORCHESTRATION 4

This continuation of the "Arranging & Orchestration 3" course is designed to prepare students to arrange and orchestrate for the string family (including violins, violas, celli and acoustic bass), as well as voices (soprano, alto, tenor and bass). During the course students learn about the many qualities of the string family, including their individual colors, the blending of their colors, and the endless possibilities they possess, from slow, lyrical playing to the fastest, most difficult passages. In addition, students learn about arranging and orchestrating for the human voice, and explore the beautiful colors and timbres of the voice from the soprano down to the bass. This course also goes more in-depth regarding the linear approach to orchestration, and gives students a better understanding of arranging and orchestration for strings and voices through listening and analysis. By the conclusion of this course, each student will have arranged and orchestrated a musical composition and have it professionally recorded. This course consists of a weekly, two-hour lecture. *Prerequisite: Arranging & Orchestration 3.* (2 credits)

BACKGROUND VOCALS 2

This course is a continuation of the required “Background Vocals” course within the Vocal Department. Students who wish to continue studying background vocal singing may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Background Vocals 1.* (1 credit)

CIRCLE SINGING

Circlesongs are a form of structured improvisation during which a musician builds one theme upon another, using a cyclic process to develop rhythmic and thematic ideas. This process combines performance, composition, arranging, rhythm, and conducting into one integrated exercise. During each class, participants follow the step-by-step process of generating musical ideas through improvisation. Singers learn how to both hear and create in multiple dimensions, expanding their melodic, harmonic and rhythmic vocabulary. This course consists of a weekly ensemble. (1 credit)

CONNECTING BODY TO SONG

Being a successful performer consists of more than simply hitting all the correct notes. A performer must connect to their song and their audience, and appear at ease while doing so. Connecting Body to Song is a unique approach to teaching stage presence and fearless commitment to singers. This course consists of theatrical improvisation techniques widely used by actors, which are designed to build comfort and confidence on-stage. Care is taken to warm up through breathing and stretching, followed by physical exercises such as “Viewpoints”, “Sound Ball” and “Emotion Morph” to develop spontaneity and teach students to quickly put emotions into their body for easy access during performance. Students learn the importance of stage craft as it pertains to song performance, while creating a safe environment in which they can make bold choices without the fear of “failure.” This course consists of a weekly lecture/ensemble. (1 credit)

FUNK DRUMS 2

This course is a continuation of the required “Funk Drums” course within the Drum Department. Students who wish to continue studying funk drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Funk Drums.* (1 credit)

GOSPEL CHOIR

In this course students learn, rehearse, and perform music specific to the gospel genre. Emphasis is placed on the history of gospel ensemble singing, including the traditional spiritual. Choir members analyze gospel music and learn about gospel style singing, both past and present. Additional emphasis is placed on understanding the relationship between gospel music, the blues, jazz, and the cultural context in which gospel music functions. This course consists of a weekly ensemble. (1 credit)

JAZZ DRUMS 5

This course is a continuation of the required, four level “Jazz Drums” series within the Drum Department. Students who wish to continue studying jazz drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Jazz Drums 4.* (1 credit)

JAZZ DRUMS 6

This course is a continuation of the “Jazz Drums 5” elective. Students who wish to continue studying jazz drumming may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Jazz Drums 5.* (1 credit)

MUSIC/MONEY 101

This course covers the most important aspects of personal finance, and is designed to introduce students to the world of finance as it relates to musicians and to all creative entrepreneurs. Students are introduced to the basic concepts of finance and learn the money-related skills vital for running their own business of being a working musician. Students begin with an historic overview of money and banking, are introduced to basic numbers concepts, and learn about critical money management skills to deal with everyday finances. As the course progresses, concepts are applied during class, and students are given detailed examples of how financial management skills apply to the lives of musicians. The course culminates with each student developing a personal financial plan. This course consists of a weekly, two-hour lecture. (2 credits)

PRIVATE LESSON

Private Lessons in a variety of subjects/instruments are available, though they are subject to instructor availability and are charged on a per-credit basis. Students may choose to study drums, guitar, bass, vocals, piano, or stand-up bass (available to bass students only). This course consists of a weekly, one-hour private lesson. (2 credits)

RECORDING FOR MUSICIANS 1, 2, 3, 4

This course defines and explains the digital workstation, while specifically tailoring the subject for the modern musician. This includes creating a Pro Tools session, understanding file management, and exploring MIDI fundamentals. In addition, signal path and all its components are explored, microphone pre interfacing, creating a track, and saving a session. Students also explore the finer points of tracking instruments during a session consisting of bass, drums, vocals and guitar. In the upper level of this course, students begin MIDI recording and editing, learn to fix all tracking issues, and introduces the art of mixing and mastering. This course consists of a weekly, two-hour lecture. (2 credits)

REPERTOIRE ENSEMBLE ELECTIVES (JAZZ, BRAZILIAN, OR ROCK/FUNK)

This series of student ensembles are designed to provide in-depth experience within the repertoire of a specific genre. Students are expected to study, learn, and perform material of each genre with an ensemble of fellow students. At each quarter’s conclusion, the class will participate in a final concert. Ensembles offered are: Jazz Repertoire Ensemble, Brazilian Repertoire Ensemble, and Country Repertoire Ensemble. This course consists of a weekly ensemble. (1 credit)

SIBELIUS

Sibelius is one of the leading professional music notation softwares available in the current market. During class students learn how use this software by inputting melodies, chords, chord symbols, repeats, repeats with endings, segnos and codas, writing dynamic and expression marks, adding lyrics, transposing and extracting parts, importing and exporting files, and saving and printing their work. Through these exercises, students gain all the necessary skills for writing charts in Sibelius with a clean, professional look. This course consists of a weekly lecture. (1 credit)

SOCIAL MEDIA

The Internet, and in turn social media, have changed the music industry forever. This course provides an in-depth examination of the social media landscape as it pertains to the music industry today. Students explore current platforms, tools, practices and emerging technologies that professional musicians use to generate interest in projects, acquire new fans, and build one’s brand online. Students also explore tips, tricks, peer-to-peer feedback, case histories from other successful campaigns, developing techniques for all online initiatives, and how to manage a community. Students must be prepared to take an honest look at how they represent themselves online, and how to grow their efforts into word of mouth buzz, new opportunities, more fans and a thriving online community. This course consists of a weekly lecture. (2 credits)

SONGWRITING

This course is designed to improve (or uncover) each student’s songwriting ability through a study of the craft of songwriting, and to inform their careers by focusing on the various business aspects of songwriting. Students broaden their historical perspective of songwriting through a study of definitive songwriters of popular music, while performing and recording their own compositions weekly. Melody, structure, lyrics, collaboration, and the development of a “hook” are all looked at in great detail. This course consists of a weekly lecture/lab. (1 credit)

STYLES & ANALYSIS OF MUSICAL COMPOSITION 1

This course is designed to provide students with a better understanding of how the principles of music theory are applied to create a coherent musical composition. This is achieved by analyzing classical, pop, and jazz music by composers such as Bach, Mozart, Ellington, Gershwin, and Stevie Wonder. The class also traces the evolution of melody and harmony, and sees the connection that they have shared for the last 600 years. In addition, students learn the importance of form in musical composition, and the various shapes it has taken through the musical periods and genres. Throughout the course, students learn how to construct and harmonize melodies, and how to fit melodies and harmonies into various types of musical form. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture. (2 credits)

STYLES & ANALYSIS OF MUSICAL COMPOSITION 2

This course is designed to introduce students to a variety of musical categories in the field of commercial music including pop (Stevie Wonder, Steely Dan), bebop (Charlie Parker, Dizzy Gillespie, Miles Davis), impressionist jazz (Herbie Hancock, Wayne Shorter), fusion (Chick Corea, Weather Report, the Yellowjackets), tin pan alley (George Gershwin, Cole Porter, Irving Berlin), and the ballads of Duke Ellington. Students discover, through analysis and listening, the similarities and differences of melody, harmony, and form between the classical music written from 1400 to the present, and the various categories of commercial music written during the past 100 years. In addition to compositional skills and techniques, this course teaches analysis techniques that are vitally important for composers and performers. At the conclusion of this course, students compose an original musical piece which is then professionally recorded. This course consists of a weekly, two-hour lecture. (2 credits)

VOCALS FOR INSTRUMENTALISTS

Many instrumentalists find significant employment advantage in being able to perform vocally. This course is designed to provide basic training to instrumentalists wanting to develop their vocal skills for these situations, whether as front person or background vocalist. This course consists of a weekly ensemble. (1 credit)

VOCAL IMPROVISATION

This course is intended as a continuation of the knowledge gained in the required "Jazz/Improvisation Ensemble" course within the Vocal Department. Students who wish to continue studying vocal improvisation may do so by attending this course. This course consists of a weekly Ensemble Workshop(s). *Prerequisite: Jazz/Improvisation Ensemble* (1 credit)

MUSIC HISTORY 1

This course offers a broad survey of musical masterpieces from the Middle Ages to the Baroque era. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of a weekly lecture. (2 credits)

MUSIC HISTORY 2

This course offers a broad survey of musical masterpieces from the Pre-classical era up to and through the 20th century. Emphasis is on major composers, rhythmic, harmonic and melodic inventions, form, period instruments, secular and sacred music, and listening awareness. This course consists of a weekly lecture. (2 credits)

**All electives are subject to availability*

Instructor Bios:

ALL SCHOOL & ELECTIVE COURSES

JOHN AVILA

John was born into a musical household and raised in San Gabriel, California. He began playing guitar at six and bass at sixteen. John cut short his musical studies at East L.A. College to tour with El Chicano and soon found himself on tour opening for Santana. John later toured with jazz vocalist Randy Crawford, and, in 1981, he co-founded Food For Feet and joined Oingo Boingo in 1984, with whom he played until 1995. During his time with Oingo Boingo, John co-produced four full-length releases with Danny Elfman and Steve Bartek. Since 1995, John has run his own recording studio called Brando's Paradise, producing bands such as Reel Big Fish, Voodoo Glow Skulls, Quetzal, and Robbie Krieger. During this time, he also played bass on recordings by Steve Vai and the Stewart Copeland Orchestra. He also sang lead vocals on Disney's *Another Goofy Movie*.

DAVE BEYER

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

DAWN BISHOP

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

BILL FOWLER

Bill Fowler was part of a world tour backing Raquel Welch, and subsequently toured for 3 years with the Pointer Sisters, performing at venues such as The Universal Amphitheater, The Greek Theatre, LA Sports Arena, on television appearances including *The Tonight Show*, *The Midnight Special*, *The Tomorrow Show*, and a tour of New Zealand and Australia. He later spent 10 years as part of Ben Vereen's touring band, performing in both self-contained, 5-piece band contexts as well as Pops concert configurations with symphony orchestras. A highlight of this association was an appearance with the orchestra at Carnegie Hall in NYC. Other credits include television appearances with Jermaine Jackson and concert appearances with Lou Rawls, Marilyn McCoo, Lainie Kazan, Willie Bobo, Marvin Hamlisch, Anthony Newley, Nell Carter and Suzanne Somers. His work has been heard on TV and feature film soundtracks composed by Gil Melle as well as on albums by Ray Charles and Johnny Halliday (the French Elvis!) respectively. He has appeared with the Jazz Tap Ensemble the last 3 years as part of their Christmas performance broadcast live on KCET. He began teaching guitar both one-on-one and in classes over 20 years ago and has been associated with LACM since 1996.

RICK GARCIA

Rick Garcia grew up in South Texas and began his music career as a drummer. He performed and toured with numerous bands before making the switch to that of singer/songwriter. Currently, he is the lead singer and co-songwriter for the band The Green Car Motel. Besides live performing, Garcia has become a sought after singer/songwriter in the film industry. He has written/co-written and performed songs for such films as the Oscar Award-winning *Brokeback Mountain*, *Hancock*, *Seven Pounds*, *Collateral*, *The Interpreter*, *Glory Road*, *The Kingdom*, *Next*, *My Best Friends Girl* and *Domino*, among others. In 2008, he was asked by ASCAP to participate in the program FREE STYLE, Creativity In The Classroom. The program was conceived by actor Jason Alexander and ASCAP and designed to have professional songwriters collaborate with aspiring songwriters from inner city schools throughout Los Angeles. In 2009, he co-composed the award-winning film score to *Another Harvest Moon*. Over the years, he has been active in mentoring upcoming songwriters and performers and has served as a guest panelist for both Grammy and ASCAP held events. He is currently working on songs for several upcoming films.

DAN GRODY

Dan Grody is a LACM alumni (Drum '98) and partner at Tellem Grody Public Relations, Inc., a full service, Los Angeles based PR and social media agency where he leads entertainment, music and consumer products accounts. His band, Killola, was one of the first to successfully delve into social media marketing in the early 2000s, helping build a rabid Internet fan base that has supported the band's career since. Now, Dan helps his clients – whether independent musicians or worldwide brands – navigate the ever-changing social media and PR landscape. Dan is also owner of Bright White Music, a music publishing company featuring a fast-growing, extensive catalog of musical works used for visual media including TV, film, and Internet video.

TONY INZALACO

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

CLEMENS KOWNATZKI

Clemens Kownatzki has been a finance executive and market practitioner for two decades. His work in international capital markets gave him unique insights into the world of finance. He is also an experienced and passionate musician of many years; he graduated from Musician's Institute in 1987 and was nominated Outstanding Guitar Player of the Year. As a financial expert as well as a musician, he can relate to the world of finance from an artist's perspective and is therefore uniquely qualified to teach personal finance in a way that makes sense to someone who has little or no experience with money matters. His book, *Money Music 101*, has been the foundation for a personal finance class at LACM tailored to musicians. Clemens earned his MBA degree from the Graziadio School of Business at Pepperdine University and is currently pursuing his Ph.D. in Economics at Claremont Graduate University. He lives in California with his wife and two children.

ROBERTO MONTERO

Brazilian born Roberto Montero has performed with Grammy Award winner Sergio Mendes at the Blue Note in Tokyo, Japan, in Morocco, and across the United States; with Grammy nominated Brazilian singer Baby Consuelo; with four-time Grammy nominated Tiziano Ferro; and Rickey Minor & The Tonight Show Band. He has written extensively for TV and radio in Brazil. Roberto has been music director for the Dorian Holley Band for over 10 years. Recent recording credits include guitar and vocals for Rio 2 for film composer John Powell.

DAVE POZZI

Dave Pozzi has been a Los Angeles-based freelance artist since 1979, recording and playing with artists including: Santana, Henry Mancini, Mel Torme, Celine Dion, David Foster, Johnny Mathis, Jeff Hamilton, Rich Little, Charlie Shoemake, Melissa Manchester, Marvin Stamm, Bobby Shew, Pete Christlieb, Don Menza, Roy McCurdy, Bob Cooper, Jeff Berlin, Diana Krall, Billy Childs, and others. Big band credits include Ray Anthony, Bob Crosby, Bill Watrous, Louie Bellson, Bob Florence, and Doc Severinsen. Dave is featured as a soloist on recordings with John Patitucci, Nick Brignola, Dick Berk, Bob Magnusson, Ray Pizzi, and Milcho Leviev. Other recording work includes radio and TV commercials, TV shows such as *The Osbournes*, and numerous demos and record dates.

DOUG ROSS

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

HOWIE SHEAR

After receiving a master's degree from the Eastman School of Music, Howie moved to Los Angeles to pursue a career as a musician/composer/arranger. He soon took a slight detour to go on the road where he played lead trumpet with the Woody Herman Orchestra. After two years, he moved back to LA, and has since performed on countless TV and movie soundtracks, commercials, Broadway shows and recordings. Howie has performed with Tony Bennett, George Benson, Stevie Wonder, the Temptations, Natalie Cole, Linda Ronstadt, and Mel Torme, to name a few. In addition to performing, Howie has been an active composer/arranger/orchestrator, getting his first big break as the musical arranger for the Joan Rivers late night talk show, where he composed for a 16-piece big band 5 nights a week. Howie has also scored several movies. He received his doctorate in music from the University of Southern California in 2002.

**All-school courses are also taught by departmental faculty.*

AREA A: ENGLISH LANGUAGE COMMUNICATION AND CRITICAL THINKING

At least one course completed in each of the following sub-areas:

- A1: Oral Communication
- 2: Written Communication
- A3: Critical Thinking

A1: ORAL COMMUNICATION**COMM 1004 INTERPERSONAL COMMUNICATION (5 CREDITS)**

Effective interpersonal communication is a necessary tool for both productivity and quality of life. This course examines practical concepts and skills for enhancing communication with others. Topics include theories and models of interpersonal communication, listening, verbal communication, nonverbal communication, communication styles, affective and cognitive communication, giving and receiving feedback, and communicating interpersonally in a variety of modalities.

COMM 2002 FUNDAMENTALS OF PUBLIC SPEAKING (5 CREDITS)

Students will develop and enhance their ability and confidence in public communication. Topics include developing content and organizing ideas using proven techniques for the oral delivery of informative and persuasive speeches. Additional topics include audience analysis, critical listening and thinking, and the use of technology in presentations. This course is designed to allow students to improve their public communication skills, as well as plan, create, and deliver electronic presentations.

A2: WRITTEN COMMUNICATION**ENGL 1001 ENGLISH COMPOSITION (5 CREDITS)**

This course develops the skills necessary for persuasive and research-based writing at the college-level. The primary focus is on the use of argument and supporting evidence. Topics include planning, writing, and revision of essays; an introduction to the research process; and use of APA guidelines when citing sources. Upon completion, students will be able to demonstrate the skills necessary to write academic persuasive essays with supportive evidence.

ENGL 2002 PROFESSIONAL WRITING FOR SUCCESSFUL COMMUNICATION (5 CREDITS)

Clear and persuasive writing is a fundamental professional skill. This course covers the fundamentals of written communication in a professional setting, starting with a clear understanding of the audience and the purpose of the communication act, and proceeding to choices of modality, timing, and idiom. Many examples are considered, such as business letters, résumés, briefing memos, newsletters, proposals and requests for proposals, and so on. Fundamental writing skills such as grammar and sentence structure, punctuation, style, citation, and word choice are reinforced.

A3: CRITICAL THINKING**COMM 4001 INTERCULTURAL COMMUNICATION (5 CREDITS)**

This course is designed to promote the ability to communicate effectively in a diverse, global environment. Topics include the relationship of culture and personal identity to communication strategies. Upon completion, students should be able to distinguish the modes and styles of communication unique to their personal culture from the cultures of others, explain the theories of cultural differences, anticipate and overcome challenges in cross-cultural situations, and apply effective cross-cultural communication skills to academic, personal, and professional settings.

COMM 1003 INTRODUCTION TO MASS COMMUNICATION (5 CREDITS)

This course introduces students to basic concepts of communication to mass audiences. The primary focus is on the application of communication principles and theories needed to achieving intended outcomes in crisis scenarios, public relations, public and community affairs, and when influencing thinking or opinions. Topics include mass communication theory, historical context, communication concepts, and applications. Upon completion, students will be able to demonstrate applied skills and sensitivity to the social impact of mass communications.

AREA B: SCIENTIFIC INQUIRY AND QUANTITATIVE REASONING

At least one course completed in each of the following sub-areas, with the laboratory to accompany courses in either B1 or B2:

- B1: Physical Science
- B2: Life Science
- B3: Laboratory Activity
- B4: Mathematics/ Quantitative Reasoning

B1: PHYSICAL SCIENCE**NASC 1001 ENVIRONMENTAL SCIENCE (5 CREDITS)**

This course is designed to introduce environmental processes and the influence of human activities upon them. Topics include ecological concepts, population growth, natural resources, current environmental problems from scientific, social, political, and economic perspectives, and an introduction to the scientific method. Upon completion, students should be able to demonstrate an understanding of environmental interrelationships and an understanding of contemporary environmental issues.

PHSC 1001 EARTH SCIENCE (5 CREDITS)

This course is designed to introduce students to the major concepts in astronomy, meteorology, and geology with selected examples of interrelationships. Topics include the Earth's air, water, and physical processes as they shape the physical world, with emphasis on the practical evaluation of the world's energy and environmental problems. Upon completion, students will develop and demonstrate an understanding of fundamental scientific principles, relate the study of Earth sciences to the world in which we live, become aware of and be able to express several major issues which affect the health of their community, and develop an appreciation for the natural processes that occur on Earth and how they impact and affect the natural world.

Prerequisite: MATH 1001 or MATH 1002 or MATH 1030 or MATH 1040

CHEM 1001 INTRODUCTION TO CHEMISTRY (5 CREDITS)

This course is designed to introduce students to the fundamental concepts of chemistry and gives a survey of important chemical elements and their compounds. Topics include chemical measurements, properties of atoms and molecules, chemical reactions, chemical calculations, and properties of gases. Upon completion, students will be able to describe the structure and components of basic atoms, use the periodic table to locate important chemical information, describe several types of chemical bonds, and manipulate common chemical formulas and equations. *Prerequisite: MATH 1001 or MATH 1002 or MATH 1030 or MATH 1040*

B2: LIFE SCIENCE**BIOL 1001 INTRODUCTION TO BIOLOGY (5 CREDITS)**

This course is designed to provide a survey of fundamental biological principles. Emphasis is placed on basic biology, cell biology, metabolism, genetics, taxonomy, evolution, ecology, diversity, and an introduction to the scientific method. Upon completion, students will be able to demonstrate increased knowledge and better understanding of biology as it applies to everyday life.

BIOL 2320 NUTRITIONAL SCIENCE (5 CREDITS)

This course introduces students to the fundamentals of the nutritional sciences with an emphasis on the biochemistry of human systems. Topics include digestive and metabolic processes, components of a healthy diet, the role of nutrition in growth and health through the life cycle, and the relationships between nutrition, health, culture, and the environment. Upon completion, students will be able to apply scientific principles when interpreting nutritional information. Includes laboratory. *Prerequisite: ENGL 1001*

BIOL 3020 ESSENTIALS OF HUMAN ANATOMY AND PHYSIOLOGY (5 CREDITS)

This course is a study of human anatomy and physiology, which is the structure and function of bodily systems. The course extends from an analysis of cellular processes and tissue structures to the 11 major systems of the human body. Students focus specifically on the regulatory functions of the body that maintain homeostasis and how disruptions in homeostasis may result in injury and/or disease. This course is designed for a general education undergraduate audience.

Prerequisite: ENGL 1001

B4: MATHEMATICS/QUANTITATIVE REASONING

MATH 1030 COLLEGE MATH (5 CREDITS)

This course provides students with accessible mathematical tools to analyze and solve real-world problems. Using these tools, students build skills in critical thinking and numerical, logical, and statistical reasoning as applied to workplace, academics, and everyday topics. Topics include set theory, logic, measurement and geometry, probability, statistics, and financial literacy. Upon completion, students will be able to apply inductive and deductive reasoning to real-world problems in mathematics.

MATH 1040 COLLEGE ALGEBRA CONCEPTS (5 CREDITS)

This course provides students with a solid foundation in key algebra skills. Topics include solving and graphing linear, quadratic, and polynomial functions, composition and inverses of functions, rational and radical functions, modeling of exponential and logarithmic data, and solving systems of equations and inequalities. Upon completion, students will have cultivated perspectives and analytical skills required for efficient use, appreciation, and understanding of algebraic concepts.

STAT 3001 STATISTICAL METHODS AND APPLICATIONS (5 CREDITS)

This course is designed to provide the student with a foundation in statistical methodology and use of critical judgment in analyzing data sets. Topics include descriptive statistics, hypothesis testing, confidence intervals, t-test, one-way analysis of variance, correlation, and some non-parametric methods (e.g., chi-square tests). Upon completion, students will be comfortable analyzing and applying statistics to research problems and to everyday life situations.

AREA C: ARTS AND HUMANITIES

At least one course completed in each of the following two sub-areas, plus one additional course:

- C1 Arts: Arts, Cinema, Dance, Music, Theater
- C2 Humanities: Literature, Philosophy, Languages other than English

C1 ARTS: ARTS, CINEMA, DANCE, MUSIC, THEATER

ARTS 1001 INTRODUCTION TO FINE ARTS (5 CREDITS)

This course is designed to help students develop a basic understanding of the music and art of various cultures and historical periods. Topics include the elements that are combined into a work of art, and the commonalities that exist across the arts disciplines. Upon completion, students will apply concepts to an overview of the evolution of artistic style in human culture and in direct experience with the creative process as artist and audience.

ARTS 2001 FUNDAMENTALS OF PHOTOGRAPHIC ARTS (5 CREDITS)

This course introduces the student to the fundamentals of photography and visual fine arts using photography as the medium of expression. Students will be required to have simple film or digital cameras to produce their photographs. Topics include history and principles of design such as emotion, line, plane, space, color, light, value, texture, proportion, and scale. Upon completion, the students will be able to communicate ideas and experiences through photography, edit a portfolio of photographs in color and monochrome, and participate in an online exhibition of images.

Prerequisite: ENGL 1001

ENGL 2110 CREATIVE WRITING: FUNDAMENTALS OF SHORT FICTION (5 CREDITS)

This course introduces students to the processes and concepts of creative writing. Through studying established authors, narrative techniques, and structures, students will write short stories that model voice, purpose, and elements of story writing. Upon completion, students will demonstrate their critical thinking and analytical abilities in writing, revising, and publishing creative fiction. *Prerequisite: ENGL 1001*

ENGL 3110 CREATIVE WRITING: CONTEMPORARY NONFICTION AND POETRY (5 CREDITS)

Students in this course explore the creation of poetry and nonfiction writing for children and adults. They have an opportunity to learn forms of creative writing—including memoirs, personal essays, nature essays, prose poems, and poetry—by reading the works of established authors and effectively modeling writing techniques in preparation for publication. Upon completion, students will demonstrate their critical thinking and analytical abilities by writing and revising creative works for adults and children. *Prerequisite: ENGL 1001*

C2 HUMANITIES: LITERATURE, PHILOSOPHY, LANGUAGES OTHER THAN ENGLISH

ENGL 2050 WOMEN'S LITERATURE AND SOCIAL CHANGE (5 CREDITS)

This course offers students a variety of historical and contemporary literary works written by women in the form of essays, short fiction, drama and poetry/lyrics. Topics include social change as it relates to women's experiences of work, family, and community; health and well-being; education; and the future. Students use critical-thinking, reading, and writing skills to articulate an understanding of course themes.

Prerequisite: ENGL 1001

HMNT 3001 MODERN POPULAR CULTURE (5 CREDITS)

This course is designed to analyze the artistic and philosophical impact of contemporary media and popular culture. Topics include graphic novels, film, advertising, television, cyberculture, and popular music. Upon completion, students should be able to analyze the ways in which social, political, and economic issues are evident in artistic and creative forms of expression in popular culture.

PHIL 1001 INTRODUCTION TO PHILOSOPHY (5 CREDITS)

This course is designed to ask students to think about themselves, their values, their knowledge and belief systems, their lives, and their place in the world. Topics include the history of philosophy in the context of important contemporary issues and positions. Upon completion, students will be able to ground their personal philosophies in traditions of philosophical reasoning. *Prerequisite: ENGL 1001*

PHIL 2001 ETHICS (5 CREDITS)

This course is designed to introduce students to the nature and foundations of moral judgments and applications to contemporary moral issues. Topics include an overview of ethical constraints from the prevailing philosophical and religious perspectives. Upon completion, the student will have found solutions to problems of professional and private life against the backdrop of ethical theory. *Prerequisite: ENGL 1001*

PHIL 3010 SCIENCE AND SPIRITUALITY (5 CREDITS)

This course is designed to investigate the human experience as understood through science, spiritual traditions, and contemporary thinking. Topics include analyzing the roles of evolutionary psychology, social psychology, science, and spirituality as they relate to human beliefs and experiences such as happiness and love. Upon completion, students will comprehend historical and religious traditions and scientific theories, as well as the theories and arguments of leading scientific and religious thinkers, and they will determine the separateness or duality of science and spirituality.

PHIL 3010 SCIENCE AND SPIRITUALITY (5 CREDITS)

This course is designed to investigate the human experience as understood through science, spiritual traditions, and contemporary thinking. Topics include analyzing the roles of evolutionary psychology, social psychology, science, and spirituality as they relate to human beliefs and experiences such as happiness and love. Upon completion, students will comprehend historical and religious traditions and scientific theories, as well as the theories and arguments of leading scientific and religious thinkers, and they will determine the separateness or duality of science and spirituality.

RELG 2001 WORLD RELIGIONS (5 CREDITS)

This course is designed to offer students an exploration of the tenets and sacred texts of the religions of the world. Topics include Hinduism, Buddhism, Islam, Confucianism, Christianity, Judaism, and Primal religions (e.g., American Indian, African). Upon completion, students should be able to identify the origins, history, beliefs, and practices of the religions studied.

Prerequisite: ENGL 1001

AREA D: SOCIAL SCIENCES

At least one course completed in each of the following sub-areas, plus one additional course:

- D1: Human Behavior
- D2: Comparative Systems
- D3: Social Issues

D1: HUMAN BEHAVIOR

POLI 1001 AMERICAN GOVERNMENT AND POLITICS (5 CREDITS)

This course introduces the workings of the American government and the roles, rights, and responsibilities of citizens. The air we breathe, the water we drink, and the protection of our lives and property all are affected by the actions of local, regional, and national levels of government. Students study the constitutional foundations and major institutions of American government demonstrated through the executive, legislative, and judicial branches. Upon completion, students will understand how American government functions, including the roles of political parties, elections, voting, and interest groups, as well as how public policy is formulated and implemented.

PSYC 1001 INTRODUCTION TO PSYCHOLOGY (5 CREDITS)

This course is designed to introduce basic concepts, problems, and research methods in the science of psychology. Topics include perception, cognitive processes, learning, motivation, measurement, development, personality, abnormal behavior, and biological and social bases of behavior, including cross-cultural issues. Upon completion, students will have developed a general aptitude for the field of psychology and be able to explain basic psychological phenomena.

SOCI 1001 INTRODUCTION TO SOCIOLOGY (5 CREDITS)

This course is designed to teach students how to think critically about society and their own lives from a wide range of classical and contemporary perspectives. Topics include a balance of theory with current research findings, and an emphasis on social policy. Upon completion, students will have developed a sociological imagination as well as critical-thinking skills.

SOCI 2001 MULTICULTURAL DIMENSIONS OF SOCIETY (5 CREDITS)

This course is designed to promote the ability to understand, respect, and value diversity through real-life student experiences and reflections. Topics include teamwork, leadership, communication, and conflict management among people with diverse life experiences. Upon completion, students should be able to develop appropriate, flexible approaches to successfully identifying and managing diversity issues in the workplace.

D2: COMPARATIVE SYSTEMS**ANTH 3001 INDIGENOUS PEOPLES IN THE MODERN WORLD (5 CREDITS)**

This course is designed to develop a modern and inclusive understanding of indigenous peoples of the world. Topics include indigenous identity, historical continuity with pre-colonial and/or pre-settler societies, relationship to natural resources, and indigenous languages, cultures and beliefs. Upon completion, students should be able to explain processes of indigenization, adaptation, and communication as phenomena of globalization.

GEOG 1001 WORLD REGIONAL GEOGRAPHY (5 CREDITS)

This course is designed to introduce students to the geographic method of inquiry used to examine, describe, explain, and analyze the human and physical environments of the major regions of the world. Topics include spatial and geographic perspective, as well as cultural, organizational, and environmental properties of geography. Upon completion, students will be able to identify the human and physical features that give uniqueness and diversity to world regional patterns on Earth's surface.

HIST 2005 WORLD HISTORY 1900–1945 (5 CREDITS)

This course is designed to introduce students to the history of the modern world from 1900 to 1945. Topics include major historical events and global conflicts that shaped the development of the world from the Era of Imperialism through the end of World War II. Upon completion, students will use a historical perspective to evaluate global events and key changes that shaped the first half of the 20th century.

HIST 2006 WORLD HISTORY 1945–2000 (5 CREDITS)

This course is designed to introduce students to the history of the contemporary world from 1945 to 2000. Topics include major historical events that shaped the development of the world from post-World War II decolonization through the post-Cold War era. Upon completion, students will use a historical perspective to evaluate global events and key changes that shaped the second half of the 20th century.

D3: SOCIAL ISSUES**SOCI 4080 SOCIAL RESPONSIBILITY (5 CREDITS)**

In this course, students explore ways to implement social responsibility, using Walden University's General Education learning outcomes as a guide. Students engage in various assignments, focusing on problem solving in contemporary society. Through this course, students have the opportunity to develop awareness and skills to sustain and advance the communities in which they live. *Prerequisites: All other required general education courses completed.*

IDST 1035 SELF IN SOCIETY: AN INTERDISCIPLINARY APPROACH (5 CREDITS)

This course examines how self-perception is created by personal, societal, and educational influences. Topics studied will include family, community, work, education, and other related topics. By looking at how the "self" evolves, students will be able to see themselves within a larger social context. Students will also focus on how the study of self applies to the interdisciplinary process. *Prerequisite: ENGL 1001*

IDST 1050 INTERDISCIPLINARY EXPERIENCE: IDENTITY IN A GLOBAL SOCIETY (5 CREDITS)

This course aims to sensitize students to the role of a global society in the development of identity. Students collaborate to explore multiple perspectives derived from the social and natural sciences and the humanities. Subject matter is treated as unresolved issues to be explored rather than defined knowledge to be learned. Upon completion, students will be able to articulate how sense of self cannot rely on authority or status alone. *Prerequisite: ENGL 1001*

IDST 2050 INTERDISCIPLINARY EXPERIENCE: SUSTAINING QUALITY OF LIFE IN THE CITY (5 CREDITS)

In light of global urbanization, this course will discuss the components that contribute to a meaningful life in the city and the ways in which urban communities strive to achieve it. Students collaborate to explore multiple perspectives derived from the social and natural sciences and the humanities. Upon completion, students will understand the factors that contribute to improving quality of life in an urban environment. *Prerequisite: ENGL 1001*

AREA E: LIFELONG LEARNING AND SELF-DEVELOPMENT

One course from the following designed to equip learners for lifelong understanding and development of themselves as integrated physiological, social, and psychological beings.

WLDN 1000 DYNAMICS OF WALDEN SUCCESS: LEARNING LAB (1 CREDIT)

Walden University offers students a dynamic learning environment and a range of support services to ensure academic success. In this course, students immerse themselves in Walden University's online learning environment and apply skills from the student readiness orientation. In addition, students discover and apply the tools and services that will support them throughout their degree program. Through classroom discussions and the application of key communication principles, students establish an online community of peers and explore their degree program with discipline-specific examples. This course helps students prepare for their Walden academic career and continues their orientation to the university.

SOCI 4080 SOCIAL RESPONSIBILITY (5 CREDITS)

In this course, students explore ways to implement social responsibility, using Walden University's General Education learning outcomes as a guide. Students engage in various assignments, focusing on problem solving in contemporary society. Through this course, students have the opportunity to develop awareness and skills to sustain and advance the communities in which they live. *Prerequisites: All other required general education courses completed.*

EDUC 1006 CHILD, FAMILY, AND COMMUNITY RELATIONSHIPS (5 CREDITS)

A survey of the ways in which professionals and families work together for the benefit of young children, this course offers a study of formal and informal communication strategies; family participation in group settings; family education; advocacy for families; and the impact of family, culture, and community on children's development and learning within early childhood programs. Special attention is given to supporting child and family resiliency within the context of divorce, child abuse and neglect, illness and death of family members, and life in today's complex society.

EDUC 1015 HOW PEOPLE LEARN (5 CREDITS)

This foundational course provides a broad examination of the major theories of how humans learn, including behaviorism, constructivism, and emerging theories based on brain research. Students also explore the concepts of multiple intelligences and learning styles, as well as the influences that emotion, culture, and motivation have on the learning process.

HLTH 1000 CONCEPTS OF HEALTH PROMOTION (5 CREDITS)

This course provides a definition of health and examines the many influences that shape our individual and collective perceptions of health. Consideration is given to the health-wellness continuum, including a number of factors such as the presence or absence of disease, injury, environment, genetics, culture, and other behavioral, demographic, psychological, and social forces. Evidence-based methodologies for interventions to promote health and enhance wellness are examined.

HLTH 4300 PERSONAL HEALTH AND WELLNESS (5 CREDITS)

This course introduces students to the essential factors that promote or challenge the development of personal health and healthy lifestyles, including nutrition, physical fitness, stress management, mental and emotional health, sexuality and relationships, violence and injury, and substance abuse. Students examine how cultural and socioeconomic factors influence people's perception of their health as well as their health behavior. Students review tools for assessing health and risk and have the opportunity to assess their own health and behavior using a health risk appraisal.

ELECTIVES**IDST 4002 SEMINAR IN PUBLIC SERVICE (5 CREDITS)**

As a supplement to students' approved service learning placement, this seminar course provides them with interdisciplinary research skills with applications to the service of others. Activities include creating action plans for service, interviews with an audience, examination of multiple viewpoints, and reflection. Upon completion, students will integrate their experience gained from the service learning opportunity with theory to articulate multiple perspectives. *Prerequisite: ENGL 1001*

IDST 4003 SEMINAR WITH INTERNSHIP (5 CREDITS)

As part of students' approved internship placement, this seminar course allows them to apply their disciplinary focus and interdisciplinary process in real-life settings. Activities include creating an action plan for internship, interviews with an audience, examination of multiple viewpoints, and reflection. Upon completion, students will integrate their experience gained from the internship opportunity with theory to articulate multiple perspectives. *Prerequisite: ENGL 1001*

IDST 4004 SEMINAR WITH STUDY ABROAD (5 CREDITS)

In conjunction with students' study abroad experience, this course offers them the opportunity to engage with other cultures and integrate their experiences abroad with their disciplinary focus utilizing Interdisciplinary process. Activities include creating an action plan for study abroad, examination of multiple viewpoints, and reflection. Upon completion, students will integrate their experience gained from the study abroad opportunity with theory to articulate multiple perspectives. *Prerequisite: ENGL 1001*

BUSI 1002 INTRODUCTION TO MANAGEMENT AND LEADERSHIP (5 CREDITS)

This introductory course addresses the role and functions of managers, specifically principles and procedures for planning, organizing, leading, and controlling organizations. Emphasized is the practical application of theory to reality. This course is structured so that students have the opportunity to see the interrelationships among the functions, components, and disciplines that comprise the field of management and thereby gain a comprehensive perspective as a foundation for the further study of management.

PSYC 2001 CROSS-CULTURAL PSYCHOLOGY (5 CREDITS)

Contemporary life requires the ability to relate to people who are different. Students in this course will examine key concepts related to understanding life in a multicultural world. Topics include theories of culture; the role of psychology in understanding oppression; acculturation; cultural aspects of cognition; mental health; physical health; aggression; and emotion. Students will be able to explain how behavior is affected by an increasingly diverse and multicultural world. *Prerequisite: PSYC 1001*

EDUC 1006 CHILD, FAMILY, AND COMMUNITY RELATIONSHIPS (5 CREDITS)

A survey of the ways in which professionals and families work together for the benefit of young children, this course offers a study of formal and informal communication strategies; family participation in group settings; family education; advocacy for families; and the impact of family, culture, and community on children's development and learning within early childhood programs. Special attention is given to supporting child and family resiliency within the context of divorce, child abuse and neglect, illness and death of family members, and life in today's complex society.

PSYC 4008 INTERGROUP CONFLICT AND PEACE BUILDING (5 CREDITS)

In a world that is encumbered with conflict, tension, and injustice, strategies for building peace are essential. In this course, students learn theories and principles of conflict management and resolution. Topics include theories and applications of intergroup dynamics; principles and underlying philosophies of non-violence; and the use of social science principles to understand conflict and promote peace. Students apply principles of peace building to proposing solutions for contemporary, individual and social issues. *Prerequisite: PSYC 1001*

PSYC 3005 RACIAL AND ETHNIC IDENTITIES (5 CREDITS)

Most people recognize and appreciate the uniqueness of human beings. Included in this uniqueness are race and ethnicity—both as they relate to self-perception and to the perception of others. In this course, students explore their own racial and ethnic identities in the context of contemporary psychological knowledge. Topics include the development of racial and ethnic identities; social classification; privilege and stigma; perceptions of racial and ethnic identities; assimilation; inequalities in race and ethnicity; and the relationship of race and ethnicity to social change. Students apply psychological concepts to better understand their own sense of ethnic and racial identities and how they shape their experiences in the world. *Prerequisite: PSYC 1001*

HLTH 1000 CONCEPTS OF HEALTH PROMOTION (5 CREDITS)

This course provides a definition of health and examines the many influences that shape our individual and collective perceptions of health. Consideration is given to the health-wellness continuum, including a number of factors such as the presence or absence of disease, injury, environment, genetics, culture, and other behavioral, demographic, psychological, and social forces. Evidence-based methodologies for interventions to promote health and enhance wellness are examined.

HLTH 4300 PERSONAL HEALTH AND WELLNESS (5 CREDITS)

This course introduces students to the essential factors that promote or challenge the development of personal health and healthy lifestyles, including nutrition, physical fitness, stress management, mental and emotional health, sexuality and relationships, violence and injury, and substance abuse. Students examine how cultural and socioeconomic factors influence people's perception of their health as well as their health behavior. Students review tools for assessing health and risk and have the opportunity to assess their own health and behavior using a health risk appraisal