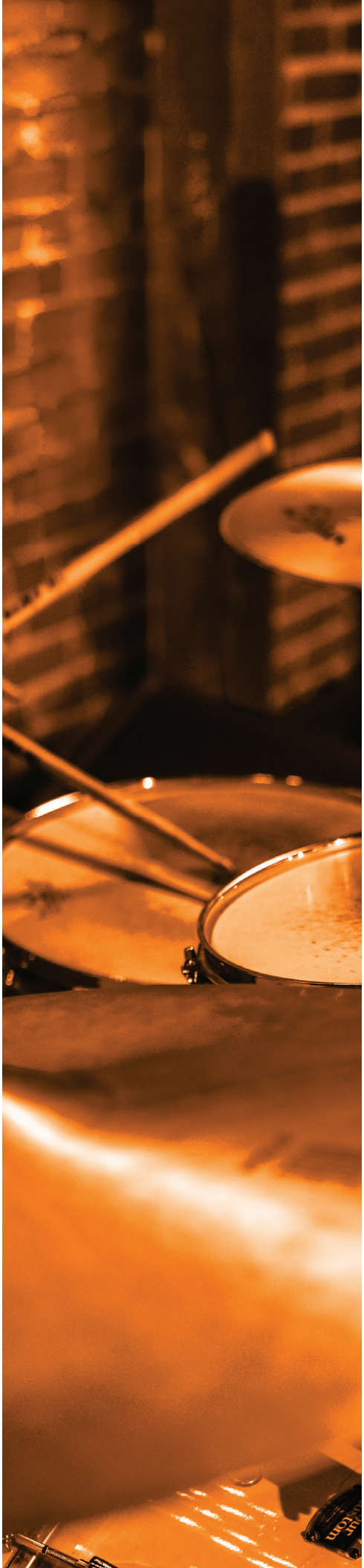


COURSE CATALOG

SUMMER 2026 - SPRING 2027

LA CM LOS ANGELES COLLEGE OF MUSIC



LOS ANGELES COLLEGE OF MUSIC

COURSE CATALOG 2026-2027
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ABOUT LACM

HISTORY

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

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

In 2012 LACM received accreditation for Bachelor programs and in 2013 the school expanded into the "Union Garage", at 300 S Fair Oaks Ave., the "North Building" which now hosts performances, recordings, graduation commencements, and more. In the years prior to LACM's acquisition, Maserati also occupied the space. Affectionately we have named the Garage Performance Venue to commemorate the building's footprint in the community—signage from the original business still decorates the exterior walls. The "North Building" is included in the list of historical landmarks of Pasadena.

In 2014 LAMA changed its name to the Los Angeles College of Music, soon thereafter adding Music Business, Songwriting, Composing for Visual Media, Brass & Woodwind and Piano performance programs. In 2021, LACM received accreditation to offer Master of Music and Master of Arts degrees and today, LACM is a leader in music education offering 21 nationally accredited major offerings at the baccalaureate and graduate degree level (National Association of Schools of Music). As of 2022, LACM has began offering the Bridge to Success english and cultural immersion program, that allows internatinal students to earn the English proficiency needed to attend LACM, and prepare for academic and musical coursework.

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

MISSION STATEMENT

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

ACCREDITATION

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

Licensure by the State of California

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

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

Bureau of Private Postsecondary Education
Address: 1747 N Market Blvd. Ste 225
Sacramento, CA 95834

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

Web site Address: www.bppe.ca.gov

Telephone and Fax #'s: (888) 370-7589 or by fax (916) 263-1897 (916) 574-8900 or by fax (916) 263-1897

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

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, California, 95834, (916) 574-8900 or (888) 370-7589

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

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

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

Annual Report: Report Year 2020
LACM School Performance Fact Sheets: www.lacm.edu/student-consumer-documents

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

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

Visit our Consumer Documents page for more info.

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights and navigating available services and relief options. The office may be reached by calling (626) 568-8850 or by visiting www.lacm.edu.

DIVERSITY STATEMENT

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

CONTACT INFORMATION

Phone Number:
626.568.8850

North Building:
300 S Fair Oaks Ave
Pasadena CA 91105

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

South Building:
370 S Fair Oaks Ave
Pasadena CA 91105

LACM DEPARTMENTS

Admissions

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

Housing Services

Email: housing@lacm.edu
Website: www.lacm.edu/housing

Student Services

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

International Enrollment & Student Services

Email: international@lacm.edu
Website: www.lacm.edu/international-student-services

Student Billing Services

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

Facilities

Email: facilites@lacm.edu

FACULTY QUALIFICATIONS

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

Faculty members at LACM have a minimum of three years music industry experience with qualifying credits, an earned four-year academic degree or higher, or both. All have a minimum of two years teaching experience in higher education prior to being hired at LACM, and are required to complete professional development training in teaching technique annually.

ACCURACY OF INFORMATION

This Catalog applies to the Academic Year 2026-2027: July 1, 2026 - June 30, 2027. Additions and changes to the Catalog made during the year can be found at www.lacm.edu/catalog.

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



CAMPUS:
USE, SAFETY & SECURITY

CAMPUS & TECHNOLOGY USE

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

FACILITIES

LACM's campus is equipped with state-of-the-art facilities designed to support a comprehensive music education experience.

The campus includes four computer labs and eight individual Digital Audio Workstation (DAW) labs, offering a total of 73 iMac workstations. Each station features either a 49-key MIDI controller or an 88-key Yamaha digital piano with MIDI functionality, paired with professional-grade audio interfaces from Steinberg or Focusrite.

All labs are equipped with a dedicated instructor station, complete with a projector and near-field monitors for in-class demonstrations. Additionally, each of the eight DAW labs is outfitted with near-field monitors at every station to ensure accurate audio referencing.

Every workstation comes preloaded with an extensive suite of industry-standard music production software, including tools from Ableton, Apple, Arturia, Avid, Blue Cat, Celemony, EastWest, Eventide, Native Instruments, Roland, Tokyo Dawn Labs, and Voxengo.

As an official Avid Learning Partner, LACM offers professional certification in both Pro Tools and Sibelius.

Classroom spaces are spacious and acoustically treated, featuring high-quality sound systems from Mackie and Yamaha, Yamaha drum kits, Zildjian cymbals, and a variety of amplifiers, including models from Tech 21, Fender, Phil Jones, and Aguilar. The campus also houses 25 individual practice rooms to accommodate all areas of study.

Performance opportunities are supported by two large, fully equipped venues: Porcaro Hall, with seating for approximately 106, and The Garage, which accommodates up to 220 attendees. Both venues feature expansive stages, grand pianos, full backlines, and infrastructure capable of supporting ensembles of up to 25 musicians.

The Garage Recording Studio, located on the North Campus, is equipped with an immersive Atmos 7.1.4 surround monitoring system and features an Avid S4 console paired with a Wolff Audio analog mixing desk. Monitoring in the control room is managed by ATC, Avantone, and Kali speakers, alongside a Wolff Audio 5-station personal monitor system for headphone listening in the tracking room. In the machine room, the studio houses a cutting-edge setup with an Apple Silicon Mac computer, Avid MTRX Studio, and Ferrofish I/O, all serviced by a dedicated DANTE network to provide 96 channels of high-quality AD/DA conversion. The analog processing suite blends modern and classic units, featuring equipment from AMS, DBX, Empirical Labs, Eventide, Lexicon, Millenia, Neve, Purple Audio, and more.Designed with classical chamber recording in mind, the tracking room is home to a Yamaha C3 grand piano and two isolation booths, offering exceptional acoustics for precise recording. The microphone locker includes a wide range of professional microphones from brands such as Beyer Dynamic, DPA, Lewitt, Mojave, Pearlman, Royer, Sennheiser, and Shure.

The South Campus Recording Studio, located in Rooms 201/202, is equipped with industry-standard software including Pro Tools Ultimate, Logic Pro, and Ableton Live, along with an extensive collection of plug-ins from leading manufacturers such as Arturia, Eventide, FabFilter, Soundtoys, Valhalla, Waves, and more. At the heart of the control room is a 32-channel SSL Origin analog mixing console, paired with an Apogee Symphony I/O MkII interface, offering 32 channels of Apogee's flagship AD/DA conversion.

Monitoring options include Dynaudio BM15s for mid-field listening and a set of Quested large-format monitors for far-field reference. The studio also features a wide range of professional hardware, including preamps, equalizers, and effects processors from Acme Audio, DBX, Empirical Labs, Lexicon, Pacifica, Radial Engineering, and Wolff Audio. Adjacent to the control room, the tracking room includes three isolation booths, a Yamaha upright piano, a Hammond B3 organ with Leslie cabinet, multiple Yamaha drum kits, and a selection of guitar and bass amplifiers. The microphone locker houses a diverse array of microphones from respected brands such as AKG, Audio-Technica, Cascade, Electro-Voice, Lewitt, Manley, Mojave, Royer, Sennheiser, and Shure.

The Garage Computer Lab (301) and South Campus Computer Labs (103 and 105) are outfitted with a combined 44 iMacs, MIDI controllers and/or 88 key Yamaha keyboards, Ableton Push controllers and a projector for instructor demonstrations. The computer labs all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, Blue Cat Audio, Eventide, Roland Cloud and Tokyo Dawn Labs. One additional computer lab houses 20 iMacs with Sibelius music notation software and 88 key Yamaha keyboards.

There are eight private DAW labs for audio production that include an iMac, a MIDI controller and KRK Systems speakers. The DAW's all have Pro Tools, Logic X, Ableton Live, Sibelius, East West Symphonic Orchestra Library, Native Instruments Komplete 10 Ultimate, and plug-ins by Avid, Celemony, iZotope, Blue Cat Audio, Eventide, Roland Cloud and Tokyo Dawn Labs. Five fully-equipped practice labs are designated for drummers. Seventeen additional practice labs and several practice stations are designated for guitarists, bassists, vocalists and two practice labs with upright pianos for piano majors. LACM has two large performance venues, The Porcaro Hall and The Garage. Porcaro Hall holds an audience of approximately 160 and the Garage holds 250. Each venue has a large stage that has a grand piano, full backline and can hold up to 25 musicians.

Student Facilities Access

Students can access school facilities when not in use for classes or events, such as practice rooms, rehearsal rooms, computer labs and recording studios. Practice Rooms and rehearsal rooms are booked through the LACM scheduling application; Room Booker. Computer labs are open for students when classes are not in session.

The South Campus Studio is open for student recording when not in use by classes or events. Students book studio time through the Room Booking Administrator, roombooker@lacm.edu.

Studio bookings can be requested only by students who are qualified to run the studio and are on the approved bookings list; managed by the Room Booking Administrator. Students that are not qualified to run the studio on their own may use the studio with a student that is on the approved list, or a qualified studio tech. present to run the sessions (schedule varies from quarter to quarter) – students can book time through Student Services.

CAMPUS MAP - LACM NORTH





CAMPUS MAP - LACM SOUTH



CAMPUS SECURITY

While the City of Pasadena and the specific campus of Los Angeles College of Music enjoy a very low level of criminal or threatening activity, LACM places great importance on the need to maintain the safety and security of all individuals on and around the LACM campus. For transportation between the LACM Campus and the Cadence Student Residence, LACM provides two shuttles on a 30-minute schedule between the hours of 7am12am for student convenience. LACM employs a security staff to monitor the internal and external areas of the campus during the evening, night and weekend hours. The main entrance doors of each campus building remain monitored and all those entering must either scan their LACM digital identification card in order to gain access or follow the LACM Guest and Visitor Policy. LACM reserves the right at any time to refuse or revoke entrance to any individual causing concern to LACM students, staff, administration or faculty.

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

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

GUESTS & VISITING CAMPUS

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

TITLE IX

Know Your Rights

Victims have the right to:

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

Victim Resources

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

Pasadena Community

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

Sexual Assult Prevention

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

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

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

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

Nearly half of victims are assaulted by someone they know.

Female 46.7%
Male 44.9%

90% of sexual assaults involve alcohol.

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

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

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

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

On average, one perpetrator commits up to 5.8 assaults.

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

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

The Role of Alcohol & Drugs

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

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

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

Be an Active Bystander

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

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

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

Consent 101

What is sexual consent?

Consent is a clear YES, not the absence of a NO.

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

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

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

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

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

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

Red Flags

STEP UP WHEN YOU SEE:

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

STEP UP WHEN SOMEONE TELLS YOU:

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

9 Things To Know About Title IX

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

Additional Information

Campus Safety & Security Report

Contact

Title IX Coordinator
titleixcoordinator@lacm.edu

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

Please dial 911 for emergencies.

DRUG & ALCOHOL POLICY

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

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

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

Alcohol & Substance Abuse Information

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

Susan Bowling, Student Support Counselor
susan@lacm.edu

Erin Workman, Executive Vice President
erin@lacm.edu
626.568.8850

Alcohol & Substance Abuse Information

- Substance Abuse & Mental Health 24 Hour Treatment Referral Helpline: 1-800-662-HELP (4357)
- National Alcohol & Drug Abuse Treatment Referral Hotline: 1-800-252-6465
- National Alcohol & Substance Abuse Foundation
- Intervention Helpline: 1-800-567-5986
- Detox: 1-888-243-3869
- Rehab Treatment: 1-800-784-6776
- National Suicide Prevention 24 Hour Lifeline: 1-800273-TALK (8255)
- For detailed information on California State Law regarding the use and possession of alcohol please visit the Department of Alcohol and Beverage Control (ABC) website at http://www.abc.ca.gov.
- Violating any law with regards to drugs and alcohol goes against LACM's policy and we reserve the right to enforce separate disciplinary action.

Additional Information

Campus Safety and Security Report
Code of Conduct

PET POLICY

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

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

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

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

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

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

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

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

HEALTH INSURANCE POLICY

All students taking at least 6 credits at LACM must have a valid health insurance plan, either by enrolling in the International Student Insurance or having a separate policy.

The International Student Insurance plan is utilized by numerous colleges and universities, including the California State Universities and University of California systems, University of Southern California, and many more. We are confident that you will receive excellent service and coverage with this plan.

International students at Los Angeles College of Music are eligible to purchase the Student Secure plan on the Budget, Select and Elite levels. This policy provides comprehensive coverage designed to meet and exceed your school's insurance requirements while studying in the US. This plan covers you worldwide outside your home country and you can begin coverage as soon as the same day.

If you need help selecting a plan or enrolling in a policy, please contact their customer service team, and they would be happy to assist you. 877-758 4391, International +1 (904) 758-4391. Email info@internationalstudentinsurance.com. They speak many languages, so request representative that is best for you and your family.

Health Fee

Students will be automatically enrolled in Carbon Health Clinics program which provides primary and urgent care, behavioral health care and telemedicine with no co-payment. Other services include On-Site Imaging and Labs, Medication, Vaccinations and Wound Care.

- Virtual Primary Care
- Urgent Care
- Virtual Mental Health
- Women's Health
- LGBTQ+ Health & Wellness
- X-Rays
- Blood Glucose
- Chemistry Panel
- Flu Screening
- Mononucleosis Screening
- Rapid HIV Screening
- Rapid Hepatitus C Screening
- Strep Screening
- Urinalysis



ACADEMIC PROGRAMS

INSTITUTIONAL LEARNING OUTCOMES

The Los Angeles College of Music institutional learning outcomes reflect the broader mission and purpose of the institution. It is the overarching set of learning outcomes that all students, regardless of discipline, must achieve at graduation. All program, departmental and course learning outcomes are mapped to the institutional outcomes, thus reflecting an overall alignment of values, knowledge and skills expected at program completion.

ILO 1: General Knowledge
Students will be able to identify and explain the conceptual, theoretical and methodological foundations of sciences, social sciences, humanities and the arts.

ILO 2: Professional Knowledge
Students will be able to identify, explain, evaluate and synthesize relevant knowledge and information of the creative techniques, organizational systems and business practices exercised in professional music industry.

ILO 3: Critical Thinking and Problem Solving
Students will be able to use appropriate methods of reasoning to evaluate ideas and identify and investigate problems and to develop creative and practical solutions to issues that arise in scholarship, in the workplace and in the community.

ILO 4: Information Literacy
Students will be able to determine the appropriate scope of information needed for a task, know how to access the information, critically evaluate the information and its sources, apply the information accurately to accomplish a specific purpose and use the information ethically and legally.

ILO 5: Communication
Students will be able to demonstrate mastery in written and oral communication skills, apply and critically evaluate context, develop appropriate and relevant content, skillfully integrate credible and relevant sources as evidence, and demonstrate fluency, clarity and stylistic accuracy in their writing and oral delivery style.

ILO 6: Cultural Awareness
Students will be able to demonstrate knowledge of history and cultural diversity and thereby recognize and value perspectives and contributions that persons of diverse backgrounds bring to multicultural settings and respond constructively to issues that arise out of human diversity on both the local and the global level.



BACHELOR OF MUSIC IN **BASS PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works.

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

Bass Performance

BP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the bass including essential elements of rhythmic time, groove, tone production, dynamics and chart reading.

BP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, latin/world, and hybrid styles in solo and ensemble settings.

BP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

BP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.

BP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

BP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
PROD-230	Apple Logic	3
MUS-1024B	American Roots & Blues Ensemble Workshop	2
MUS-1021	Bass Forum 1	3
MUS-126B	Private Lesson 1	2
	Total Credits: 16	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianshio 2	3
MUS-116	Chartwriting	2
MUS-1025B	Jazz 1 Ensemble Workshop	2
MUS-1022	Bass Forum 2	3
MUS-127B	Private Lesson 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
MUS-1140	Elective Course	2
MUS-2020B	Rock & Pop Ensemble Workshop	2
MUS-1023	Bass Forum 3	3
MUS-128B	Private Lesson 3	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
PROD-306	Ableton Live	3
MUS-304	Performance Ensemble 1	2
MUS-169	Synth Bass	2
MUS-225B	Private lesson 4	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
MUS-2022B	Gospel, R&B & Soul Ensemble Workshop	2
MUS-223	Fretless Bass	2
MUS-213B	Rhythm Studies 1	2
MUS-226B	Private Lesson 5	2
		2

Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-200	Arranging & Orchestration 2	2
MUS-2140	Elective Course	2
MUS-305	Performance Ensemble 2	2
MUS-1026B	Jazz 2 Ensemble Workshop	2
MUS-2041	Studio Bass	2
MUS-227B	Private Lesson 6	2

Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
COMP-103	Building Your Daw	2
MUS-3140	Elective Course	2
MUS_214B	Rhythm Studies 2	2
MUS-301B	Funk, Hip-Hop & Modern R&B Ens. Workshop	2
MUS-3082	Pedals & Effects Lab	2
MUS-294	Studio Bass Technology	1
MUS-309B	Private Lesson 7	2

Total Credits: 16

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-100	Music Industry Studies 1	2
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-3019B	World Music Ensemble Workshop	2
MUS-3039	Modern Improv Concepts	2
MUS-3040	Upright Bass Concepts	2
MUS-310B	Private Lesson 8	2

Total Credits: 15

QUARTER 9

CODE	COURSE	CREDITS
GE-305	Statistics	3
GE-410	Music and Society	3
MUS-303	Music History: 19th Century - 20th Century	2
IND-109	Music Industry Studies 2	2
MUS-4140	Elective Course	2
MUS-301B	Junior Recital	2

Total Credits: 14

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
IND-102	Music Marketing Foundations	2
MUS-306	Performance Ensemble 3	2
MUS-415	Pedagogy	2
MUS-4028	Bass Styles & Analysis	2
MUS-3084	Advanced Bass Techniques	2
MUS-405B	Private Lesson 10	2

Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
IND-312	Endorsement & Strategic Partnerships	2
MUS-416	Conducting	1
ELE-114	Internship Prep	2
MUS-406	Performance Ensemble 4	2
MUS-406B	Private Lesson 11	2

Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
MUS-327	Music History: America's Popular Music	2
IND-313	Entrepreneurship	2
IND-414	Internship	2
MUS-402B	Senior Recital	2

Total Credits: 14



BACHELOR OF MUSIC IN **DRUM PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

DP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the drum set, hand percussion and electronic percussion instruments including essential elements of motion and balance, sound and tone, rudiments and sticking vocabulary, rhythmic variety in odd meters and chart reading.

DP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock/pop, funk/r&b, latin/world, and hybrid styles in solo and ensemble settings.

DP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, reading and conducting.

DP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, electronic percussion instruments and programming, and computer technology.

DP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

DP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
MUS-166	Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	2
MUS-144	Playing Techniques I & II	2
MUS-122	Applied Sight Reading I & II	2
MUS-126D	Private Lesson 1	2
		Total Credits: 15

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1025D	Jazz 1 Ensemble Workshop	2
MUS-247	Playing Techniques III & IV	2
MUS-1044	Applied Sight Reading 3	1
MUS-127D	Private Lesson 2	2
		Total Credits: 15

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
PROD-230	Apple Logic	3
MUS-2020D	Rock & Pop Ensemble Workshop	2
MUS-250	Playing Techniques 5	1
MUS-128D	Private Lesson 3	2
		Total Credits: 14

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
PROD-306	Ableton Live	3
MUS-304	Performance Ensemble 1	2
MUS-2037	Applied Sight Reading 4	1
MUS-251	Playing Techniques 6	1
MUS-225D	Private Lesson 4	2
		Total Credits: 15

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
MUS-2022D	Gospel,R&B & Soul Ensemble Workshop	2
MUS-2021D	Rock & Pop 2 Ensemble Workshop	2
MUS-283	Ensemble Reading Technique	2
MUS-226D	Private Lesson 5	2
		Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-200	Arranging & Orchestration 2	2
MUS-305	Performance Ensemble 2	2
MUS-1026D	Jazz 2 Ensemble Workshop	2
MUS-248	Studio Drums	2
MUS-342	Afro Cuban Drum & Hand Percussion EW	2
MUS-227D	Private Lesson 6	2
		Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
COMP-103	Building Your DAW	2
MUS-1140	Elective Course	2
IND-102	Music Marketing Foundations	2
MUS-344	Brazilian Drum & Hand Percussion EW	2
MUS-3018D	Funk, Hip-Hop & Modern R&B EW	2
MUS-309D	Private lesson 7	2
		Total Credits: 15

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-100	Music Industry Studies 1	2
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-2140	Elective Course	2
MUS-3019D	World Music Ensemble Workshop	2
MUS-329	Rhythm Studies I & II	3
MUS-310B	Private Lesson 8	2
		Total Credits: 16

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
MUS-303	Music History: 19th Century - 20th Century	2
IND-109	Music Industry Studies 2	2
MUS-320	Metal Drumming Ensemble Workshop	2
MUS-301D	Junior Recital	2
		Total Credits: 14

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
MUS-3140	Elective Course	2
MUS-306	Performance Ensemble 3	2
MUS-415	Pedagogy	2
MUS-326	Rhythm Studies 3	2
MUS-315	Drum Styles & Analysis	2
MUS-405D	Private Lesson 10	2
		Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-406	Performance Ensemble 4	2
MUS-416	Conducting	1
IND-312	Endorsement & Strategic Partnerships	2
ELE-114	Internship Prep	2
MUS-406D	Private lesson 11	2
		Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
MUS-327	Music History: America's Popular Music	2
MUS-4140	Elective Course	2
IND-313	Entrepreneurship	2
IND-414	Internship	2
MUS-402D	Senior Recital	2
		Total Credits: 16



BACHELOR OF MUSIC IN **GUITAR PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

GP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the guitar including an essential understanding of the fretboard and chords (dyads, triads, seventh chords, inversions and extended chords), intervals and note recognition up and down the fretboard and chart reading.

GP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, funk/r&b, latin/world, and hybrid styles in solo and ensemble settings.

GP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

GP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.

GP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

GP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
MUS-1024G	American Roots & Blues Ensemble Workshop	2
MUS-148G	Applied Sight Reading 1	2
MUS-1006	String Theory 1	2
MUS-126G	Private Lesson 1	2
	Total Credits: 14	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1025G	Jazz 1 Ensemble Workshop	2
MUS-149G	Applied Sight Reading 2	2
MUS-1007	String Theory 2	2
MUS-127G	Private Lesson 2	2
	Total Credits: 16	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
MUS-1140	Elective Course	2
MUS-2020G	Rock & Pop Ensemble Workshop	2
MUS-150G	Applied Sight Reading 3	2
MUS-2006	String Theory 3	2
MUS-128G	Private Lesson 3	2
	Total Credits: 16	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
MUS-304	Performance Ensemble 1	2
MUS-253G	Applied Sight Reading 4	2
MUS-2007	String Theory 4	2
MUS-225G	Private Lesson 4	2
	Total Credits: 14	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
PROD-230	Apple Logic	3
MUS-104	Arranging & Orchestration 1	2
MUS-400	Reading Reality	2
MUS-3006	String Theory 5	2
MUS-2022G	Gospel, R&B & Soul Ensemble Workshop	2
MUS-226B	Private Lesson 5	2
		Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-200	Arranging & Orchestration 2	3
MUS-2140	Elective Course	2
MUS-305	Performance Ensemble 2	2
MUS-1026G	Jazz 2 Ensemble Workshop	2
MUS-261	Studio Guitar	2
MUS-227G	Private Lesson 6	2
		Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
PROD-306	Ableton Live	3
MUS-3140	Elective Course	2
MUS-3018G	Funk, Hip-Hop & Modern R&B Ens. Workshop	2
MUS-3025	Rhythm Studies 1	2
MUS-432	Slow Burn Soloing	2
MUS-309G	Private lesson 7	2
		Total Credits: 16

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-302	Music History: Middle Ages to 19th Century	2
IND-100	Music Industry Studies 1	2
PROD-107	MIDI Production 1	2
MUS-3019G	World Music Ensemble Workshop	2
MUS-3057	Advanced Techniques 1	2
MUS-310G	Private Lesson 8	2
		Total Credits: 15

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
IND-109	Music Industry Studies 2	2
MUS-303	Music History: 19th Century - 20th Century	2
MUS-4140	Elective Course	2
MUS-301G	Junior Recital	2
		Total Credits: 14

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
IND-102	Music Marketing Foundations	2
COMP-103	Building Your DAW	2
MUS-306	Performance Ensemble 3	2
MUS-415	Pedagogy	2
MUS-3358	Advanced Techniques 2	2
MUS-405G	Private Lesson 10	2
		Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-114	Internship Prep	2
MUS-416	Conducting	1
IND-312	Endorsement & Strategic Partnerships	2
MUS-406	Performance Ensemble 4	2
MUS-406G	Private lesson 11	2
		Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
MUS-327	Music History: America's Popular Music	2
IND-313	Entrepreneurship	2
IND-414	Internship	2
MUS-402G	Senior Recital	2
		Total Credits: 14



BACHELOR OF MUSIC IN **KEYBOARD PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

KBP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the piano and electronic and electro- acoustic keyboard instruments including essential elements of groove, improvisation and chart reading.

KBP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, latin/world, and hybrid styles in solo and ensemble settings.

KBP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.

KBP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, synthesis, sound processing effects and computer technology.

KBP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

KBP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
MUS-1101	Keyboard Mastery 1: Blues and Roots	3
MUS-1024K	American Roots & Blues Ensemble Workshop	2
MUS-1010	Sight Reading	2
MUS-126K	Private Lesson 1	2
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1111	Keyboard Mastery 2: Jazz Piano Fundamentals	3
MUS-1025K	Jazz 1 Ensemble Workshop	2
MUS-127K	Private Lesson 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
PROD-230	Apple Logic	3
MUS-1121	Keyboard Mastery 3: Rock and Pop Fundamentals	3
MUS-2020K	Rock & Pop Ensemble Workshop	2
MUS-128K	Private Lesson 3	2
	Total Credits: 16	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
MUS-304	Performance Ensemble 1	2
MUS-1123	Improvisation and Ensemble Reading	2
MUS-2101	Keyboard Mastery 4: Advanced Rock and Pop	3
MUS-225K	Private Lesson 4	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
PROD-107	MIDI Production 1	2
MUS-104	Arranging & Orchestration 1	2
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-2111	Keyboard Mastery 5: Gospel, R&B and Soul	3
MUS-2022K	Gospel,R&B & Soul Ensemble Workshop	2
MUS-226K	Private Lesson 5	2

Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-200	Arranging & Orchestration 2	2
MUS-303	Music History: 19th Century - 20th Century	2
MUS-305	Performance Ensemble 2	2
MUS-2121	Keyboard Mastery 6: Advanced Jazz Piano	3
MUS-1026K	Jazz 2 Ensemble Workshop	2
MUS-227K	Private Lesson 6	2

Total Credits: 16

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
COMP-103	Building Your DAW	2
MUS-327	Music History: America's Popular Music	2
MUS-3101	Keyboard Mastery 7: Funk and Hip-Hop	3
MUS-3018K	Funk, Hip-Hop & Modern R&B Ens. Workshop	2
MUS-309K	Private lesson 7	2

Total Credits: 14

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-100	Music Industry Studies 1	2
MUS-1140	Elective Course	2
MUS-3130	Virtual Keyboards 1	2
MUS-3111	Keyboard Mastery 8: Brazilian and Afro-Cuban	3
MUS-3019K	World Music Ensemble Workshop	2
MUS-310K	Private Lesson 8	2

Total Credits: 16

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
IND-109	Music Industry Studies 2	2
MUS-2140	Elective Course	2
MUS-3140	Elective Course	2
MUS-301K	Junior Recital	2

Total Credits: 14

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
PROD-306	Ableton Live	3
IND-102	Music Marketing Foundations	2
MUS-306	Performance Ensemble 3	2
MUS-415	Pedagogy	2
MUS-405K	Private Lesson 10	2

Total Credits: 14

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
IND-312	Endorsement & Strategic Partnerships	2
MUS-416	Conducting	1
ELE-114	Internship Prep	2
MUS-406	Performance Ensemble 4	2
MUS-406K	Private lesson 11	2

Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-313	Entrepreneurship	2
MUS-4140	Elective Course	2
IND-414	Internship	2
MUS-402K	Senior Recital	2

Total Credits: 14



BACHELOR OF MUSIC IN SAXOPHONE, TROMBONE, OR TRUMPET (STT) PERFORMANCE

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

NOTE: Degree requirements for Trumpet, Trombone and Saxophone Performance are equivalent. Information in this section applies to all three majors.

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

BWW DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their instrument and relative doubles including mastery of tone, intonation, chart reading and technical facility.

BWW DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, latin/world in solo and ensemble settings.

BWW DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

BWW DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects, and computer technology.

BWW DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

BWW DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
MUS-1027	Contemporary Ensemble 1	1
PROD-230	Apple Logic	3
MUS-1012	B&WW Fundamentals 1	2
MUS-1013	Introduction to Important Records 1	2
MUS-126BWW	Private Lesson 1	2
		Total Credits: 16

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
MUS-1025BWW	Jazz 1 Ensemble Workshop	2
MUS-1028	Contemporary Ensemble 2	1
PROD-306	Ableton Live	3
MUS-1035	B&WW Fundamentals 2	2
MUS-1036	Introduction to Important Records 2	2
MUS-127BWW	Private Lesson 2	2
		Total Credits: 18

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
MUS-1026BWW	Jazz 2 Ensemble Workshop	2
MUS-1029	Contemporary Ensemble 3	1
COMP-103	Building Your DAW 1	2
MUS-1037	Reading Skills 1	2
MUS-128BWW	Private Lesson 3	2
		Total Credits: 15

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
MUS-2020BWW	Rock & Pop Ensemble Workshop	2
MUS-2023	Contemporary Ensemble 4	1
PROD-240	Sibelius	1
MUS-2047	Reading Skills 2	2
MUS-225BWW	Private Lesson 4	2
		Total Credits: 14

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-2059	Jazz Theory 1	2
MUS-2024	Contemporary Ensemble 5	1
IND-100	Music Industry Studies 1	2
PROD-107	MIDI Production 1	2
MUS-226BWW	Private Lesson 5	2
MUS-1140	Elective Course	2

Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-303	Music History: 19th Century - 20th Century	2
IND-109	Music Industry Studies 2	2
MUS-3059	Jazz Theory 2	2
MUS-2022BWW	Gospel, R&B, & Soul Ensemble Workshop	2
MUS-2025	Contemporary Ensemble 6	1
MUS-325	Alexander Technique	1
MUS-227BWW	Private Lesson 6	2
MUS-2140	Elective Course	2

Total Credits: 16

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-327	Music History: America's Popular Music	2
MUS-104	Arranging & Orchestration 1	2
MUS-3018BWW	Funk, Hip-Hop, & Modern R&B Ens. Workshop	2
MUS-3021	Contemporary Ensemble 7	1
IND-102	Music Marketing Foundations	2
MUS-3060	Aural Skills for BWW	2
MUS-309BWW	Private lesson 7	2

Total Credits: 16

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-200	Arranging & Orchestration 2	2
MUS-2048	Jazz Rhythm Changes Ensemble Workshop	2
MUS-3022	Contemporary Ensemble 8	1
IND-312	Endorsement & Strategic Partnerships	2
MUS-301	Junior Recital	2
MUS-3140	Elective Course	2

Total Credits: 14

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
MUS-201	Arranging & Orchestration 3	2
MUS-3068	Be-Bop/Hard Bop Ensemble	2
MUS-3023	Workshop Contemporary Ensemble 9	1
IND-313	Entrepreneurship	2
MUS-311BWW	Private lesson 9	2

Total Credits: 15

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
MUS-416	Conducting	1
MUS-4002	Arranging & Composition BWW	2
MUS-3078	Endless Miles: Music Of Miles Davis EW	2
MUS-3024	Contemporary Ensemble 10	2
MUS-3081	BWW Pedegogy	2
MUS-405BWW	Private Lesson 10	2

Total Credits: 14

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
ELE-104	Internship Prep	1
MUS-4032	Commercial Horn Practices Ensemble Workshop	2
MUS-4140	Elective Course	2
MUS-4013	Contemporary Ensemble 11	2
MUS-406BWW	Private Lesson 11	2

Total Credits: 13

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-4014	Contemporary Ensemble 12	2
MUS-402	Senior Recital	2

Total Credits: 12



BACHELOR OF MUSIC IN **VOCAL PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

VP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in vocal performance proficiency including the essential elements of tone, phrasing, intonation, range and appropriate and healthy vocal technique.

VP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm vocal command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, Latin/Afro-Cuban, and hybrid styles in solo and ensemble settings.

VP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

VP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of songwriting, arranging (instrumental and vocal), recording studio techniques, and computer technology.

VP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

VP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
MUS-160	Choir 1	1
MUS-161	Vocal Technique 1	2
MUS-1150	American Songbook & Roots Ensemble Workshop	2
MUS-105	Circle Singing	2
MUS-126V	Private Lesson 1	2
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-267	Choir 2	1
MUS-162	Vocal Technique 2	2
MUS-280	Classic Pop Vocal Workshop	2
MUS-127V	Private Lesson 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
PROD-230	Apple Logic	3
MUS-284	Choir 3	1
MUS-2020V	Rock Ensemble Workshop	2
MUS-163	Sight Singing 1	1
MUS-128V	Private Lesson 3	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
COMP-103	Building Your DAW	2
COMP-104	Guitar Accompaniment	2
MUS-2160V	Classic R&B Ensemble Workshop	2
MUS-2040	Physical Performance 1	2
MUS-225V	Private Lesson 4	2
	Total Credits: 16	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-100	Songwriting 1	2
MUS-2170	Jazz Ensemble Workshop	2
MUS-2052	Sight Singing 2/Applied	2
MUS-2065	Keyboard Accompaniment for Vocalists	2
MUS-226V	Private Lesson 5	2
		Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-104	Arranging & Orchestration 1	2
MUS-303	Music History: 19th Century - 20th Century	2
COMP-101	Songwriting 2	2
MUS-3018V	Funk, Hip-Hop & Modern R&B Ensemble Workshop	2
MUS-2172	Vocal Performance Showcase	2
MUS-227V	Private Lesson 6	2
		Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-200	Arranging & Orchestration 2	2
MUS-1140	Elective Course	2
MUS-3019V	World Music Ensemble Workshop	2
MUS-3049	Technology for Vocalists/Vocal Forum	3
MUS-3044	Background Vocals	2
MUS-309V	Private lesson 7	2
		Total Credits: 16

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-100	Music Industry Studies 1	2
MUS-327	Music History: America's Popular Music	2
MUS-2140	Elective Course	2
MUS-3153	Advanced Vocal Styles	2
MUS-3152	Vocal Improvisation	2
MUS-310V	Private Lesson 8	2
		Total Credits: 15

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
MUS-3140	Elective Course	2
MUS-3240	Physical Peformance 2	2
MUS-4003	Percussion and Drums for Vocalists	2
MUS-301V	Junior Recital	2
		Total Credits: 14

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
IND-102	Music Marketing Foundations	2
MUS-306	Performance Ensemble 3	2
MUS-415	Pedagogy	2
MUS-270	Studio Singing Skills	2
MUS-4050	Duo Ensemble	2
MUS-405V	Private Lesson 10	2
		Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-406	Performance Ensemble 4	2
ELE-114	Internship Prep	2
MUS-416	Conducting	1
IND-312	Endorsement & Strategic Partnerships	2
MUS-406V	Private lesson 11	2
		Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-313	Entrepreneurship	2
IND-414	Internship	2
MUS-4140	Elective Course	2
MUS-402V	Senior Recital	2
		Total Credits: 14



BACHELOR OF MUSIC IN **MUSIC PRODUCING & RECORDING**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and shwo proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

MPR DLO 1: Technical Proficiency
Students will be able to demonstrate technical expertise in recording studio techniques including proficiency in operating analog and digital equipment, proper microphone techniques, sound processing techniques, and computer software with an emphasis on Pro Tools™

and its sound processing plug-ins and employing these tools in the process of recording, editing recorded performances, mixing and final delivery.

MPR DLO 2: Producer Leadership Skills
Students will be able to demonstrate creative expertise in the production of music by conceiving recording projects from conception to completion, by practicing awareness of recording session etiquette, diversity and the roles of personnel, by making appropriate technical and artistic choices and by employing leadership skills that guide recording sessions toward positive results.

MPR DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.

MPR DLO 4: Performance Proficiency
Students will be able to demonstrate basic performance proficiency in keyboard, drums, guitar and bass guitar in order to understand and communicate effectively with musicians in the recording studio.

MPR DLO 5: Proficiency in Arranging for Ensemble
Students will be able to demonstrate the ability to read musical scores, arrange and write parts for ensembles and guide rehearsals and performances.

MPR DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, budgeting and contracts, publishing, and entrepreneurship.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
PROD-101	Pro Tools 101	2
PROD-133	Sound and Signals	2
PROD-121	Producer's Survival Skills	2
PROD-120	Production Styles & Genres	2
	Total Credits: 14	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
PROD-110	Pro Tools 110	2
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	2
PROD-113	Intro to Signal Processing	2
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
	Total Credits: 16	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
PROD-125	Engineering for Producers 1	3
PROD-118	MIDI Production 2	2
PROD-119	Performance Editing	2
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
PROD-216	Engineering for Producers 2	3
COMP-100	Songwriting 1	2
PROD-201	Pro Tools 201	2
PROD-123	Vocals for Producers	1
PROD-124	Vocal Private Lesson	2
	Total Credits: 16	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
IND-100	Music Industry Studies 1	2
PROD-202	Pro Tools 210	2
PROD-116	Advanced Signal Processing	3
PROD-226	Producing Other People 1	3
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
		Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
IND-109	Music Industry Studies 2	2
MUS-106	Chartwriting	2
PROD-227	Producing Other People 2	3
PROD-224	Fundamentals of Audio Mixing 1	3
PROD-220	Private Lesson 1	2
		Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
IND-112	Music Licensing 1	2
PROD-340	Instrumentation for Producers	3
PROD-228	Producing Other People 3	3
PROD-217	Fundamentals of Synthesis	2
PROD-221	Private Lesson 2	2
		Total Credits: 15

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-207	Music Supervision	2
MUS-104	Arranging & Orchestration 1	2
MUS-302	Music History: Middle Ages to 19th Century	2
PROD-300	Fundamentals of Audio Mixing 2	3
PROD-223	Law of Parts: Arranging for Producers	1
PROD-222	Private Lesson 3	2
		Total Credits: 15

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
MUS-200	Arranging & Orchestration 2	2
MUS-303	Music History: 19th Century - 20th Century	2
PROD-225	Music Production with Found Objects	1
PROD-215	Drum Programming & Analysis	2
PROD-301	Private Lesson 4	2
		Total Credits: 15

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
IND-113	Music Publishing 1	2
MUS-1140	Elective Course	2
PROD-304	Intro to Post Production	2
PROD-218	History of Production 1	2
PROD-308	Junior Project	2
PROD-308PL	Junior Project Private Lesson	2
		Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-2140	Elective Course	2
ELE-104	Internship Prep	2
PROD-106	Intro to Working with Picture	2
MUS-416	Conducting	1
PROD-302	Private Lesson 5	2
		Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-414	Internship	2
MUS-3140	Elective Course	2
PROD-407PL	Senior Project Private Lesson	2
PROD-407	Senior Project (MPR)	2
		Total Credits: 14



BACHELOR OF MUSIC IN **COMPOSING FOR VISUAL MEDIA**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

CVM DLO 1: Proficiency in Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original music that displays expertise in musical form and function.

CVM DLO 2: Proficiency in Orchestration
Students will be able to demonstrate knowledge of the characteristics and capabilities of acoustic and electronic instruments and the ability to orchestrate compositions for a variety of ensembles and instrumentation from small groups to full orchestra.

CVM DLO 3: Stylistic Versatility
Students will be able to demonstrate the ability to compose music in a variety of styles and moods and create an appropriate musical underscore for a wide range of media genres including film, television, commercial advertising and games.

CVM DLO 4: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

CVM DLO 5: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of film "spotting" and collaboration with a director, recording studio techniques, computer technology, and the use of sample libraries to create orchestral mockups and electronic scores.

CVM DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music and media industry business practices including budgeting and contracts, publishing, marketing and promotion, and entrepreneurship.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
PROD-230	Apple Logic	3
PROD-105	History of Music in Film and TV	3
PROD-241	Intro to Sibelius | Sibelius for Composers	3
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
PROD-101	Pro Tools 101	2
PROD-106	Intro to Working with Picture	2
PROD-111	Working with Picture/App. Tech. 1	2
COMP-130	Private Lesson in Composition 1	2
	Total Credits: 14	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
PROD-103	Composers in Depth	2
PROD-112	Working with Picture/App. Tech. 2	2
PROD-207	Electronic Film Scoring	3
COMP-131	Private Lesson in Composition 2	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
PROD-107	MIDI Production 1	2
PROD-100	Composing for Drama	3
PROD-127	Harmony for the Media Composer 1	2
COMP-230	Private Lesson in Composition 3	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
IND-100	Music Industry Studies 1	2
COMP-116	Composing for Comedy	3
PROD-161	Harmony for the Media Composer 2	2
COMP-234	Theme and Melody Writing 101	2
COMP-231	Private Lesson in Composition 4	2
	Total Credits: 14	

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
IND-109	Music Industry Studies 2	2
MUS-416	Conducting	1
PROD-204	Composing for Video Games	3
COMP-211	Counterpoint	2
COMP-235	Working with Temp Music	2
COMP-232	Private Lesson in Composition 5	2
	Total Credits: 15	

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
MUS-1140	Elective Course	2
PROD-200	Augmenting Your Score	3
COMP-260	Instrumentation & Score Reading	3
PROD-307	Composing for Independent Films	3
COMP-330	Private Lesson in Composition 6	2
	Total Credits: 16	

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
PROD-212	Production Styles for Composers	3
PROD-313	Composing for Documentary Film	3
PROD-335	Intro to Orchestration	2
PROD-413	Composing for Commercials	3
COMP-331	Private Lesson in Composition 7	2
	Total Credits: 16	

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
PROD-211	Orchestration Techniques for Film 1	2
PROD-312	Junior Project (CVM)	1
COMP-333	Composing for Strings	3
COMP-332	Private Lesson in Composition 8	2
	Total Credits: 14	

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
PROD-306	Ableton Live	3
PROD-311	Composing for Trailers	3
PROD-337	Orchestration Techniques for Film 2	2
PROD-406	Composing for Action	3
COMP-430	Private Lesson in Composition 9	2
	Total Credits: 16	

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-2140	Elective Course	2
MUS-302	Music History: Middle Ages to 19th Century	2
ELE-114	Internship Prep	2
IND-207	Music Supervision	2
COMP-431	Private Lesson in Composition 10	2
	Total Credits: 16	

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
MUS-3140	Elective Course	2
MUS-303	Music History: 19th Century - 20th Century	2
IND-414	Internship	2
COMP-450	Senior Project / Recital	2
	Total Credits: 14	



BACHELOR OF MUSIC IN **SONGWRITING**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and

show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

SW DLO 1: Proficiency in Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original songs that display expertise in melodic and harmonic form and musical arrangement.

SW DLO 2: Proficiency in Lyric Writing
Students will be able to demonstrate knowledge of the style and structure of lyric composition and the ability to write original lyrics that display expertise in poetic form and content.

SW DLO 3: Performance Proficiency
Students will be able to demonstrate the ability to proficiently sing their songs and accompany themselves on guitar and piano using innovative chord and rhythmic patterns in support of the melodic structure.

SW DLO 4: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, the influence of world cultures on traditional and contemporary song, and conducting.

SW DLO 5: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of live performance musical direction and arranging, recording studio techniques, and computer technology.

SW DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including budgeting and contracts, publishing, marketing and promotion, performance showcases and entrepreneurship.

BACHELOR OF MUSIC - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
IND-100	Music Industry Studies 1	2
COMP-100	Songwriting 1	2
COMP-104	Guitar Accompaniment	2
COMP-109	Private Lesson 1	2
	Total Credits: 14	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
IND-109	Music Industry Studies 2	2
COMP-101	Songwriting 2	2
COMP-112	Original Solo Showcase	3
COMP-110	Private Lesson 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
MUS-116	Chartwriting	2
PROD-230	Apple Logic	3
COMP-220	Lyric Writing	2
COMP-111	Private Lesson 3	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-121	Advanced Songwriting	2
COMP-114	Small Ensemble Showcase	3
COMP-204	Private Lesson 4	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
COMP-103	Building Your DAW	2
COMP-200	Co-Writing	2
COMP-217	Vocals for Songwriters	2
COMP-205	Private Lesson 5	2
		Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-327	Music History: America's Popular Music	2
MUS-200	Arranging & Orchestration 2	2
COMP-215	Industry Showcase	3
COMP-218	Music Business Practicum 1	3
COMP-206	Private Lesson 6	2
		Total Credits: 15

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
IND-112	Music Licensing 1	2
PROD-306	Ableton Live	3
COMP-308	Music Business Practicum 2	3
COMP-315	Songwriting Demo Production	2
COMP-303	Private Lesson 7	2
		Total Credits: 15

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
IND-102	Music Marketing Foundations	2
IND-201	Music Licensing 2	2
COMP-300	Intro to Scoring for Picture	2
COMP-306	Pro Artist Showcase	3
COMP-402	Songwriting Session Arrangement	2
COMP-304	Private Lesson 8	2
		Total Credits: 16

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
PROD-101	Pro Tools 101	2
MUS-1140	Elective	2
IND-113	Music Publishing 1	2
MUS-301SW	Junior Recital	1
COMP-305	Junior Recital Private Lesson	2
		Total Credits: 15

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
IND-202	Music Publishing 2	2
IND-403	Music Licensing & Song Placement Practicum	4
COMP-310	Custom Writing for Film & TV	2
COMP-403	Arranging for Contemporary Ensembles	2
COMP-405	Private Lesson 10	2
		Total Credits: 15

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-2140	Elective	2
PROD-106	Intro to Working with Picture	2
IND-207	Music Supervision	2
ELE-114	Internship Prep	2
COMP-406	Private Lesson 11	2
		Total Credits: 16

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
MUS-3140	Elective	2
MUS-416	Conducting	1
IND-414	Internship	2
MUS-402SW	Senior Recital	1
MUS-407	Senior Recital Private Lesson	2
		Total Credits: 14



BACHELOR OF ARTS IN **MUSIC BUSINESS**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Arts

BA PLO 1: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, legal concepts, entrepreneurial strategies and business practices recognized in the music industry.

BA PLO 2: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the business of music and entertainment.

BA PLO 3: Language of Music Fluency
Students will be able to demonstrate an intermediate knowledge of the elements of musical structure, and show proficiency in music theory, ear-training, keyboard skills and basic composition.

BA PLO 4: Creative Activity
Students will be able to demonstrate skill and knowledge related to basic songwriting concepts, including lyric and melodic construct as well as harmonic and structural techniques.

BA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansion

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

MB DLO 1: Professional Knowledge
Students will be able to demonstrate broad professional knowledge in the language, communication, strategic trends, and legal concepts as practiced in areas of publishing, recording, licensing, artist management and promotion in the music and entertainment industry.

MB DLO 2: Historical Influences
Students will be able to demonstrate knowledge of the evolution of business roles and structures in the popular music industry and how they influence current practices and trends.

MB DLO 3: Proficiency in Songwriting
Students will be able to demonstrate knowledge of musical structure, harmonic language and lyric composition by composing original songs that display fundamental skill in melodic and harmonic form, lyrical content and musical arrangement.

MB DLO 4: Foundational Music
Students will be able to demonstrate intermediate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music and popular song history and their cultural context, and conducting.

MB DLO 5: Business Technology
Students will be able to demonstrate competency in using computer technology and online tools such as social media and streaming platforms in the practice of monetizing music and media content.

MB DLO 6: Strategic Planning
Students will be able to demonstrate the ability to synthesize professional knowledge and entrepreneurial concepts to create a business strategy supported by financial planning and marketing.

BACHELOR OF ARTS - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
GM-111A	Musicianship Development 1	2
IND-100	Music Industry Studies 1	2
IND-102	Music Marketing Foundations	2
IND-104	History of the Digital Revolution 1	2
		Total Credits: 14

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
GM-111B	Musicianship Development 2	2
IND-105	History of the Digital Revolution 2	2
IND-109	Music Industry Studies 2	2
IND-110	Social Media Branding	2
IND-113	Music Publishing 1	2
		Total Credits: 16

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
IND-101	Building the Artist's Team	2
IND-108	Artist Management Seminar	3
IND-202	Music Publishing 2	2
IND-203	Music Data & Marketing Budgeting	2
		Total Credits: 15

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
MUS-116	Chartwriting	2
PROD-306	Ableton Live	3
IND-112	Music Licensing 1	2
IND-211	Mechandise Licensing & Retail	2
		Total Credits: 15

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
PROD-230	Apple Logic	3
COMP-104	Guitar Accompaniment	2
MUS-1140	Elective	2
IND-201	Music Licensing 2	2
IND-305	Contemporary Performance Ensemble 1	2
IND-114	Private Lesson 1	2

Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
COMP-100	Songwriting 1	2
COMP-218	Music Business Practicum 1	3
IND-204	Royalty Accounting	2
IND-219	Career Development	2
IND-306	Contemporary Performance Ensemble 2	2
IND-115	Private Lesson 2	2

Total Credits: 16

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
COMP-101	Songwriting 2	2
MUS-2140	Elective	2
IND-117	A&R and Label Management	3
IND-218	Music Business Law & Contracts	3
IND-315	Contemporary Performance Ensemble 3	2

Total Credits: 15

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-315	Songwriting Demo Production	2
IND-304	Applied Economics for Business	2
IND-307	Publicity	2
IND-311	Record Label & A&R Practicum	4

Total Credits: 15

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
MUS-303	Music History: 19th Century - 20th Century	2
IND-314	Music Journalism	2
IND-350	Financial Strategies for the Indie Artist	2
IND-316	Touring Strategies	3

Total Credits: 15

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
MUS-327	Music History: America's Popular Music	2
ELE-114	Internship Prep	2
IND-403	Music Licensing & Song Placement Practicum	4
IND-412	Global Music Business	3

Total Credits: 14

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
MUS-3140	Elective	2
IND-312	Endorsement & Strategic Partnerships	2
MUS-416	Conducting	1
IND-207	Music Supervision	2
IND-410	Internship 1	2

Total Credits: 15

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-313	Entrepreneurship	2
MUS-4140	Elective	2
IND-411	Internship 2	2
IND-450	Senior Project	2

Total Credits: 14

MINOR PROGRAMS

Students enrolled in LACM Bachelor of Music or Bachelor of Arts programs can choose to take a minor. All minors require an application for admission. Please refer to the descriptions of each individual minor for specific admissions requirements. It is important to apply as early as possible to the minor that you want to pursue, as admission to the minor allows access to required course offerings.

Students can begin their minor in the second year of study. The Academic Advising Office works with students to establish an academic plan, so the minor can be completed within 12 quarters and without overburdening the Bachelor's program pacing.

NOTE: There is no extra cost for pursuing a minor as long as the maximum full-time credits per quarter (20 credits) are not exceeded. If a student fails classes, takes time off, or otherwise modifies the academic plan, the student may need to take above 20 credits per quarter, or continue beyond 12 quarters in order to complete the minor. If a student exceeds the maximum of 20 full time credits in a quarter, the student will be charged for the additional credits on a per-credit basis. Be aware that financial aid does not cover tuition costs above maximum full-time credits, so students on financial aid will be charged for credits that exceed 20 per quarter. The student may withdraw from the minor at any time without affecting progress on the major.

Minor courses WILL NOT be calculated to determine financial aid eligibility.

Minor in Music Producing & Recording

The Music Producing & Recording minor provides the basic tools for high quality audio recording needed in today's music industry. Areas of study include digital equipment and recording, microphone techniques, signal flow and sound processing, producer's skills in the studio and Pro Tools recording and editing techniques.

MUSIC PRODUCING & RECORDING MINOR

CODE	COURSE	CREDITS
PROD-113	Intro to Signal Processing	2
PROD-133	Sound and Signals	2
PROD-117	Microphone Technology & Technique	2
PROD-101	Pro Tools 101	2
PROD-110	Pro Tools 110	2
PROD-116	Advanced Signal Processing	3
PROD-120	Production Styles & Genres	2
PROD-121	Producer's Survival Skills	2
PROD-125	Engineering for Producers 1	3
PROD-119	Performance Editing	2
		Total Credits: 22

NOTE: Courses required for the minor that are already part of a Major Program will be substituted under the direction of the MPR Department Chair and the Academic Advising Office.

Acceptance into the program requires a successful application, which includes an evaluation by the MPR Department and a GPA of 3.0 or higher. For more information on the admissions requirements for the MPR minor, please see the Admissions section of the Catalog.

Students enrolled in the MPR minor must be prepared with the required equipment and technology. The MPR Department Chair and the Academic Advising Office will advise students on required equipment for the MPR Minor.

Minor in Songwriting

The minor in Songwriting offers practical hands-on instruction in the techniques of writing and performing your own original works, the technology to produce your songs, and critical studies in relevant repertoires. You will have opportunities to interact with established songwriters and to have your work showcased in public performances.

SONGWRITING MINOR

CODE	COURSE	CREDITS
COMP-100	Songwriting 1	2
COMP-101	Songwriting 2	2
COMP-121	Advanced Songwriting	2
COMP-220	Lyric Writing	2
COMP-200	Co-Writing	2
COMP-104	Guitar Accompaniment	2
COMP-218	Music Business Practicum 1	3
COMP-315	Songwriting Demo Production	2
COMP-114	Small Ensemble Showcase	3
COMP-215	Industry Showcase	3
		Total Credits: 23

NOTE: Courses required for the minor that are already part of a Major Program will be substituted under the direction of the SW Department Chair and the Academic Advising Office.

Acceptance into the program requires a successful application, which includes an evaluation by the Songwriting Department and a GPA of 3.0 or higher. For more information on the admissions requirements for the Songwriting minor, please see the Admissions section of the Catalog.

Students enrolled in the SW minor must be prepared with the required equipment and technology. The SW Department Chair and the Academic Advising Office will advise students on required equipment for the SW Minor.

Minor in Music Business

The Music Business minor offers an opportunity for students to explore the record business, music publishing, artist management and more. For performers, composers, songwriters and producers, it provides practical knowledge in protecting artist rights, maximizing business opportunities, and understanding the dollars and cents of the music business.

MUSIC BUSINESS MINOR

CODE	COURSE	CREDITS
IND-104	History of the Digital Revolution 1	2
IND-105	History of the Digital Revolution 2	2
IND-113	Music Publishing 1	2
IND-202	Music Publishing 2	2
IND-101	Building the Artist's Team	2
IND-108	Artist Management Seminar	3
IND-112	Music Licensing 1	2
IND-201	Music Licensing 2	2
IND-110	Social Media Branding	2
IND-218	Music Business Law & Contracts	3
		Total Credits: 22

NOTE: Three music business courses that are required of all major programs must be taken earlier than they are scheduled in Year 3. The following courses should be taken in Fall and Winter of Year 2: IND-100: Music Industry Studies, IND-102: Music Marketing Foundations (Fall courses), and IND-109: Music Industry Studies 2 (Winter course)

Courses required for the minor that are already part of a Major Program will be substituted under the direction of the Music Business Department Chair and the Academic Advising Office.

Acceptance into the program requires a successful application, which includes an evaluation by the Music Business Department and a GPA of 3.0 or higher. For more information on the admissions requirements for the Music Business minor, please see the Admissions section of the Catalog.

Students enrolled in the MB minor must be prepared with the required equipment and technology. The MB Department Chair and the Academic Advising Office will advise students on required equipment for the MB Minor.



BACHELOR OF ARTS IN **MUSIC EDUCATION**

The Bachelor of Arts in Music Education is a professional degree designed for students wishing to pursue a career as an educator the music industry.

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Bachelor of Music

BM PLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their major instrument.

BM PLO 2: Professional Knowledge
Students will be able to demonstrate broad professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

BM PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

BM PLO 4: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure, and show proficiency in music theory and basic composition.

BM PLO 5: Historical Context
Students will be able to demonstrate a thorough academic knowledge in music history – its composers, literature, and stylistic connections, from early music to contemporary works,

GENERAL EDUCATION OUTCOMES

GE 1: Critical Thinking
Students will be able to demonstrate the ability to analyze and interpret evidence, statements and questions, identify relevant arguments, analyze and evaluate alternate points of view and fully explain assumptions and reasons.

GE 2: Quantitative Skills
Students will be able to demonstrate the ability to solve problems by applying college-level mathematical reasoning to analyze and explain real world issues and to interpret and construct graphs, charts, and tables.

GE 3: Information Literacy
Students will be able to demonstrate the ability to use appropriate technology to identify, locate, evaluate and present information for personal, educational and workplace goals.

GE 4: Natural Sciences
Students will be able to demonstrate the ability to analyze and explain natural phenomena by applying the foundational principles of the biological and physical sciences.

GE 5: Social Sciences and Humanities
Students will be able to demonstrate the ability to integrate learned skills and knowledge derived from the study of social sciences, literature, philosophy and the arts.

GE 6: Diversity
Students will be able to demonstrate the ability to relate to, critically discuss—and thus be sensitive to—the diversity and universality in global history, culture, and society, as well as the diversity in and uniqueness of local communities.

GE 7: Oral Communication
Students will demonstrate the ability to construct oral presentations with clear organizational patterns, choose language that is compelling and appropriate, master delivery techniques with confidence and deliver a central message that is precisely stated and strongly supported.

GE 8: Written Communication
Students will be able to demonstrate the ability to write clearly, concisely and accurately and compellingly convey facts, ideas, and arguments in a variety of contexts and formats and for many audiences.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

EDU DLO1: Performance Proficiency
Students will demonstrate comprehensive musicianship through proficient performance, analysis, and creative expression across diverse musical styles

EDU DLO2: Effective Instruction Techniques
Students will be able to design and deliver effective instruction that supports musical growth and accommodates diverse learners and instructional settings

EDU DLO3: Cultural Awareness in Education
Students will be able to apply cultural and contextual understanding to create inclusive, equitable, and globally informed learning environments.

EDU DLO4: Professional Practice
Students will be able to engage in reflective and professional practice that demonstrates ethical conduct, effective communication, and continual growth as an educator.

EDU DLO5: Fluency in Music as Educators
Students will be able to integrate theory and practice to develop, assess, and refine instructional approaches that prepare them for professional teaching in music education at the K-12 level(s) as well as independent private and online instruction models.

BACHELOR OF ARTS - DEGREE PACING

180 Credits | 12 Quarters

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
COMP-104	Guitar Accompaniment	2
EDU-101	Keyboard Techniques for Music Educators	2
EDU-103	Early Childhood Development	3
EDU -105	Private Lesson on Major Instrument	2
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
MUS-1131	Chart Writing	2
EDU-102	Guitar Techniques for Music Educators	2
EDU-104	Adolescent Development Applied to Music	3
EDU -106	Private Lesson on Major Instrument	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
MUS-2171	Keyboard Accompaniment for Vocalists	2
EDU-110	Vocal Techniques for Music Educators	2
EDU-112	Elementary Music Instruction Techniques	3
EDU -107	Private Lesson on Major Instrument	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
GE-111	Health & Wellness	3
GM-210B	Theory/Musicianship 4	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-100	Songwriting 1	2
EDU-120	Bass Techniques for Music Educators	2
EDU-122	Contemporary Secondary Music Instruction	3
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
GE-405	Music Appreciation	3
MUS-104	Arranging & Orchestration 1	2
MUS-303	Music History: 19th Century - 20th Century	2
PROD-230	Apple Logic	3
EDU-200	Drum & Perc Techniques for Music Educators	2
EDU-202	The History and Evolution of Music Education	3
	Total Credits: 15	

QUARTER 6

CODE	COURSE	CREDITS
GE-303	Spanish	3
MUS-327	Music History: America's Popular Music	2
MUS-200	Arranging & Orchestration 2	2
EDU-201	Music Technology & Instructional Tools	3
EDU-203	Woodwind Techniques for Music Educators	2
EDU-205	Music Instruction Resources and Repertoire	2
	Total Credits: 14	

QUARTER 7

CODE	COURSE	CREDITS
GE-301	Music Cultures of the World	3
IND-100	Music Industry Studies 1	2
PROD-306	Ableton Live	3
MUS-161	Vocology Workshop 1	2
EDU-206	Brass Techniques for Music Educators	2
EDU-208	Socioeconomic Diversity in the Classroom	3
	Total Credits: 15	

QUARTER 8

CODE	COURSE	CREDITS
GE-302	Philosophy	3
MUS-304	Performance Ensemble 1	2
EDU-210	Songwriting Techniques for Music Educators	2
EDU-212	Choral Ensemble Pedagogy	3
EDU-214	Neurodivergence Applied to Education	3
EDU-216	Music Education Access and Entrepreneurship	3
	Total Credits: 16	

QUARTER 9

CODE	COURSE	CREDITS
GE-410	Music and Society	3
GE-305	Statistics	3
EDU-220	Cultural & Societal Impacts on Education	3
EDU-222	Production Techniques for Music Educators	2
EDU-224	Instrumental Ensemble Pedagogy	3
	Total Credits: 14	

QUARTER 10

CODE	COURSE	CREDITS
GE-306	Physics for Musicians	2
GE-306L	Physics for Musicians Lab	1
EDU-300	Pedagogy Techniques for Music Educators	2
EDU-302	Online Instruction Methods & Platforms	3
EDU-304	Principles of Classroom Management	3
EDU-306	Music Instruction Teaching Seminar	3
MUS-415	Pedagogy	2
	Total Credits: 16	

QUARTER 11

CODE	COURSE	CREDITS
GE-401	Sociology	3
GE-402	Political Science	3
COMP-102	Advanced Songwriting	2
MUS-416	Conducting	1
MUS-305	Performance Ensemble 2	2
MUS-1140	Elective	2
EDU-400	Student Teaching Internship Prep	2
	Total Credits: 15	

QUARTER 12

CODE	COURSE	CREDITS
GE-403	Psychology	3
GE-406	Physiology	3
IND-113	Music Publishing 1	2
EDU-410	Student Teaching Internship	5
EDU-420	Capstone Project/Presentation for Committee	2
	Total Credits: 15	



ASSOCIATE OF ARTS IN **BASS PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

Bass Performance

BP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the bass including essential elements of rhythmic time, groove, tone production, dynamics and chart reading.

BP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, latin/world, and hybrid styles in solo and ensemble settings.

BP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

BP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.

BP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

BP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
IND-100	Music Industry Studies 1	2
GM-110A	Theory/Musicianship 1	3
PROD-230	Apple Logic	3
MUS-1024B	American Roots & Blues Ensemble Workshop	2
MUS-1021	Bass Forum 1	3
MUS-126B	Private Lesson 1	2
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
IND-109	Music Industry Studies 2	2
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1140	Elective Course	2
MUS-1025B	Jazz 1 Ensemble Workshop	2
MUS-1022	Bass Forum 2	3
MUS-127B	Private Lesson 2	2
	Total Credits: 16	

QUARTER 3

CODE	COURSE	CREDITS
MUS-2140	Elective Course	2
GM-210A	Theory/Musicianship 3	3
COMP-103	Building Your DAW	2
MUS-2020B	Rock & Pop Ensemble Workshop	2
MUS-1023	Bass Forum 3	3
MUS-128B	Private Lesson 3	2
	Total Credits: 14	

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
PROD-306	Ableton Live	3
MUS-304	Performance Ensemble 1	2
MUS-169	Synth Bass	2
MUS-225B	Private Lesson 4	2
	Total Credits: 14	

QUARTER 5

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
MUS-3140	Elective Course	2
MUS-2022B	Gospel, R&B & Soul Ensemble Workshop	2
MUS-223	Fretless Bass	2
MUS-213B	Rhythm Studies 1	2
MUS-226B	Private Lesson 5	2
	Total Credits: 16	

QUARTER 6

CODE	COURSE	CREDITS
MUS-200	Arranging & Orchestration 2	2
MUS-327	Music History" America's Popular Music	2
MUS-4140	Elective Course	2
MUS-305	Performance Ensemble 2	2
MUS-1026B	Jazz 2 Ensemble Workshop	2
MUS-2041	Studio Bass	2
MUS-227B	Private Lesson 6	2
MUS-292	AA Recital	1
	Total Credits: 15	



ASSOCIATE OF ARTS IN **DRUM PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

DP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the drum set, hand percussion and electronic percussion instruments including essential elements of motion and balance, sound and tone, rudiments and sticking vocabulary, rhythmic variety in odd meters and chart reading.

DP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock/pop, funk/r&b, latin/world, and hybrid styles in solo and ensemble settings.

DP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, reading and conducting.

DP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, electronic percussion instruments and programming, and computer technology.

DP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

DP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

ASSOCIATE OF ARTS - DEGREE PACING

88 Credits

QUARTER 1

CODE	COURSE	CREDITS
PROD-230	Apple Logic	3
GM-110A	Theory/Musicianship 1	3
MUS-166	Foundations of Jazz Drumming	1
MUS-1024D	American Roots & Blues Ensemble Workshop	2
MUS-144	Playing Techniques I & II	2
MUS-122	Applied Sight Reading I & II	2
MUS-126D	Private Lesson 1	2
		Total Credits: 15

QUARTER 2

CODE	COURSE	CREDITS
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1140	Elective Course	2
MUS-2140	Elective Course	2
MUS-1025D	Jazz 1 Ensemble Workshop	2
MUS-247	Playing Techniques III & IV	2
MUS-1044	Applied Sight Reading 3	1
MUS-127D	Private Lesson 2	2
		Total Credits: 16

QUARTER 3

CODE	COURSE	CREDITS
COMP-103	Building Your DAW	2
GM-210A	Theory/Musicianship 3	3
MUS-3140	Elective Course	2
MUS-4140	Elective Course	2
MUS-2020D	Rock & Pop Ensemble Workshop	2
MUS-250	Playing Techniques 5	1
MUS-128D	Private Lesson 3	2
		Total Credits: 14

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
PROD-306	Ableton Live	3
MUS-304	Performance Ensemble 1	2
MUS-2037	Applied Sight Reading 4	1
MUS-251	Playing Techniques 6	1
MUS-225D	Private Lesson 4	2
		Total Credits: 14

QUARTER 5

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
IND-100	Music Industry Studies 1	2
MUS-2021D	Rock & Pop 2 Ensemble Workshop	2
MUS-2022D	Gospel, R&B & Soul Ensemble Workshop	2
MUS-283	Ensemble Reading Technique	2
MUS-226D	Private Lesson 5	2
		Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-200	Arranging & Orchestration 2	2
MUS-305	Performance Ensemble 2	2
MUS-1026D	Jazz 2 Ensemble Workshop	2
MUS-248	Studio Drums	2
MUS-342	Afro Cuban Drum & Hand Percussion EW	2
MUS-227D	Private Lesson 6	2
MUS-292	AA Recital	1
		Total Credits: 15



ASSOCIATE OF ARTS IN **GUITAR PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

GP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the guitar including an essential understanding of the fretboard and chords (dyads, triads, seventh chords, inversions and extended chords), intervals and note recognition up and down the fretboard and chart reading.

GP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, funk/r&b, latin/world, and hybrid styles in solo and ensemble settings.

GP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

GP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects and computer technology.

GP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

GP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
PROD-230	Apple Logic	3
GM-110A	Theory/Musicianship 1	3
MUS-1024G	American Roots & Blues Ensemble Workshop	2
MUS-148G	Applied Sight Reading 1	2
MUS-1006	String Theory 1	2
MUS-126G	Private Lesson 1	2
		Total Credits: 14

QUARTER 2

CODE	COURSE	CREDITS
MUS-1140	Elective Course	2
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1025G	Jazz 1 Ensemble Workshop	2
MUS-149G	Applied Sight Reading 2	2
MUS-1007	String Theory 2	2
MUS-127G	Private Lesson 2	2
		Total Credits: 15

QUARTER 3

CODE	COURSE	CREDITS
GM-210A	Theory/Musicianship 3	2
COMP-103	Building Your DAW	3
MUS-2140	Elective Course	2
MUS-2020G	Rock & Pop Ensemble Workshop	2
MUS-150G	Applied Sight Reading 3	2
MUS-2006	String Theory 3	2
MUS-128G	Private Lesson 3	2
		Total Credits: 15

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
MUS-304	Performance Ensemble 1	2
MUS-3140	Elective Course	2
MUS-253G	Applied Sight Reading 4	2
MUS-2007	String Theory 4	2
MUS-225G	Private Lesson 4	2
		Total Credits: 15

QUARTER 5

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
IND-100	Music Industry Studies 1	2
PROD-107	MIDI Production 1	2
MUS-104	Arranging & Orchestration 1	2
MUS-400	Reading Reality	2
MUS-3006	String Theory 5	2
MUS-2022G	Gospel, R&B & Soul Ensemble Workshop	2
MUS-226B	Private Lesson 5	2
		Total Credits: 16

QUARTER 6

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
IND-109	Music Industry Studies 2	2
MUS-200	Arranging & Orchestration 2	2
MUS-305	Performance Ensemble 2	2
MUS-1026G	Jazz 2 Ensemble Workshop	2
MUS-261	Studio Guitar	2
MUS-227G	Private Lesson 6	2
MUS-292	AA Recital	1
		Total Credits: 15



ASSOCIATE OF ARTS IN KEYBOARD PERFORMANCE

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

KBP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on the piano and electronic and electro- acoustic keyboard instruments including essential elements of groove, improvisation and chart reading.

KBP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, latin/ world, and hybrid styles in solo and ensemble settings.

KBP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.

KBP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, synthesis, sound processing effects and computer technology.

KBP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

KBP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
PROD-230	Apple Logic	3
GM-110A	Theory/Musicianship 1	3
MUS-1101	Keyboard Mastery 1: Blues and Roots	3
MUS-1024K	American Roots & Blues Ensemble Workshop	2
MUS-1010	Sight Reading	2
MUS-126K	Private Lesson 1	2
		Total Credits: 15

QUARTER 2

CODE	COURSE	CREDITS
MUS-1140	Elective Course	2
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-1111	Keyboard Mastery 2: Jazz Piano Fundamentals	3
MUS-1025K	Jazz 1 Ensemble Workshop	2
MUS-127K	Private Lesson 2	2
		Total Credits: 14

QUARTER 3

CODE	COURSE	CREDITS
MUS-2140	Elective Course	2
MUS-3140	Elective Course	2
GM-210A	Theory/Musicianship 3	3
COMP-103	Building Your DAW	2
MUS-1121	Keyboard Mastery 3: Rock and Pop Fundamentals	3
MUS-2020K	Rock & Pop Ensemble Workshop	2
MUS-128K	Private Lesson 3	2
		Total Credits: 16

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
MUS-304	Performance Ensemble 1	2
MUS-1123	Improvisation and Ensemble Reading	2
MUS-2101	Keyboard Mastery 4: Advanced Rock and Pop	3
MUS-225K	Private Lesson 4	2
		Total Credits: 14

QUARTER 5

CODE	COURSE	CREDITS
IND-100	Music Industry Studies 1	2
PROD-107	MIDI Production 1	2
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
MUS-2111	Keyboard Mastery 5: Gospel, R&B and Soul	3
MUS-2022K	Gospel,R&B & Soul Ensemble Workshop	2
MUS-226K	Private Lesson 5	2
		Total Credits: 15

QUARTER 6

CODE	COURSE	CREDITS
IND-109	Music Industry Studies 2	2
MUS-200	Arranging & Orchestration 2	2
MUS-327	Music History: America's Popular Music	2
MUS-305	Performance Ensemble 2	2
MUS-2121	Keyboard Mastery 6: Advanced Jazz Piano	3
MUS-1026K	Jazz 2 Ensemble Workshop	2
MUS-227K	Private Lesson 6	2
MUS-292	AA Recital	1
		Total Credits: 16



ASSOCIATE OF ARTS IN SAXOPHONE, TROMBONE, OR TRUMPET (STT) PERFORMANCE

The Associate of Arts in Saxophone, Trombone, or Trumpet Performance is a professional degree designed for students wishing to pursue a career in the music industry. Graduates of this program are qualified musicians who are ready to compete as leaders in the competitive and ever-changing landscape of the music industry.

NOTE: Degree requirements for Trumpet, Trombone and Saxophone Performance are equivalent. Information in this section applies to all three majors.

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

BWW DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in performance proficiency on their instrument and relative doubles including mastery of tone, intonation, chart reading and technical facility.

BWW DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, latin/world in solo and ensemble settings.

BWW DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

BWW DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of arranging, recording studio techniques, sound processing effects, and computer technology.

BWW DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

BWW DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
MUS-100	Theory/Ear Training 1	2
MUS-101	Keyboard Skills 1	1
MUS-1027	Contemporary Ensemble 1	1
PROD-230	Apple Logic	3
MUS-1012	B&WW Fundamentals 1	2
MUS-1013	Introduction to Important Records 1	2
MUS-126BWW	Private Lesson 1	2
	Total Credits: 13	

QUARTER 2

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
MUS-102	Theory/Ear Training 2	2
MUS-103	Keyboard Skills 2	1
MUS-1025BWW	Jazz 1 Ensemble Workshop	2
MUS-1028	Contemporary Ensemble 2	1
PROD-306	Ableton Live	3
MUS-1035	B&WW Fundamentals 2	2
MUS-1036	Introduction to Important Records 2 Private	2
MUS-127BWW	Lesson 2	2
	Total Credits: 17	

QUARTER 3

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
MUS-220	Theory/Ear Training 3	2
MUS-221	Keyboard Skills 3	1
MUS-1026BWW	Jazz 2 Ensemble Workshop	2
MUS-1029	Contemporary Ensemble 3	1
COMP-103	Building Your DAW 1	2
MUS-1037	Reading Skills 1	2
MUS-128BWW	Private Lesson 3	2
MUS-1140	Elective Course	2
		Total Credits: 16

QUARTER 4

CODE	COURSE	CREDITS
MUS-327	Music History: America's Popular Music	2
MUS-290	Theory/Ear Training 4	2
MUS-291	Keyboard Skills 4	1
MUS-2020BWW	Rock & Pop Ensemble Workshop	2
MUS-2023	Contemporary Ensemble 4	1
PROD-240	Sibelius	1
MUS-2047	Reading Skills 2	2
MUS-225BWW	Private Lesson 4	2
MUS-2140	Elective Course	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
MUS-104	Arranging & Orchestration 1	2
PROD-107	MIDI Production 1	2
MUS-2059	Jazz Theory 1	2
MUS-2024	Contemporary Ensemble 5	1
IND-100	Music Industry Studies 1	2
IND-312	Endorsement and Strategic Partnerships	2
MUS-226BWW	Private Lesson 5	2
MUS-3140	Elective Course	2
	Total Credits: 15	

QUARTER 6

CODE	COURSE	CREDITS
MUS-200	Arranging & Orchestration 2	2
IND-109	Music Industry Studies 2	2
MUS-3059	Jazz Theory 2	2
MUS-2022BWW	Gospel,R&B & Soul Ensemble Workshop	2
MUS-2025	Contemporary Ensemble 6	1
MUS-325	Alexander Technique	1
MUS-227BWW	Private Lesson 6	2
MUS-292	AA Recital	1
MUS-4141	Elective Course	1
	Total Credits: 14	



ASSOCIATE OF ARTS IN **VOCAL PERFORMANCE**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

VP DLO 1: Performance Proficiency
Students will be able to demonstrate expertise in vocal performance proficiency including the essential elements of tone, phrasing, intonation, range and appropriate and healthy vocal technique.

VP DLO 2: Stylistic Versatility
Students will be able to demonstrate a firm vocal command and stylistic vocabulary of essential contemporary music styles including jazz, rock/pop, gospel, funk/r&b, Latin/Afro-Cuban, and hybrid styles in solo and ensemble settings.

VP DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

VP DLO 4: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of songwriting, arranging (instrumental and vocal), recording studio techniques, and computer technology.

VP DLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

VP DLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in applied lesson teaching techniques, rehearsal techniques and mentorship of developing musicians of various experience levels.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
IND-100	Music Industry Studies 1	2
GM-110A	Theory/Musicianship 1	3
IND-102	Music Marketing Foundations	2
MUS-160	Choir 1	1
MUS-161	Vocal Technique 1	2
MUS-1150	American Songbook & Roots Ensemble Workshop	2
MUS-105	Circle Singing	2
MUS-126V	Private Lesson 1	2
		Total Credits: 16

QUARTER 2

CODE	COURSE	CREDITS
MUS-1140	Elective Course	2
GM-110B	Theory/Musicianship 2	3
MUS-116	Chartwriting	2
MUS-267	Choir 2	1
MUS-162	Vocal Technique 2	2
MUS-280	Classic Pop Vocal Workshop	2
MUS-127V	Private Lesson 2	2
		Total Credits: 14

QUARTER 3

CODE	COURSE	CREDITS
MUS-2140	Elective Course	2
GM-210A	Theory/Musicianship 3	3
PROD-230	Apple Logic	3
MUS-3140	Elective Course	2
MUS-284	Choir 3	1
MUS-2020V	Rock Ensemble Workshop	2
MUS-163	Sight Singing 1	1
MUS-128V	Private Lesson 3	2
		Total Credits: 16

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
COMP-103	Building Your DAW	2
COMP-104	Guitar Accompaniment	2
MUS-2160V	Classic R&B Ensemble Workshop	2
MUS-2040	Physical Peformance 1	2
MUS-225V	Private Lesson 4	2
		Total Credits: 15

QUARTER 5

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
COMP-100	Songwriting 1	2
MUS-2170	Jazz Ensemble Workshop	1
MUS-2052	Sight Singing 2/Applied	2
MUS-2065	Keyboard Accompaniment for Vocalists	2
MUS-226V	Private Lesson 5	2
		2
		Total Credits: 14

QUARTER 6

CODE	COURSE	CREDITS
MUS-200	Arranging & Orchestration 2	2
MUS-327	Music History: America's Popular Music	2
COMP-101	Songwriting 2	2
MUS-4140	Elective Course	2
MUS-3018V	Funk, Hip-Hop & Modern R&B Ensemble Workshop	2
MUS-2172	Vocal Performance Showcase	2
MUS-292	AA Recital	1
MUS-227V	Private Lesson 6	2
		Total Credits: 15



ASSOCIATE OF ARTS IN MUSIC PRODUCING & RECORDING

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

MPR DLO 1: Technical Proficiency
Students will be able to demonstrate technical expertise in recording studio techniques including proficiency in operating analog and digital equipment, proper microphone techniques, sound processing techniques, and computer software with an emphasis on Pro Tools™ and its sound processing plug-ins and employing these tools in the process of recording, editing recorded performances, mixing and final delivery.

MPR DLO 2: Producer Leadership Skills
Students will be able to demonstrate creative expertise in the production of music by conceiving recording projects from conception to completion, by practicing awareness of recording session etiquette, diversity and the roles of personnel, by making appropriate technical and artistic choices and by employing leadership skills that guide recording sessions toward positive results.

MPR DLO 3: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, contemporary music history, and conducting.

MPR DLO 4: Performance Proficiency
Students will be able to demonstrate basic performance proficiency in keyboard, drums, guitar and bass guitar in order to understand and communicate effectively with musicians in the recording studio.

MPR DLO 5: Proficiency in Arranging for Ensemble
Students will be able to demonstrate the ability to read musical scores, arrange and write parts for ensembles and guide rehearsals and performances.

MPR DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, budgeting and contracts, publishing, and entrepreneurship.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-110A	Theory/Musicianship 1	3
PROD-101	Pro Tools 101	2
PROD-133	Sound and Signals	2
PROD-121	Producer's Survival Skills	2
PROD-120	Production Styles & Genres	2
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
	Total Credits: 15	

QUARTER 2

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
GM-110B	Theory/Musicianship 2	3
PROD-110	Pro Tools 110	2
PROD-107	MIDI Production 1	2
PROD-117	Microphone Technology & Technique	2
PROD-113	Intro to Signal Processing	2
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GM-210A	Theory/Musicianship 3	3
PROD-125	Engineering for Producers 1	3
PROD-118	MIDI Production 2	2
PROD-119	Performance Editing	2
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
PROD-340	Instrumentation for Producers	3
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
MUS-1140	Elective Course	2
GM-210B	Theory/Musicianship 4	3
PROD-216	Engineering for Producers 2	3
COMP-100	Songwriting 1	2
PROD-201	Pro Tools 201	2
PROD-123	Vocals for Producers	1
PROD-124	Vocal Private Lesson	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
MUS-2140	Elective Course	2
IND-100	Music Industry Studies 1	2
PROD-202	Pro Tools 210	2
PROD-116	Advanced Signal Processing	3
PROD-226	Producing Other People 1	3
	Any Styles Private Lesson (PROD-114, PROD-126 or PROD-136)	2
PROD-223	Law of Parts: Arranging for Producers	1
	Total Credits: 15	

QUARTER 6

CODE	COURSE	CREDITS
MUS-3140	Elective Course	2
IND-109	Music Industry Studies 2	2
MUS-106	Chartwriting	2
PROD-227	Producing Other People 2	3
PROD-224	Fundamentals of Audio Mixing 1	3
PROD-229PL	AA Project Private Lesson	2
PROD-229	AA Project (MPR Majors)	1
	Total Credits: 15	



ASSOCIATE OF ARTS IN **COMPOSING FOR VISUAL MEDIA**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

CVM DLO 1: Proficiency in Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original music that displays expertise in musical form and function.

CVM DLO 2: Proficiency in Orchestration
Students will be able to demonstrate knowledge of the characteristics and capabilities of acoustic and electronic instruments and the ability to orchestrate compositions for a variety of ensembles and instrumentation from small groups to full orchestra.

CVM DLO 3: Stylistic Versatility
Students will be able to demonstrate the ability to compose music in a variety of styles and moods and create an appropriate musical underscore for a wide range of media genres including film, television, commercial advertising and games.

CVM DLO 4: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, and conducting.

CVM DLO 5: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of film "spotting" and collaboration with a director, recording studio techniques, computer technology, and the use of sample libraries to create orchestral mockups and electronic scores.

CVM DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music and media industry business practices including budgeting and contracts, publishing, marketing and promotion, and entrepreneurship.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-110A	Theory/Musicianship 1	3
IND-100	Music Industry Studies 1	2
PROD-230	Apple Logic	3
PROD-105	History of Music in Film and TV	3
PROD-241	Intro to Sibelius | Sibelius for Composers	3
	Total Credits: 16	

QUARTER 2

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
GM-110B	Theory/Musicianship 2	3
IND-109	Music Industry Studies 2	2
PROD-101	Pro Tools 101	2
PROD-106	Intro to Working with Picture	2
PROD-111	Working with Picture/App. Tech. 1	2
COMP-131	Private Lesson in Composition 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GM-210A	Theory/Musicianship 3	3
COMP-260	Instrumentation & Score Reading	3
PROD-103	Composers in Depth	2
PROD-112	Working with Picture/App. Tech. 2	2
PROD-207	Electronic Film Scoring	3
COMP-230	Private Lesson in Composition 3	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
PROD-306	Ableton Live	3
GM-210B	Theory/Musicianship 4	3
PROD-107	MIDI Production 1	2
PROD-100	Composing for Drama	3
PROD-127	Harmony for the Media Composer 1	2
COMP-231	Private Lesson in Composition 4	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
MUS-1140	Elective Course	2
PROD-212	Production Styles for Composers	3
PROD-335	Intro to Orchestration	2
COMP-116	Composing for Comedy	3
PROD-161	Harmony for the Media Composer 2	2
COMP-234	Theme and Melody Writing 101	2
	Total Credits: 14	

QUARTER 6

CODE	COURSE	CREDITS
MUS-2140	Elective Course	2
PROD-211	Orchestration Techniques for Film 1	2
PROD-204	Composing for Video Games	3
COMP-211	Counterpoint	2
COMP-235	Working with Temp Music	2
COMP-232	Private Lesson in Composition 5	2
COMP-250	AA Project	2
	Total Credits: 15	



ASSOCIATE OF ARTS IN **SONGWRITING**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

SW DLO 1: Proficiency in Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original songs that display expertise in melodic and harmonic form and musical arrangement.

SW DLO 2: Proficiency in Lyric Writing
Students will be able to demonstrate knowledge of the style and structure of lyric composition and the ability to write original lyrics that display expertise in poetic form and content.

SW DLO 3: Performance Proficiency
Students will be able to demonstrate the ability to proficiently sing their songs and accompany themselves on guitar and piano using innovative chord and rhythmic patterns in support of the melodic structure.

SW DLO 4: Foundational Music
Students will be able to demonstrate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music history, the influence of world cultures on traditional and contemporary song, and conducting.

SW DLO 5: Professional Creative Practices
Students will be able to demonstrate competency in the professional knowledge and practice of live performance musical direction and arranging, recording studio techniques, and computer technology.

SW DLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including budgeting and contracts, publishing, marketing and promotion, performance showcases and entrepreneurship.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
IND-100	Music Industry Studies 1	2
COMP-100	Songwriting 1	2
COMP-104	Guitar Accompaniment	2
COMP-109	Private Lesson 1	2
	Total Credits: 14	

QUARTER 2

CODE	COURSE	CREDITS
GE-101	English Composition & Critical Thinking	3
GM-110B	Theory/Musicianship 2	3
IND-109	Music Industry Studies 2	2
COMP-101	Songwriting 2	2
COMP-112	Original Solo Showcase	3
COMP-110	Private Lesson 2	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
MUS-116	Chartwriting	2
PROD-230	Apple Logic	3
COMP-220	Lyric Writing	2
COMP-111	Private Lesson 3	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
PROD-306	Ableton Live	3
GM-210B	Theory/Musicianship 4	3
MUS-302	Music History: Middle Ages to 19th Century	2
COMP-121	Advanced Songwriting	2
COMP-114	Small Ensemble Showcase	3
COMP-204	Private Lesson 4	2
	Total Credits: 15	

QUARTER 5

CODE	COURSE	CREDITS
MUS-1140	Elective	2
IND-102	Music Marketing Foundations	2
MUS-303	Music History: 19th Century - 20th Century	2
MUS-104	Arranging & Orchestration 1	2
COMP-103	Building Your DAW	2
COMP-200	Co-Writing	2
COMP-217	Vocals for Songwriters	2
COMP-205	Private Lesson 5	2
	Total Credits: 16	

QUARTER 6

CODE	COURSE	CREDITS
IND-110	Social Media Branding	2
MUS-327	Music History: America's Popular Music	2
MUS-200	Arranging & Orchestration 2	2
COMP-215	Industry Showcase	3
COMP-218	Music Business Practicum 1	3
COMP-206	Private Lesson 6	2
COMP-225	AA Performance Jury	1
	Total Credits: 15	



ASSOCIATE OF ARTS IN **MUSIC BUSINESS**

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

PROGRAM LEARNING OUTCOMES

Program Learning Outcomes reflect the mission of the academic programs of the institution and address the acquisition of performance proficiency, specific professional knowledge and academic merit.

Associate of Arts

AA PLO 1: Performance Proficiency
Students will be able to demonstrate a suitable level of performance proficiency on their major instrument.

AA PLO 2: Professional Knowledge
Students will be able to demonstrate a general professional knowledge and skills in the language, technology, creative activity, and business practice of their concentrated field of study.

AA PLO 3: Critical Thinking
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

AA PLO 4: Language of Music Fluency
Students will be able to demonstrate knowledge of the elements of musical structure, and show foundational proficiency in music theory and basic composition.

AA PLO 5: Historical Context
Students will be able to demonstrate academic knowledge in popular music history – its composers, literature, and stylistic connections, from the invention of music genres to their contemporary expansions.

DEPARTMENT LEARNING OUTCOMES

Department Learning Outcomes reflect the mission and learning outcomes of the institution, the academic program and to the acquisition of skills that are specific to a concentrated field of study.

MB DLO 1: Professional Knowledge
Students will be able to demonstrate broad professional knowledge in the language, communication, strategic trends, and legal concepts as practiced in areas of publishing, recording, licensing, artist management and promotion in the music and entertainment industry.

MB DLO 2: Historical Influences
Students will be able to demonstrate knowledge of the evolution of business roles and structures in the popular music industry and how they influence current practices and trends.

MB DLO 3: Proficiency in Songwriting
Students will be able to demonstrate knowledge of musical structure, harmonic language and lyric composition by composing original songs that display fundamental skill in melodic and harmonic form, lyrical content and musical arrangement.

MB DLO 4: Foundational Music
Students will be able to demonstrate intermediate knowledge and proficiency in music theory, basic keyboard techniques, contemporary music and popular song history and their cultural context, and conducting.

MB DLO 5: Business Technology
Students will be able to demonstrate competency in using computer technology and online tools such as social media and streaming platforms in the practice of monetizing music and media content.

MB DLO 6: Strategic Planning
Students will be able to demonstrate the ability to synthesize professional knowledge and entrepreneurial concepts to create a business strategy supported by financial planning and marketing.

ASSOCIATE OF ARTS - DEGREE PACING

90 Credits

QUARTER 1

CODE	COURSE	CREDITS
GE-100	English Composition	3
GM-110A	Theory/Musicianship 1	3
GM-111A	Musicianship Development 1	2
IND-100	Music Industry Studies 1	2
IND-102	Music Marketing Foundations	2
IND-104	History of the Digital Revolution 1	2
	Total Credits: 14	

QUARTER 2

CODE	COURSE	CREDITS
MUS-1140	Elective	2
GM-110B	Theory/Musicianship 2	3
GM-111B	Musicianship Development 2	2
IND-105	History of the Digital Revolution 2	2
IND-109	Music Industry Studies 2	2
IND-110	Social Media Branding	2
IND-113	Music Publishing 1	2
	Total Credits: 15	

QUARTER 3

CODE	COURSE	CREDITS
GE-200	Oral Communication	3
GM-210A	Theory/Musicianship 3	3
IND-101	Building the Artist's Team	2
IND-108	Artist Management Seminar	3
IND-202	Music Publishing 2	2
IND-203	Music Data & Marketing Budgeting	2
	Total Credits: 15	

QUARTER 4

CODE	COURSE	CREDITS
MUS-302	Music History: Middle Ages to 19th Century	2
GM-210B	Theory/Musicianship 4	3
MUS-116	Chartwriting	2
PROD-306	Ableton Live	3
IND-112	Music Licensing 1	2
IND-211	Mechandise Licensing & Retail	2
IND-114	Private Lesson 1	2
	Total Credits: 16	

QUARTER 5

CODE	COURSE	CREDITS
MUS-303	Music History: 19th Century - 20th Century	2
PROD-230	Apple Logic	3
COMP-104	Guitar Accompaniment	2
MUS-2140	Elective	2
IND-201	Music Licensing 2	2
IND-305	Contemporary Performance Ensemble 1	2
IND-115	Private Lesson 2	2
	Total Credits: 15	

QUARTER 6

CODE	COURSE	CREDITS
IND-313	Entrepreneurship	2
COMP-100	Songwriting 1	2
COMP-218	Music Business Practicum 1	3
IND-204	Royalty Accounting	2
IND-219	Career Development	2
IND-306	Contemporary Performance Ensemble 2	2
IND-225	AA Final Project	2
	Total Credits: 15	

GRADUATE PROGRAMS
MASTER OF MUSIC & MASTER OF ARTS

The Master of Music and Master of Arts degrees are practice-oriented degrees designed to focus on the development of professional competence for students who intend to pursue a career in music as artists and educators.

The degrees, including their curricular structure, requirements for admission, continuation and graduation, are guided by the mission statement and purposes/objectives of the Los Angeles College of Music graduate degree program.

Mission Statement

The Los Angeles College of Music master's program provides a rich environment where students develop a competitive career path through artistic endeavor, rigorous training, scholarship and unparalleled exposure to the music industry to become influential creative artists, educators, and entrepreneurs.

Purposes/Objectives

Directed by the guiding principle to develop students as successful artistic entrepreneurs, the purposes and objectives, structure and content of the Master of Music and Master of Arts programs focus on in-depth knowledge and competence in a major field of specialization and a breadth of competence through practice and scholarship.

Program Structure

Major Field/Specialization study develops advanced proficiency in the concentrated field with an emphasis in the exploration of an individual creative voice. Courses in music technology exclusive to the major instrument as well as recording studio techniques cover professional creative practices. (Total: Master of Music 40 credits, Master of Arts 45 credits).

Supportive Study reinforces the concentrated field and provides a breadth of learning in areas that uphold the mission to develop artistic entrepreneurs. Depending on the major, supportive study courses include composition and arranging, expertise in music technology and recording practices, pedagogy training and practice, professional development in music business and leadership skills and in scholarship through inquiry, investigation, research development and cognitive writing. (Total 20 credits).

Courses are conducted in four forms of instruction:

- Lecture classes award one credit per contact hour of class time (50 minutes of lecture per hour) and require three hours of work outside of class for each contact hour.
- Lab classes, including instructor supervised ensemble classes and computer work labs, award 0.5 credits for each contact hour of lab time.
- Applied Private Lessons award two credits per contact hour of class time, one credit for class time and one credit for three hours minimum of work outside of class.
- Capstone Thesis Project awards credit based on advisor supervised student work time. Three hours work per week outside of class awards one credit. The thesis advisor meets with the student regularly throughout the term to guide and support progress in the capstone thesis project.

Course Pacing

Master of Music and Master of Arts degrees are sixquarter programs that students complete in 18 months. Students may start a program in the Fall or Spring quarters (course pacing for each program is outlined in detail in the sections below).

- Course pacing for Fall starts: Q1, 2, 3, 4, 5, 6.
- Course pacing for Spring starts: Q3, 4, 1, 2, 5, 6



MASTER OF MUSIC IN **BASS PERFORMANCE**

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520B	Private Lesson in Bass Performance	2
MUS-525	Masters Ensemble	2
MUS-510	Master's Forum	1
MUS-530	Advanced Improvisational Concepts 1	1.5
MUS-501	Advanced Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 9.5

QUARTER 2

CODE	COURSE	CREDITS
MUS-521B	Private Lesson in Bass Performance	2
MUS-526	Masters Ensemble	2
MUS-511	Masters Forum	1
MUS-531	Advanced Improvisational Concepts 2	1.5
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2
MUS-503	Alexander Technique	1

Total Credits: 10.5

QUARTER 3

CODE	COURSE	CREDITS
MUS-522B	Private Lesson in Bass Performance	2
MUS-590B	First Year Recital	2
MUS-532	Advanced Signal Processing 1	1
MUS-535	Advanced Styles and Analysis	1.5
MUS-500B	Pedagogy: Program & Course Developement	1
IND-500	Entrepreneurship Marketing for The Pro. Musician	1.5
MUS-504	Music History: Jazz Studies	2

Total Credits: 11

QUARTER 4

CODE	COURSE	CREDITS
MUS-620B	Private Lesson in Bass Performance Performance	2
MUS-625	Ensemble	2
MUS-610	Masters Forum	1
MUS-533	Advanced Signal Processing 2	1
MUS-600	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-605	Online Performance for The Independent Artist	2

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
MUS-621B	Private Lesson in Bass Performance	2
MUS-626	Masters Ensemble	2
MUS-611	Masters Forum	1
MUS-632	Advanced Upright Bass Concepts Conducting/	1.5
MUS-601	Music Leadership	1
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2
	Total Credits: 9.5	

QUARTER 6

CODE	COURSE	CREDITS
MUS-690B	Thesis Project	3
MUS-534	Advanced Studio Bass Practicum	1.5
MUS-630	Contemporary Touring	1.5
MUS-631	Bassist Collaborative Practice	2
MUS-602	Ethnomusicology	1
	Total Credits: 9	



MASTER OF MUSIC IN **DRUM PERFORMANCE**

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520D	Private Lesson in Drum Performance 1	2
MUS-525	Masters Ensemble 1	2
MUS-543	Global Percussion	1.5
MUS-635	Advanced Applied Sight Reading 1	1.5
MUS-501	Advanced Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 10

QUARTER 2

CODE	COURSE	CREDITS
MUS-521D	Private Lesson in Drum Performance 2	2
MUS-526	Masters Ensemble 2	2
MUS-510	Masters Forum	1
MUS-544	Importance of Singing	1.5
MUS-643	Advanced Applied Sight Reading 2	1.5
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2

Total Credits: 11

QUARTER 3

CODE	COURSE	CREDITS
MUS-522D	Private Lesson in Drum Performance 3	2
MUS-625	Masters Ensemble 3	2
MUS-590D	First Year Recital	2
MUS-600	Pedagogy: Program & Course Development	1
IND-500	Entrepreneurship Marketing for the Pro Musician	1.5
MUS-637	Advanced Studio Technology for Drummers 1	1.5

Total Credits: 10

QUARTER 4

CODE	COURSE	CREDITS
MUS-620D	Private Lesson in Drum Performance 4	2
MUS-626	Masters Ensemble 4	2
MUS-650	Advanced Studio Technology for Drummers 2	1.5
MUS-547	Percussion Ensemble 1	1
MUS-500	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-605	Online Performance for the Independent Artist	2

Total Credits: 11

QUARTER 5

CODE	COURSE	CREDITS
MUS-621D	Private Lesson in Drum Performance 5	2
MUS-542	Drums Styles and Analysis - Steely Dan	2
MUS-634	Drummer as MD	1
MUS-548	Percussion Ensemble 2	1
MUS-601	Conducting/Music Leadership	1
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2

Total Credits: 9

QUARTER 6

CODE	COURSE	CREDITS
MUS-545	Drums Styles and Analysis - Tower of Power	2
MUS-690PLD	Private Lesson (Thesis Project)	2
MUS-690D	Thesis Project	1
MUS-504	Music History: Jazz Studies	2
MUS-603 P	Advanced Arranging: Percussion Ensemble	2

Total Credits: 9



MASTER OF MUSIC IN **GUITAR PERFORMANCE**

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520G	Private Lesson in Guitar Performance 1	2
MUS-525	Masters Ensemble 1	2
MUS-510	Masters Forum 1	1
MUS-518	Advanced Sight Reading 1	1.5
MUS-638	Duo Playing	1
MUS-501	Advanced Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 10.5

QUARTER 2

CODE	COURSE	CREDITS
MUS-521G	Private Lesson in Guitar Performance 2	2
MUS-526	Masters Ensemble 2	2
MUS-551	Solo Guitar	1.5
MUS-552	Repertoire Development	1
MUS-553	Improvisation and Harmony Development	1
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2

Total Credits: 10.5

QUARTER 3

CODE	COURSE	CREDITS
MUS-522G	Private Lesson in Guitar Performance 3	2
MUS-590G	First Year Recital	2
MUS-549	Advanced STUDIO GUITAR	1.5
MUS-562	Advanced Rhythm Studies	2
MUS-600	Pedagogy: Program & Course Development	1
IND-500	Entrepreneurship Marketing for the Pro Musician	1.5

Total Credits: 10

QUARTER 4

CODE	COURSE	CREDITS
MUS-620G	Private Lesson in Guitar Performance 4	2
MUS-625	Masters Ensemble 3	2
MUS-511	Masters Forum	1
MUS-645	Slide Guitar/ Open Tuning	1
MUS-500	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-605	Online Performance for the Independent Artist	2

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
MUS-621G	Private Lesson in Guitar Performance 5	2
MUS-626	Masters Ensemble 4	2
MUS-633G	Deep Dive | Guitar	1.5
MUS-610	Masters Forum	1
MUS-601	Conducting/Music Leadership	1
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2
		Total Credits: 9.5

QUARTER 6

CODE	COURSE	CREDITS
MUS-644	The Touring Guitarist	1
MUS-639	Guitar Trio	1
MUS-690PLG	Private Lesson (Thesis Project)	2
MUS-690G	Thesis Project	1
MUS-504	Music History: Jazz Studies	2
MUS-603 G	Advanced Arranging: Guitar Ensemble	2
		Total Credits: 9



MASTER OF MUSIC IN **KEYBOARD PERFORMANCE**

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520K	Private Lesson in Keyboard Performance	2
MUS-525	Masters Ensemble	2
MUS-555	Performance Styles and Technology 1	1.5
MUS-646	Virtual Bass for Keyboard Players	2
MUS-501	Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 10.5

QUARTER 2

CODE	COURSE	CREDITS
MUS-521K	Private Lesson in Keyboard Performance	2
MUS-526	Masters Ensemble	2
MUS-560	Performance Styles and Technology 2	1.5
MUS-647	Advanced Hammond Organ	1
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2
MUS-503	Alexander Technique	1

Total Credits: 10.5

QUARTER 3

CODE	COURSE	CREDITS
MUS-522K	Private Lesson in Keyboard Performance	2
MUS-590K	First Year Recital	2
MUS-556	Creative Practices for Today's Keyboardist 1	1
MUS-557	Art of the Trio 1	1.5
MUS-500K	Pedagogy: Program & Course Developmen	1
IND-500	Entrepreneurship Marketing for The Pro. Musician	1.5

Total Credits: 9

QUARTER 4

CODE	COURSE	CREDITS
MUS-620K	Private Lesson in Keyboard Performance	2
MUS-625	Masters Ensemble	2
MUS-566	Creative Practices for Today's Keyboardist 2	1
MUS-567	Art of the Trio 2	1.5
MUS-600	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5

Total Credits: 9

QUARTER 5

CODE	COURSE	CREDITS
MUS-621K	Private Lesson in Keyboard Performance	2
MUS-626	Masters Ensemble	2
MUS-559	Graduate Performance Master Class 1	1.5
MUS-558	EQ And Mixing Techniques for Keyboardists	1
IND-615	Music Industry Ethics & The Law	2
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2
	Total Credits: 10.5	

QUARTER 6

CODE	COURSE	CREDITS
MUS-690K	Thesis Project	3
MUS-659	Graduate Performance Master Class 2	1.5
MUS-648	Solo Piano	2
MUS-609	Music Journalism	2
MUS-603 OR	Advanced Arranging: The Orchestra	2
	Total Credits: 10.5	



MASTER OF MUSIC IN **SAXOPHONE, TROMBONE, OR TRUMPET (STT) PERFORMANCE**

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520BWW	Private Lesson in Brass & Woodwind	2
MUS-527	Contemporary Ensemble	2
MUS-510	Masters Forum	1
MUS-538	Endless Miles	2
MUS-501	Advanced Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 10

QUARTER 2

CODE	COURSE	CREDITS
MUS-521BWW	Private Lesson in Brass & Woodwind	2
MUS-528	Contemporary Ensemble	2
MUS-511	Masters Forum	1
MUS-539	Commercial Horn Practices 1	2
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2
MUS-503	Alexander Technique	1

Total Credits: 11

QUARTER 3

CODE	COURSE	CREDITS
MUS-522BWW	Private Lesson in Brass & Woodwind	2
MUS-590BWW	First Year Recital	2
MUS-610	Masters Forum	1
MUS-529	Contemporary Ensemble	2
MUS-540	Studio Date 1	1
MUS-500BWW	Pedagogy: Program & Course Development	1
IND-500	Entrepreneurship Marketing for The Pro. Musician	1.5

Total Credits: 10.5

QUARTER 4

CODE	COURSE	CREDITS
MUS-620BWW	Private Lesson in Brass & Woodwind	2
MUS-627	Contemporary Ensemble	2
MUS-640	Studio Date 2	1
MUS-600	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-605	Online Performance for The Independent Artist	2

Total Credits: 9.5

QUARTER 5

CODE	COURSE	CREDITS
MUS-621BWW	Private Lesson in Brass & Woodwind	2
MUS-628	Contemporary Ensemble	2
MUS-537	Horn Tracking and Stacking For Home Studio	1
MUS-611	Masters Forum	1
MUS-633BWW	Deep Dive: Brass & Woodwind	1
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2

Total Credits: 9

QUARTER 6

CODE	COURSE	CREDITS
MUS-690BWW	Thesis Project	3
MUS-536	The MD Horn Player	1
MUS-525	Performance Ensemble	2
MUS-609	Music Journalism	2
MUS-603 BB	Advanced Arranging: Big Band	2

Total Credits: 10



MASTER OF MUSIC IN VOCAL PERFORMANCE

Guided by the mission and purposes of the **Master of Music in Performance** program, the curriculum adheres to the following seven Program Learning Outcomes:

MMP PLO 1: Performance Proficiency
Students will be able to demonstrate advanced expertise in performance proficiency on their major instrument with a firm command of improvisation, reading and artistic expression.

MMP PLO 2: Stylistic Versatility
Students will be able to demonstrate a firm command of essential contemporary music styles including jazz, rock, funk/hip-hop/neo-soul, Latin/world, and hybrid styles in solo and ensemble settings.

MMP PLO 3: Language of Music Fluency
Students will be able to demonstrate a thorough knowledge of the elements of musical structure and advanced harmony, and show proficiency in composition and arranging for ensemble.

MMP PLO 4: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMP PLO 5: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMP PLO 6: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMP PLO 7: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60.5 Credits

Major Field/Specialization classes (40.5 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
MUS-520V	Private Lesson in Vocal Performance	2
MUS-525	Masters Ensemble	2
MUS-523	Performing At Your Limits	1.5
MUS-510	Masters Forum	1
MUS-501	Advanced Musicianship 1	1
PROD-500	Advanced DAW Techniques	2

Total Credits: 9.5

QUARTER 2

CODE	COURSE	CREDITS
MUS-521V	Private Lesson in Vocal Performance	2
MUS-526	Masters Ensemble	2
MUS-524	Repertoire Development	1
MUS-568	Advanced Physical Performance	1.5
MUS-624	Focused Career Development	2
MUS-502	Advanced Musicianship 2	1
PROD-600	Advanced Recording and Home Studio Techniques	2

Total Credits: 11.5

QUARTER 3

CODE	COURSE	CREDITS
MUS-522V	Private Lesson in Vocal Performance	2
MUS-590V	First Year Recital	2
COMP-523	Integrated Songwriting Styles	2
MUS-561	Advanced Vocal Styles: Exploration &	2
MUS-500V	Pedagogy: Program & Course Development	1
IND-500	Entrepreneurship Marketing for The Pro. Musician	1.5

Total Credits: 10.5

QUARTER 4

CODE	COURSE	CREDITS
MUS-620V	Private Lesson in Vocal Performance	2
MUS-625	Masters Ensemble	2
MUS-511	Masters Forum	1
MUS-600	Pedagogy: Private Studio Teaching	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-605	Online Performance for The Independent Artist	2
MUS-622	Alexander Technique 2	1

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
MUS-621V	Private Lesson in Vocal Performance	2
MUS-626	Masters Ensemble	2
MUS-610	Masters Forum	1
MUS-623	Performing Beyond Your Limits Conducting/	1.5
MUS-601	Music Leadership	1
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2
		Total Credits: 9.5

QUARTER 6

CODE	COURSE	CREDITS
MUS-690V	Thesis Project	3
MUS-611	Masters Forum	1
MUS-633V	Deep Dive: Vocal	2
MUS-506	Singers As Movers and Shakers (History Course)	2
MUS-602	Ethnomusicology	1
		Total Credits: 9



MASTER OF MUSIC IN **MUSIC PRODUCING & RECORDING**

Guided by the mission and purposes of the **Master of Music in Music Production** program, the curriculum will adhere to the following six Program Learning Outcomes:

MMPD PLO 1: Technical Proficiency
Students will be able to demonstrate technical advanced expertise in recording studio techniques including proficiency in operating analog and digital equipment, proper microphone techniques, sound processing techniques, and computer software with an emphasis on Pro Tools™ and its sound processing plug-ins and employing these tools in the process of recording, editing recorded performances, mixing and final delivery.

MMPD PLO 2: Producer Leadership Skills
Students will be able to demonstrate creative expertise in the production of music by conceiving recording projects from conception to completion, by practicing awareness of recording session etiquette, diversity and the roles of personnel, by making appropriate technical and artistic choices and by employing leadership skills that guide recording sessions toward positive results.

MMPD PLO 3: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMPD PLO 4: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of reading musical scores, arranging parts for ensembles and guiding rehearsals and performances.

MMC PLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMC PLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
PROD-520MPR	Private Lesson in Music Production	2
PROD-532	Game Music Production	3
PROD-633	Advanced Digital Processors	2
PROD-505	Classic Synthesizers 1	2

Total Credits: 9

QUARTER 2

CODE	COURSE	CREDITS
PROD-521MPR	Private Lesson in Music Production	2
PROD-531	Pro Tools 310-M	3
PROD-636	Songwriter Recording	2
PROD-506	Classic Synthesizers 2	2

Total Credits: 9

QUARTER 3

CODE	COURSE	CREDITS
PROD-522MPR	Private Lesson in Music Production	2
PROD-535	Contemporary Ensemble Recording	2
PROD-631	Intro Max/MSP Programming	2
PROD-501MPR	Pedagogy 1: Private Studio Teaching	1
IND-500	Entrepreneurship Marketing for The Pro. Musician	1.5
MUS-504	Music History: Jazz Studies	2

Total Credits: 10.5

QUARTER 4

CODE	COURSE	CREDITS
PROD-620MPR	Private Lesson in Music Production	2
PROD-635	Classical/Film Score Recording	2
PROD-632	Advanced Max/MSP Programming	2
PROD-601	Pedagogy 2: Program & Course Development	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
PROD-602	Production Styles and Genres	2

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
PROD-621MPR	Private Lesson in Music Production	2
PROD-640	Advanced Mixing	2
PROD-630	Advanced Modular Synthesis	3
IND-615	Music Industry Ethics & The Law	2
MUS-603 CE	Advanced Arranging: Contemporary Ensembles	2

Total Credits: 11

QUARTER 6

CODE	COURSE	CREDITS
PROD-690MPR	Thesis Project: Music Producing and Recording	3
PROD-642	Acoustics & Studio Design	2
PROD-641	Surround Sound	2
MUS-602	Ethnomusicology	1
MUS-604	Advanced Arranging: Vocal Arranging	2
	Total Credits: 10	



MASTER OF MUSIC IN **COMPOSING FOR VISUAL MEDIA**

Guided by the mission and purposes of the **Master of Music in Composition** program, the curriculum will adhere to the following five Program Learning Outcomes:

MMC PLO 1: Proficiency in Music for Media Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original music that displays advanced expertise in musical form and function, stylistic versatility and orchestration techniques.

MMC PLO 2: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMC PLO 3: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMC PLO 4: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMC PLO 5: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
COMP-520CVM	Private Lesson in Composition	2
COMP-533	Composer Entrepreneur 1: Collaboration & Communication	3
COMP-550	Advanced Music Analysis	
PROD-505	Classic Synthesizers 1	3
		2

Total Credits: 10

QUARTER 2

CODE	COURSE	CREDITS
COMP-521CVM	Private Lesson in Composition	2
COMP-633	Composer Entrepreneur 2: Long-Term Career Development	3
COMP-530	Advanced Film Score Analysis	
COMP-510	Writing For Sync	3
		2

Total Credits: 10

QUARTER 3

CODE	COURSE	CREDITS
COMP-522CVM	Private Lesson in Composition	2
COMP-531	Virtual Orchestral Demos in Film Scoring	3
COMP-630	New Music Forum 1	1.5
COMP-500CVM	Pedagogy 1: Private Studio Teaching	1
IND-501	Advanced Music Publishing & Licensing	2

Total Credits: 9.5

QUARTER 4

CODE	COURSE	CREDITS
COMP-620CVM	Private Lesson in Composition	2
COMP-532	Film Scoring: Orchestral	3
COMP-634	New Music Forum 2	1.5
COMP-610	Advanced Conducting Techniques for Composers	2
COMP-512	Music Media Production	2

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
COMP-621CVM	Private Lesson in Composition	2
COMP-632	Film Score Orchestration for Live Orchestra Recording Sessions	3
COMP-560	Advanced Composition for Visual Media	
COMP-605	Advanced Production and Recording for Composers	3
		3

Total Credits: 11

QUARTER 6

CODE	COURSE	CREDITS
COMP-690CVM	Thesis Project: Composing for Visual Media	3
COMP-600	Pedagogy 2: Program & Course Development	1
COMP-601	Repertory And Analysis	2
COMP-511	Film Score Mixing	3

Total Credits: 9

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MASTER OF MUSIC IN **SONGWRITING**

Guided by the mission and purposes of the **Master of Music in Composition** program, the curriculum will adhere to the following six Program Learning Outcomes:

MMC PLO 1: Proficiency in Songwriting Composition
Students will be able to demonstrate knowledge of musical structure and harmonic language by composing original songs that display advanced expertise in melodic and harmonic form, musical arrangement and lyrics that display poetic form and content.

MMC PLO 2: Performance Proficiency
Students will be able to demonstrate the ability to proficiently sing their songs and accompany themselves on guitar and piano using innovative chord and rhythmic patterns in support of the melodic structure.

MMC PLO 3: Critical Thinking in Music
Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study of music.

MMC PLO 4: Professional Creative Practices
Students will be able to demonstrate advanced competency in the professional knowledge and practice of arranging, music directing, recording studio techniques and computer technology.

MMC PLO 5: Professional Business Practices
Students will be able to demonstrate knowledge and competency in music industry business practices including marketing and promotion, characteristics of performance contracts and publishing, and entrepreneurship.

MMC PLO 6: Pedagogy
Students will be able to demonstrate knowledge and competency in teaching in applied lesson and classroom formats including course development, lecture preparation and presentation, grading practices and student relationships.

MASTER OF MUSIC - DEGREE PACING

60 Credits

Major Field/Specialization classes (40 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
COMP-520SW	Private Lesson in Songwriting	2
COMP-537	Songwriter Showcase – Singer/Songwriter	1.5
COMP-535	Writer/Producer Collaboration 1	2
COMP-523	Integrated Songwriting Styles	2
PROD-500	Advanced DAW Techniques 1	2

Total Credits: 10.5

QUARTER 2

CODE	COURSE	CREDITS
COMP-521SW	Private Lesson in Songwriting Writer/	2
COMP-635	Producer Collaboration 2	2
COMP-510	Writing For Sync	2
IND-530	Artists & Brand Partnerships	2
MUS-517	Session Arranging & Production Techniques	1.5

Total Credits: 9.5

QUARTER 3

CODE	COURSE	CREDITS
COMP-522SW	Private Lesson in Songwriting	2
IND-631	Intersection of Education & Entertainment	3
COMP-547	Songwriter Showcase – Music Supervisor	1.5
COMP-500SW	Pitch Pedagogy 1: Private Studio Teaching	1
IND-500	Entrepreneurship & Marketing for The Pro Musician	1.5
IND-615	Music Industry Ethics & The Law	2

Total Credits: 11

QUARTER 4

CODE	COURSE	CREDITS
COMP-620SW	Private Lesson in Songwriting	2
COMP-637	Songwriter Showcase – Artist Pitch	1.5
COMP-613	Artist Management Practicum	4
COMP-600	Pedagogy 2: Program & Course Development	1
IND-600	Branding, Partnerships and Promotion Concepts	1.5
IND-616	Royalty Accounting & Business Management	1.5

Total Credits: 11.5

QUARTER 5

CODE	COURSE	CREDITS
COMP-621SW	Private Lesson in Songwriting	2
COMP-647	Songwriter Showcase – Live Video Production	1.5
	Song Catalog Development & Presentation	2
COMP-505	Modern Composition Theory	2
COMP-534	Advanced Music Publishing & Licensing	2
IND-632	The Business of Philanthropy: Fundraising, Grant Writing	1

Total Credits: 9.5

QUARTER 6

CODE	COURSE	CREDITS
COMP-690SW	Thesis Project: Songwriting	3
COMP-536	Collaborative Composition	2
COMP-512	Music Media Production	2
MUS-603 OR	Advanced Arranging: The Orchestra	2

Total Credits: 9



MASTER OF ARTS IN **MUSIC BUSINESS**

Guided by the mission and purposes of the **Master of Arts in Music Industry** program, the curriculum will adhere to the following seven Program Learning Outcomes:

MA PLO 1: Professional Knowledge
Students will be able to demonstrate broad professional knowledge in the language, communication, strategic trends, and legal concepts as practiced in areas of publishing, recording, licensing, artist management and promotion in the music and entertainment industry.

MA PLO 2: Historical Influences
Students will be able to demonstrate knowledge of the evolution of business roles and structures in the popular music industry and how they influence current practices and trends.

MA PLO 3: Critical Thinking in Music Business Students will be able to demonstrate the ability to critically analyze and solve problems that are characteristic in the study and practice of music business.

MA PLO 4: Songwriting Process, Form and Structure
Students will be able to demonstrate knowledge of musical structure, harmonic language and lyric composition through the analysis of multiple song genres and elements of music production.

MA PLO 5: Business Technology
Students will be able to demonstrate competency in using computer technology and online tools such as social media and streaming platforms in the practice of monetizing music and media content.

MA PLO 6: Strategic Planning
Students will be able to demonstrate the ability to synthesize professional knowledge and entrepreneurial concepts to create a business strategy supported by financial planning and marketing.

MA PLO 7: Music Business in Society
Students will be able to demonstrate an understanding of the impact of music on society and culture, and the ethical standards applicable to the music industry.

MASTER OF ARTS - DEGREE PACING

65 Credits

Major Field/Specialization classes (45 credits)
Supportive classes (20 credits)

QUARTER 1

CODE	COURSE	CREDITS
IND-520	A&R Strategy in a Complex Ecosystem	2
IND-523	Marketing Strategy & Asset Creation	2
IND-531	Industry Leadership Principles	2
IND-632	The Business of Philanthropy: Fundraising, Grant Writing, and Program Development	1
IND-511	Independent Studio & DAW Production for Business Majors	2
COMP-523	Integrated Songwriting Styles	2

Total Credits: 11

QUARTER 2

CODE	COURSE	CREDITS
IND-501	Advanced Music Publishing & Licensing	2
IND-620	Entrepreneurial Business Management Strategy	2
IND-530	Artists & Brand Partnerships	2
IND-521	Music Industry Data Strategy	2
IND-513	Contemporary Song Survey	2
IND-619	Music Supervision	2

Total Credits: 12

QUARTER 3

CODE	COURSE	CREDITS
IND-615	Music Industry Ethics & The Law	2
IND-522	Revenue Streams and Budgeting Strategy	2
IND-631	Intersection of Education and Entertainment	3
IND-601	Creative Solutions	2
IND-618	New Technology Development	2

Total Credits: 11

QUARTER 4

CODE	COURSE	CREDITS
IND-614	Advanced Music Business Law & Contract Negotiation	2
IND-524	Royalty Accounting & Analytics	2
IND-626	Live Event & Tour Production	2
IND-525	Music Business Practicum 1	2.5
COMP-512	Music Media Production	2

Total Credits: 10.5

QUARTER 5

CODE	COURSE	CREDITS
IND-613	Artist Management Practicum	4
IND-625	Music Business Practicum 2	2.5
IND-605	Foundations and Methods for Advertising	2
IND-617	Press and Publicity	2

Total Credits: 10.5

QUARTER 6

CODE	COURSE	CREDITS
IND-690	Thesis Project: Music Business	3
IND-635	Music Industry Internship	5
IND-512	Mastering the Art of Coaching	2
		Total Credits: 10

BRIDGE TO SUCCESS PROGRAM

The Los Angeles College of Music Bridge to Success program is an 11-week, one-quarter pre-collegiate certificate in English language proficiency and music prep study for students to acquire knowledge and skills sufficient to enter LACM Associate of Arts, Bachelor of Music, Bachelor of Arts, Master of Music and Master of Arts programs.

Bridge to Success is designed for degree program applicants who have qualified for admission in the areas of academics and music but have not achieved the minimum requirements in English language proficiency. Non-degree seeking students from the community can also take the program as a fundamental study in English language and musicianship.

The language module is a content-based Intensive English Program (IEP) that integrates academic music material from LACM degree courses as a basis for reading, writing, grammar, listening and speaking study. Students who successfully complete the Bridge to Success program are guaranteed acceptance into the degree program for which they applied, and the Musicianship coursework is transferrable to the degree.

Overall Program Structure

- Prep for: Associate of Arts, Bachelor of Music, Bachelor of Arts, Master of Music and Master of Arts
- Program Length: 11 Weeks (10 weeks instruction/1 week testing)
- Credits for Undergraduate Programs (13 credits total) -
    - Intensive English Program (IEP); 10 credits
    - Theory/Musicianship 1; 3 credits/transferrable to the degree
- Credits for Graduate Programs: (11 credits total) -
    - Intensive English Program (IEP); 10 credits
    - Pedagogy: Private Studio Teaching; 1 credit/ transferrable to the degree

Admission Requirement: Minimum TOEFL/IBT score of 50, IELTS score of 5, Duolingo score of 80

Intensive English Program (IEP)

LACM's Intensive English Program (IEP) is content-based ESL instruction for academic purposes. Students study Academic Writing & Grammar, Listening/Speaking and Academic Reading & Vocabulary through music content and materials uniquely designed to simulate the English language requirements and course assignments in an LACM class.

Benefits of LACM IEP

- Improving Academic English through music content that simulates courses at LACM.
- Intense academic English instruction (Academic Reading, Academic Writing, Grammar, Listening/ Speaking) uniquely designed for ESL students entering LACM and focused on English language skills needed to succeed at LACM.
- Access to native English conversation partners who are LACM students.
- TESOL trained instructors who are passionate to help international students meet their academic goals.
- Qualified applicants are conditionally accepted into the LACM degree program of their choice. Passing the IEP program fulfills the English language requirement for acceptance.

Weekly Structure*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Theory/ Musicianship 1	Theory/ Musicianship 1	Theory/ Musicianship 1	Theory/ Musicianship 1	
Academic Writing & Gramma	Academic Reading & Vocabulary	Academic Writing & Grammar	Academic Reading & Vocabulary	
	Listening & Speaking Lab		Listening & Speaking Lab	

**Graduate students have the same Intensive English Program schedule as above. The Pedagogy: Private Studio Teaching class meets once a week (The meeting time varies).*

Course Descriptions

Academic Writing & Grammar is an Intermediate level course designed to give students the academic writing skills needed to succeed in an American university and be prepared for the academic and/or professional world. Students will learn the writing process for essays and research papers. They will learn the importance of academic integrity and cover essential writing skills such as paraphrasing, direct quoting, citing original sources, summarizing, and synthesizing. Assignments cover major components of academic writing, including various rhetorical organization and styles such as summary, cause-effect, compare-contrast, reaction, and argumentation. Students will review basic grammar and develop advanced grammar and sentence skills with an emphasis on error identification.

Learning Objectives

- Learn the process of academic writing (brainstorm, outline, rough draft, edit, revision)
- Write strong thesis statements and supporting ideas

- Write texts in different genres (e.g., summary, compare-contrast, argumentation, etc.).
- Learn strategies to avoid plagiarism and other forms of academic dishonesty
- Practice paraphrasing and synthesizing from multiple sources
- Learn correct citation style
- Increase written academic English vocabulary
- Use standard written English conventions of grammar, spelling, and punctuation
- Write academic essays and produce an original academic research paper

Listening and Speaking Lab is an Intermediate level course designed to give students the listening and speaking skills needed to succeed in an American university and be prepared for the academic and/or professional world. Students will learn and practice listening and speaking skills through interviews and documentaries of soul/ funk/ R&B artists and film composers. The course will teach listening skills such as listening for the main idea, identifying supporting details, recognizing speaking cues, distinguishing facts from opinions, and recognizing repetition. Through the listening assignments, students will also practice note-taking. The course will teach speaking skills to enhance speaking fluency, focusing on vocabulary development, pronunciation, and key grammatical structures. Students will development listening and speaking skills through informal conversations, formal discussions, and class presentations.

Learning Objectives

- Practice listening for the main idea and supporting details
- Identify speaking cues, facts vs. opinions, and repetition.
- Practice note-taking
- Increase spoken vocabulary and improve pronunciation
- Use a variety of grammatical structures in oral communication
- Develop fluency and confidence in formal academic discussions and informal conversations

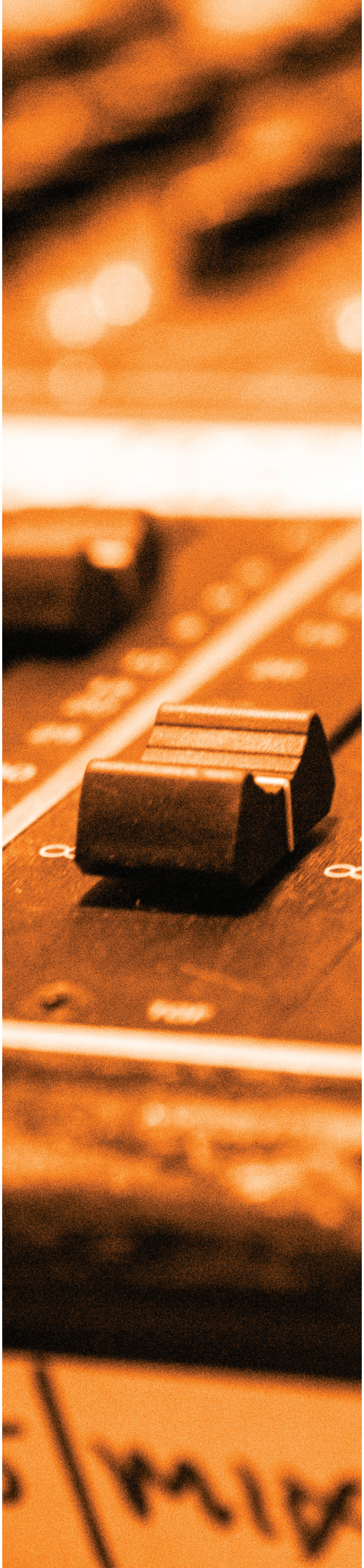
Academic Reading and Vocabulary is an Intermediate course designed to give students the academic readings skills needed to succeed in an American university and be prepared for the academic and/or professional world. Students read about selected soul/funk/R&B artists and film composers from a variety of sources, including excerpts from academic texts and articles. Through these readings students will improve their academic reading comprehension, vocabulary, critical thinking skills, and ability to synthesize information from a variety of sources. The course will teach reading skills, such as identifying the main idea and supporting details, distinguishing facts from opinions, making inferences, understanding unfamiliar vocabulary words in context through word analysis and contextual clues, and drawing conclusions. Students will also increase their academic and professional vocabulary through vocabulary building activities.

Learning Objectives

- Understand the main idea and supporting details in reading excerpts
- Learn to make inferences and distinguish facts from opinions
- Understand unfamiliar vocabulary in context through word analysis and contextual clues
- Learn critical thinking skills
- Practice drawing conclusions from reading materials
- Practice synthesizing information from a variety of sources
- Build academic and professional vocabulary

REQUIRED EQUIPMENT

Item	Major									
	Bass	BWW	Composing for Visual Media	Drums	Guitar	Keyboard	Music Business	Music Producing & Recording	Songwiting	Vocal
Computer										
MacBook Pro (OS 10.15)	X	X	X	X	X	X	X	X	X	X
1TB External Storage	X	X	X	X	X	X	X	X	X	X
Software										
Sibelius	X	X	X	X	X	X	X	X	X	X
Logic Pro X	X	X	X	X	X	X	X	X	X	X
Ableton Live	X	Office on the web Frame		X	X	X	X	X	X	X
Pro Tools			X					X	X	
MainStage						X				
USB Audio Interface										
Single input interface										
Double input interface										
MIDI Keyboard										
Minimum of 61 keys and sustain pedal, 76 keys preferred	X	X	X	X	X		X	X	X	X
88 keys, semi-weighted						X				
Headphones										
Wired, over ear (AKG K240 or comparable)	X	X	X	X	X	X	X	X	X	X
Microphone										
Shure SM58 (or comparable)										X
Audio-Technica AT2020 (for recording)										
Mic stand										
XLR cable										
Pop Filter										
Instruments										
Electric bass guitar	X									
Electric guitar, amp, nylon guitar (required Q7), acoustic guitar (required Q10)					X					
Brass and woodwind instruments: trumpet, trombone, sax		X								
Cymbals, bass drum pedal, practice pad, sticks				X						
88 keys, semi-weighted MIDI keyboard						X				
Acoustic guitar (preferred acoustic/electric)							X		X	
Other										
Printer										
Thumb drive for back up (at least 32GB)	X	X	X	X	X	X	X	X	X	X
Staff paper, pen, pencil, eraser										



ADMISSIONS POLICIES

UNDERGRADUATE ENTRANCE REQUIREMENTS

Application Requirements

In order to qualify for admission to Los Angles College of Music, undergraduate applicants must apply for a specific academic major. To be selected, students must meet the requirements highlighted in the admissions process, and be approved for admission by the academic department. Applicants must have completed their junior year of high school or equivalent to apply. Please visit www.lacm.edu/apply for complete details and resources regarding undergraduate admissions.

On the admissions webpage, prospective students are asked to submit admissions requirements in the following order:

1. Submission of Academic Documents
   - Proof of High School Graduation or equivalent, along with transcripts showing a cumulative 2.5 GPA or equivalent are required. If the applicant has not yet completed high school at the time of application, they may submit their current official or unofficial academic transcript. Admitted students must submit their
     final official transcript, or official proof of graduation to enter LACM. Please see www.lacm.edu/apply for more details or the "Transcripts" section for more details.
   - International Applicants must submit a course-by-course Foreign Transcript Evaluation. Details and exemption information can be found on www.lacm.edu/apply or under "International Transcripts" on page 126.
   - International Applicants must demonstrate proficiency in English represented by a required TOEFL, IETLS or Duolingo Score. Details and exemption information can be found on www.lacm.edu/apply or the English Proficiency section.
2. Open an application on the online portal
3. Complete major specific Audition Requirements (and optional scholarship requirements, see details below)
4. Submit the completed application. The application fee is $75 and can be paid electronically through the portal.
5. Optionally, qualifying students may complete the Free Application for Federal Student Aid (please see the Financial Aid section for more details.

Upon acceptance to attend LACM, students are provided with the Enrollment Agreement which must be completed by the deadline listed on lacm.edu/apply, in order to enroll for their intended starting term. Students are also reminded to submit their final official transcripts or final official transcript evaluation if they have not already.

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

UNDERGRADUATE SCHOLARSHIP REQUIREMENTS

Incoming students can opt into scholarship opportunities by selecting a box on their application for admission. By doing so they will automatically be considered for Academic or Merit scholarships. Applicants will be evaluated for Merit awards based on a review of their audition/portfolio. Applicants with unweighted incoming GPA scores of 3.0 or higher will be considered for Academic awards. Not all scholarship awards at LACM require an incoming academic minimum. The number of scholarships disbursed depends upon the availability of allocated funds.

UNDERGRADUATE AUDITION REQUIREMENTS

Audition requirements differ for each program. Please refer to the audition requirements for your intended major.

Bachelor's or Associate's in Bass Performance

1. Video 1 - Prepared Songs (Required)
   - Perform two (2) songs of your choice, demonstrating live performance skills and genre versatility. Select 2 separate genres for your videos (i.e. Rock, Jazz, R&B, Hip-Hop, Blues, Funk, etc.). Please make sure we can clearly see and hear both you and your primary instrument.
2. Video 2 - Scales (Required)
   - Play a minimum of three (3) scales from the following options (two octaves, quarter note = 80 BPM):
     - Major
     - Minor (natural, harmonic, or melodic)
     - Whole Tone
     - Phrygian or Mixolydian
3. Additional Material (Optional)

If you would like to submit additional material, please upload any or all of the following:

1. Blues
   - Demonstrate your ability to play over a I-IV-V blues progression (minimum of three (3) choruses, in a key of your choosing).
2. Reading
   - Example 1: Rhythmic reading (pg. 2) (Note: quarter note tempo = 65 BPM, with click)
   - Example 2: Chord Chart (pg. 3) choose any style, play through at least two times, creating a bass line consistent with your chosen style (quarter note tempo = 117 BPM, with click).
3. Additional Video
   - Submit a video showcasing additional musical skills of your choice, performing a song in a different genre, or explaining your interest in LACM's Bass Performance program and what you hope to contribute.

Bachelor's or Associate's in Drum Performance

1. Video 1 - Prepared Songs (Required)
   - Perform two (2) songs of your choice demonstrating live performance skills and genre versatility. Select 2 separate genres for your videos (i.e. Rock, Jazz, R&B, Hip-Hop, Blues, Funk, etc.). Please make sure we can clearly see and hear both you and your primary instrument.
2. Video 2 - Rudiments (Required)
   - Demonstrate all the following rudiments
     - Paradiddle - quarter note 120bpm or above
     - Open double stroke roll – quarter note 140 bpm or above.
     - Hand to hand flams - quarter note at 95bpm or above.
     - Closed roll/buzz roll - ascending to top speed then slowing back down.
3. Additional Material (Optional)

If you would like to submit additional material, please upload any or all of the following:

1. Reading
   - Demonstrate your sight-reading ability: Please record yourself reading one (1) of the following examples below. Please mind the tempo markings for both examples:
   - Example 1 (pg. 2)
   - Example 2 (pg. 3)
2. Additional Video
   - Submit a video showcasing additional musical skills of your choice, performing a song in a different genre, or explaining your interest in LACM's Drum Performance program and what you hope to contribute.

Bachelor's or Associate's in Guitar Performance

1. Video 1- Prepared Songs (Required)
   - Perform two (2) songs of your choice, demonstrating live performance skills and genre versatility. Select 2 separate genres for your videos (i.e. Rock, Jazz, R&B, Hip-Hop, Blues, Funk, etc.). Please make sure we can clearly see and hear both you and your primary instrument.
2. Video 2 - Scales (Required)
   - Please play two (2) major scales of your choice, two (2) minor scales of your choice, one (1) major arpeggio of your choice, and one (1) minor arpeggio of your choice (two octaves ascending and descending, quarter note 80 BPM).

3.Additional Material (Optional)
If you would like to submit additional material, please upload any or all of the following:
1. Rhythm Guitar
- Play a 12-bar blues in any key, two (2) times through. Tempo: 92 BPM
2. Lead Guitar
- Solo over this 12-bar blues track in the key of A. You can listen toand download the audio track at: www.lacm.edu/bluesgroove
3. Additional Video
- Submit a video showcasing additional musical skills of your choice, performing a song in a different genre, or explaining your interest in LACM's Guitar Performance program and what you hope to contribute to the program.

Bachelor's or Associate's in Keyboard Performance

1.Video 1 - Prepared Songs (Required)
- Perform two (2) songs of your choice, demonstrating live performance skills and genre versatility. Select 2 separate genres for your videos (i.e. Rock, Jazz, R&B, Hip-Hop, Blues, Funk, etc.). Please make sure we can clearly see and hear both you and your primary instrument.

2.Video 2 - Scales (Required)
- Play the following scales in 16 notes (quarter note = 84 BPM)
  1.Play the E major scale in contrary motion, two octaves out and in.
  2. Play the Db major scale in parallel motion with both hands simultaneously, two octaves up and down.
  3. Play the G harmonic minor scale with both hands simultaneously, two octaves up and down.

3.Additional Material (Optional)
If you would like to submit additional material, please upload any or all of the following:
1. Reading and Repertoire
- Perform the two (2) examples below:
  i. Excerpt from John Legend's "PDA" (pg. 2)
  Groove/comp in the verse section.
  ii. Bach's "Little Prelude" - BWV 939 (pg. 3)
2.Additional Video
- Submit a video showcasing additional musical skills of your choice, performing a song in a different genre, or explaining your interest in LACM's Drum Performance program and what you hope to contribute.

Bachelor's or Associate's in Saxophone, Trombone, or Trumpet (BWW) Performance

1.Video 1 - Scales
- Please play two (2) major scales of your choice, two (2) minor scales of your choice, one (1) major arpeggio of your choice, and one(1) minor arpeggio of your choice. (two octaves ascending and descending. quarter note = 80 BPM)

1.Video 2 - Jazz Heads
- From memory, perform one (1) of the following compositions and improvise twice through the form, either with a backing track or unaccompanied with a metronome: Anthropology, Confirmation, Donna Lee, Scrapple from the Apple, or Ornithology.

1.Video 3 - Song of Choice
- Perform an etude, song, original composition, or technical exercise of your choosing that showcases your musicianship (Must be 2:30 minutes minimum in length

Bachelor's or Associate's in Vocal Performance

1.Video 1 - Prepared Songs
- Perform two (2) songs of your choice, demonstrating live performance skills and genre versatility. Select 2 separate genres for your videos (i.e. Rock, Pop, R&B, Hip-Hop, etc.). Please make sure we can clearly see and hear you. (In the first half of the song, focus on singing the original melody. In the second half of the song, feel free to display more creativity and musicality.)

**We DO NOT accept acapella performances*

2.Video 2 - Scales
- Please sing two (2) major scales of your choice, two (2) minor scales of your choice, one (1) major arpeggio of your choice, and one (1) minor arpeggio of your choice. (One octave, ascending and descending for all scales and arpeggios).

Please note: It is imperative that you can be seen and heard at the best possible quality. Your videos must NOT be recorded/ produced in a studio setting, edited, or given any effects. Studio-recorded or overly-produced videos will not be evaluated and will need to be resubmitted. Applicants may not utilize any pitch correction (auto-tune) of any kind, and should utilize minimal production (reverb/effects).

Bachelor's or Associate's in Music Producing & Recording

1.Audio Tracks (Submitted as MP3s)
- Upload three (3) MP3 audio tracks that you have recorded as the producer, engineer, or artist. Tracks must be between 2:00 - 5:00 minutes in length. Tracks must be uploaded as MP3 files.

2.Written Descriptions (Submitted as PDFs))
1. Please provide a description of your production process/involvement for each track. Topics to include: Walk us through the technical & musical choices in the making of your track. List credits for all involved individuals. Note any use of AI. What software, production tools, or sample loops did you use?
2. Submit a brief description of your computer proficiency, specifically your experience with music software and digital audio workstations (DAWs). Be sure to include any recording experience you have. Please do not include general programs such as Microsoft Office. (100-300 words)

3. Provide a statement outlining your career aspirations and long-term goals. Explain how LACM will help you achieve your goals. (100-300 words)

Please note: Each track must be uploaded as an MP3 File. [Other audio formats will be rejected.] Each description must be uploaded as a PDF file. [Name should match the audio file.] Please provide as much detail as possible.

Bachelor's or Associate's in Composing for Visual Media

1. Audio Tracks (Required)
   - Upload audio examples of three (3) compositions that you have created and recorded (1:30 – 5:00 in length). Please do not include any sound effects, foley, or dialogue in the audio track. The audio track must only contain musical score.
2. Written Descriptions (Required)
   - Please reply to all 3 prompts below:
     1. A written description of your involvement in each of your compositions (150 words minimum, but all details are welcome).
     2. A written description of your computer skills and prior studio/music experience (150 words minimum, but all details are welcome).
     3. Who are 3 of your musical influences for composing, and why?
3. Notated Scores (Optional)
   - Please upload notated scores for all 3 of your audio track submissions.
4. Videos (Optional)
   - If you have scored to picture, you may include the movie file(s) that you have scored. Up to three. These may be the same or differ from your three audio/score submissions.

Bachelor's or Associate's in Songwriting

1. Audition Videos
   - Perform two (2) original songs. For at least one of the songs, you must demonstrate the ability to accompany yourself on either piano or guitar. One of the two songs may be a co-write; if so, please describe your specific contributions (e.g., lyrics, melody, hook, etc.)
2. Lyric Sheets
   - Submit lyrics for each of the two (2) original songs performed in the audition videos. Please submit each lyric sheet as a PDF.

Please note: The Admissions Committee requires live performance videos that reflect what would be presented in a live audition setting. It is essential that you are clearly visible and audible, with the highest possible quality. Videos must not be edited, produced, or enhanced with effects. Overly produced submissions will not be evaluated and must be resubmitted. Pitch correction (e.g., Auto-Tune) is strictly prohibited, and any use of effects (such as reverb) should be minimal.

Bachelor's or Associate's in Music Business

1. Short Essay
   - Choose one (1) question from the following and write a detailed response. Please submit your response as a PDF (500 word minimum):
     1. Please share your personal background, characteristics, knowledge, and strengths that could be applied within the music industry in a positive way. Give at least three (3) specific examples from your own life events that show evidence of stated abilities.
     2. The music industry is a large ecosystem of varied roles and company types. Pleasedescribe the area(s) of the music industry that most appeal to you and explain in detail why you feel you would be well matched to succeed in the area(s) noted.
     3. Over the next decade in the music industry, there will be many areas that evolve and change. Please outline what you think those changes might include and how you plan to adapt to the demands of an evolving professional environment, specifically attributing your own personal abilities to be flexible and ahead of the coming trends.
2. Short Video Performance

   Please upload a one (1) minute video of you performing any song of your choice on your primary instrument. The video must showcase basic musical abilities and should demonstrate your musical strengths. Your primary instrument may be voice, piano, guitar, etc. If your primary instrument is voice, please either sing while accompanying yourself on an instrument, or to a backing track (No acapella submissions.)

Bachelor of Arts in Music Education

1. Personal Statement of Interest
   - Submit a description of your personal interest in the field of music education and please include responses to the following questions (500-1500 words):
     1. What motivates your desire to be a music educator? Please define what music education has contributed to your musical and/or personal growth and development.
     2. Describe how you feel your personal attributes, skills, knowledge, character strengths, etc. will help you to be an effective music educator.
     3. What areas of music education interest you the most and why? (i.e. specific grade/age(s) you're interested in teaching in a classroom setting, building a private lesson studio or school as an entrepreneur, creating online curriculum or instructional content, etc.).
     4. Include information regarding instrument proficiency, background in bands/orchestra/choir/etc., and make sure to note if you have an interest in teaching in areas outside of or in addition to musical instrument instruction (i.e. songwriting, music production, music business).

2. Short Video Performance

Submit a live video of you performing any piece of your choosing on at least one primary instrument (piano, guitar, or vocal preferred but alternate instrumentation is allowed). If performing a vocal piece, accompaniment is required (acapella submissions will not be accepted) – self-accompaniment, a separate accompanist or backing track permitted. The video should demonstrate your musical ability and must show proficiency on the primary instrument(s) selected. The use of auto-tune, AI, video or audio editing is not permitted – this video should show your true skills in a "live" setting.

TRANSCRIPTS

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

Lower Division Transfer: If you have attempted college level credits or took an Advanced Placement Test and scored a 3 or higher, you will need to submit your official Advanced Placement Test scores AND/OR official college transcripts for all schools attended, in addition to your final official high school transcript.

Upper Division Transfer: If you have completed a Bachelor degree from a accredited college/university, you will need to submit only your official college transcripts.These must show proof of graduation at the Bachelor degree level.

You may still be asked to provide proof of high school graduation to satisfy federal financial aid or immigration policies.

International Students: Applicants with schooling that has been completed outside of the United States are required to submit a credential evaluation report. See International Transcripts on page 149.

See "Transfer Students" Section for information regarding

To be considered for placement credit, students must contact the Academic Advising Department for access to the exams online. Placement exams are only offered to transfer or incoming 1st quarter students. Placement exams must be completed by Tuesday of Week 1 in each term.

Theory and Ear Training placement exams are designed to place students in the appropriate level of theory instruction based on their existing knowledge. Instructions and grading criteria are available from Academic Advising.

Proficiency Test - Credit by Exam

Students who show aptitude in the subject matter of a required course that qualifies for Credit By Exam may elect to receive credit for the course through a comprehensive exam. Students who pass the exam with a minimum of 80% will receive credit for the course. The number of courses allowed to receive credit through Credit by Exam is subject to the policy that students are required to complete at least 50% of coursework at LACM.

NOTE: Not all courses qualify for Credit By Exam. Please see the Advising Office for information.

ENGLISH PROFICIENCY

International Applicants must submit one of the following English proficiency tests for admission. Duolingo English Test is the preferred proficiency testing company of LACM. They offer testing that can be taken online, on-demand, in under an hour for only $49. Scores may not be more than two years old at the time of application to LACM. Below are the minimum scores accepted for each test:

- **Duolingo English Test:** the minimum score for acceptance is 95.
- **Test of English as a Foreign Language (TOEFL):** the minimum score for acceptance is 70 (Internet-Based). Our TOEFL school code is 1987.
- **International English Language Testing System (IELTS):** the minimum score is a 6 overall band score.

Exemption from re-submission of English test through participation in the Bridge to Success Program.

- Students who are conditionally admitted may earn English proficiency needed to attend LACM degree programs through successfully passing the program.
- Attend LACM 1 quarter early, and improve academic English proficiency through english and music coursework.
- Minimum scores to enter the program: Duolingo: 80, TOEFL iBT: 50, IELTS: 5

lacm.edu/bridgetosuccess for more information.

Other Exemptions from the English Proficiency Test Requirement:
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 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.

For more info on how to apply, visit our Admissions Page or contact an Admissions Officer.

TRANSFER STUDENTS

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

New Transfer Students
LACM accepts transfer credits in general education and music from accredited institutions on a case-by-case basis. Some music credits may require proficiency testing to determine aptitude before transfer is approved. All transcripts must be evaluated during the admissions process.

Under the discretion of the Registrar's Office, LACM allows transfer credit for Theory/Musicianship coursework that was passed with an 70% grade or better within the past five years. For all other circumstances, or at the direction of the Registrar's Office, students must prove proficiency to receive credit for these courses. Students may transfer up to 50% of combined general education and music credits. Students are required to complete at least 50% of coursework at LACM.

Note: LACM does not accept transfer course credit for grades D, F, P/Cr, I & W.

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

General Education Transfer Policy
The LACM Bachelor's degree requires general education coursework. General education courses completed at other institutions will be considered for transfer credit. All courses will be reviewed and compared by description, course length, and credit value. If the comparison does not meet at least 80% equivalency, the course will not be accepted as transfer credit. International transfer students who have completed general education will be evaluated under the same standards. In addition, Advanced Placement high-school credit courses are invalid if the Advanced Placement exam was not taken or passed with a score of 3 or higher. CLEP (College Level Examination Program) and DSST (Dantes Subject Standardized Tests) exams are acceptable for credit. LACM awards college credit for most International Baccalaureate (IB) higher level exams with scores of 4 or higher. Information regarding International Baccalaureate can be found at ibo.org. There is no course proficiency testing credit by exam offered for general education courses.

To be considered for general education transfer credit, students must submit official transcripts or exam records to the Registrar's Office before beginning their degree program. Courses or exams completed during a student's enrollment must also be submitted for review prior to registering for the equivalent course at LACM. If a student is already enrolled in a course that transfer credit may apply to, the transfer credit or exam records must be submitted to the Registrar no later than Thursday of Week 1 of the term.

Notice Concerning the Transferability of Credits and Credentials Earned at Our Institution
The transferability of credits you earn at Los Angeles College of Music (LACM) is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or diploma you earn in your program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree or diploma that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Los Angeles College of Music (LACM) to determine if your credits, degree or diploma will transfer.

Transcript Policy
LACM provides transfer credit services for students:
- Domestic transcripts must be from an official nationally or regionally accredited institution
- International transcripts must be submitted to a certified credential evaluation service

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

LACM does not request transcripts on behalf of any student. A transcript is considered official only if:
- It is sent directly from a college/university to LACM
- It is given to either the Office of Admissions or the Office of the Registrar in a sealed and stamped envelope
- It is not faxed; it is not opened; it is not a grade report.

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

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

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

International Transcripts
Transcripts from all international institutions other than the United States must have their official transcripts evaluated from a NACES-approved Member Service evaluation agency. For a full list of NACES Members, please check the NACES website (www.naces.org).
The transcript evaluation must include:
1. A detailed report (course-by-course evaluation)
2. A U.S. degree equivalency
3. A U.S. Grade Point Average (GPA) equivalency

ENROLLMENT

LACM will review all admissions materials and send notice of the status of the application. Once accepted, students can enroll. Students who demonstrate high aptitude to succeed at LACM but fail to meet the entrance requirements may be provided with a Conditional Acceptance. Students who receive a Conditional Acceptance must complete specific criteria prior to being provided admission, and the Enrollment Agreement.

To Enroll and Accept Offer of Admission:
- Complete Enrollment Agreement
- Submit Enrollment Fee and STRF Fee
- Arrange payment for 1st quarter tuition
- **International Students:** Enrollment is provisional

until all required documents are received (i.e. Student Visa Verification)

PLACEMENT

Students who wish to receive credit for designated lower division courses may take Placement Exams to show aptitude in the subject matter. Students who pass the exams will be placed in the next level of instruction and receive credit for the course(s) they test out of.
To be considered for placement credit, students must contact the Academic Advising Department for access to the exams online. Placement exams are only offered to transfer or incoming 1st quarter students. Placement exams must be completed by Tuesday of Week 1 in each term.
Theory and Ear Training placement exams are designed to place students in the appropriate level of theory instruction based on their existing knowledge. Instructions and grading criteria are available from the Academic Advising Department

Proficiency Test - Credit by Exam

Students who show aptitude in the subject matter of a required course that qualifies for Credit By Exam may elect to receive credit for the course through a comprehensive exam. Students who pass the exam with a minimum of 80% will receive credit for the course. The number of courses allowed to receive credit through Credit by Exam is subject to the policy that students are required to complete at least 50% of coursework at LACM. The student must initiate this process through the Academic Advising Office and an elective exam fee may apply. NOTE: Not all courses qualify for Credit By Exam. Please see the Advising Office for information.

REQUIRED EQUIPMENT

Students entering the Los Angeles College of Music must acquire the minimum required equipment for their major. Please see the Required Technology and Equipment for LACM Students found in the Academic Programs section of this catalog.

ORIENTATION

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

MINOR PROGRAM ADMISSION REQUIREMENTS

Students should begin their minor courses by Quarter 3 in order to complete the requirements in a timely manner without overburdening their Bachelor's program pacing. Application requirements should be prepared prior to Quarter 3 of their Bachelor's program.

Application Deadlines

- For Admission to the 2026 Spring Semester: January 15th, 2026
- For Admission to the 2026Summer Semester: April 15th, 2026

Please ensure that you speak with your Academic Advising officer as well as an Admissions Officer, to go over your Academic Plan and your next steps, before applying for a Minor program.

Admission Requirements for Music Producing & Recording Minor

Students who wish to apply for a Minor in Music Producing and Recording must submit the following application materials:

1. Upload a minimum of two (2) audio tracks that you have recorded, as the producer/engineer (You yourself can be the artist as well).
   - Tracks must be between 3:00 - 5:00 minutes in length.
   - Tracks must be uploaded as MP3 files.
2. A written description about your involvement in the production of each track.
   What challenges did you face in making the track? (technical & musical)
   - List credits for musicians and vocalists on the track.
   - What software, production tools, or sample loops did you use?
3. A written description of your computer skills, and any music skills/experience.
4. A written description of your goals and how you think a minor in the Music Production program at LACM will help you achieve these goals.
   - Each description must be uploaded as a PDF file.
   - Each description must be 150 words minimum. Please provide as much detail as possible.

Acceptance into the program requires a successful application, which includes an evaluation by the MPR Department and a GPA of 3.0 or higher.

Admission Requirements for Songwriting Minor

Students who wish to apply for a Minor in Songwriting must submit the following application materials:

1. Submit a video of yourself performing one original song and please demonstrate your ability to self-accompany via either guitar or piano/keyboard.
2. Provide a lyric sheet and chord/structure chart (charts are recommended, but lyric sheets with chords denoted above the lyrics will suffice).

Acceptance into the program requires a successful application, which includes an evaluation by the Songwriting Department and a GPA of 3.0 or higher.

Admission Requirements for Music Business Minor
Students who wish to apply for a Minor in Music Business must submit the following application materials:

1. Please submit a 350-500 word essay addressing a current event, new technology, legal case, or an otherwise relevant topic within the music industry (within the previous two years) and describe how you predict this topic to be impactful on the industry as a whole. Please cite sources.
2. Submit a video of yourself performing one minute of any song of your choice, to demonstrate a base level of musicianship.

Acceptance into the program requires a successful application, which includes an evaluation by the Music Business Department and a GPA of 3.0 or higher.

GRADUATE ENTRANCE REQUIREMENTS

The institution maintains a rigorous admissions policy that aligns with the objectives and goals of the Master of Music and Master of Arts programs.The Graduate Studies Committee evaluates applicants for academic accomplishment, musicianship, talent, artistry, and level of commitment.

Application Requirements

• All Master of Music and Master of Arts applicants are required to hold a Bachelor of Music (BM) or Bachelor of Arts (BA) in Music from an accredited institution. Bachelor's degrees in other fields of study are accepted if applicants have the musical training and musicianship necessary to pursue a graduate-level education. Degrees from international institutions are considered with a US equivalency evaluation report from a certified credential evaluator.
• A minimum cumulative grade point average (GPA) of 3.0 from the applicant's baccalaureate degree is required for admission.
• Applicants must submit an essay on their goals in pursuing a career in music and what they expect to gain and contribute to the master's program.
• Applicants must pass an entrance audition and demonstrate advanced proficiency in their major field of specialization.
• Applicants in Performance, Composing for Visual Media, and Songwriting programs will be asked to take a placement exam upon enrollment that demonstrates competency at the baccalaureate level in Theory/ Musicianship.

Supplemental Study: 3-Year Undergraduate Degrees (below 120 semester credits)
For students who seek to enter the LACM Graduate Program and have completed an international 3-year Bachelor's degree, supplemental study may be required to qualify for admission. Options for supplemental study include the completion of a one-year "Honors" program in the applicant's home country or undergraduate institution, earning twenty (20) semester credits from an accredited US institution of higher education, or two quarters of study (30 quarter credits) at LACM. A cumulative 3.0 GPA in supplemental study is required for acceptance. These options supplement the achieved Bachelor's degree in preparation for entering the LACM Master's program and application approval must be granted in order to be eligible. This structure will constitute a Conditional Acceptance into the desired program of study at the graduate level. Supplemental study at LACM is subject to tuition and fees per quarter term. Academic or Merit scholarship awards will not be applied until the Master's degree program commences.

GRADUATE AUDITION REQUIREMENTS

Audition requirements differ for each field of specialization. Please refer to the
audition requirements for your intended major.

Master of Music in Performance (Bass, Drum, Guitar, Keyboard, Saxophone, Trombone, Trumpet, Vocals) Audition Recording

Audition Recording The audition recording (in video format- audio only will not be accepted) may be solo, self-accompanied, accompanied by other musician(s), or by a band as long as the applicant is prominently featured. The use of prerecorded accompaniment tracks is acceptable. The audition recording should be performed in one take and not edited, and best demonstrate the applicant's performance, artistic, and creative abilities. The use of corrective studio effects such as pitch or timing correction is not allowed. Twenty minutes of solo and/or ensemble pieces, which includes a minimum of one jazz standard and one published song in any genre, and a minimum of one original composition.

Master of Music in Music Production (Music Producing & Recording) Audition Portfolio
Applicants to the Music Producing and Recording program are required to submit:

1. Audio Tracks (Submitted as MP3s)
   - Submit 3 to 5 MP3 tracks that you have recorded as a producer and/or engineer. You may also be the performing artist. Track/style/genre diversity is encouraged. Each track must be between 2:00 and 5:00 minutes in length. Files must be submitted in MP3 format.
2. Written Descriptions (Submitted as PDFs)
   - For each track, provide a detailed explanation of

your involvement, including: your specific role(s) in the production process, tools and software used, challenges encountered, and how they were addressed, & a full list of musician and production
credits.

3. Resume (Submitted as PDF)
   - Include a current resume highlighting your relevant experience and project credits & your technical and computer skills.

Technical Proficiency Requirements
Proficiency in Pro Tools is strongly encouraged, as success in this program depends on your ability to use the software effectively. You are responsible for acquiring this knowledge independently; we recommend online courses offered by Avid or ProMedia Training. Additionally, students may be required to take placement exams to demonstrate proficiency in key areas, including microphone technology, signal processing, MIDI control, mixing and mastering.

Master of Music in Composition (Composing for Visual Media, Songwriting) Audition Portfolio
Composing for Visual Media:
The portfolio must incluude the following:

1. Fully-notated score (PDF format) for three (3) original compositions. Scores must be professionally prepared using music notation software such as Sibelius or Dorico, and should accurately reflect the accompanying audio recordings.2. Written Descriptions (Submitted as PDFs)
2. QuickTime recordings of the submitted compositions, with music synced to picture. The works should demonstrate the ability to capture mood, color, and action through both composition and orchestration (Live recordings are preferred whenever possible; however, MIDI-generated and hybrid recordings (MIDI combined with live instruments) are also acceptable.)

Songwriting:
Audition Videos and Tracks

1. Submit two (2) videos of you performing two (2) original songs of yours. In at least one (1) of the songs, applicants must demonstrate the ability to accompany oneself, utilizing piano or guitar as the accompanying instrument.
   - You may also include up to two (2) tracks/ produced versions of two (2) of your original songs
2. Lead Sheets with Lyrics for submitted songs.
3. Contribution Statements
   - Provide a statement for all songs outlining your specific role and level of involvement in each submitted song.
4. Arrangements
   - Submit two (2) printed scores of arrangements for varied instrumentation. These may be based on your own songs or other material. MIDI arrangements are acceptable, and accompanying recordings maybe included. (instrumentation example: piano, guitar, bass, saxophone, trumpet)

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

Master of Arts in Music Industry (Music Business) Application Portfolio

Applicants to the Music Business program are required to submit:

1. Personal Essay (300-500 Words)
   - Describe the origins of your interest in the music industry and any relevant background or experiences. Be sure to include specific details about your involvement in music—whether on the creative or business side. If applicable, include experiences from both areas.
2. Industry Essay (500-800 Words)
   Respond to one of the following prompts. Your response should be research-based and include proper citations:
   1. The music industry is constantly evolving. Provide your assessment of the current state of the industry, identify emerging trends that may shape its future, and discuss the key challenges likely to arise in the next 3–5 years.
   2. As an artist manager, what do you believe are the most essential factors for ensuring the success of an independent songwriter and/or artist in today's industry?
3. Performance Video
   - Submit a video performance demonstrating proficiency on your primary instrument. Guitar or piano is preferred, though alternate instruments, including voice, are also acceptable.

ENGLISH PROFICIENCY

International applicants must prove English proficiency by submitting a score of 87 or higher from the Test of English as a Foreign Language (TOEFL iBT) and/or a score of 7 or higher for the International English Language Testing System (IELTS) and/or a Duolingo test score of 110. Exemptions: Students who are citizens or permanent residents of English speaking countries or who have a degree from an institution where the primary language of instruction and evaluation is verifiably English, or have completed at least two years of full-time study at such institutions are exempt from this requirement.



MUSIC THEORY ASSESSMENT

All incoming students who have enrolled in graduate programs will be tested on their general knowledge of undergraduate level music theory. Passing the test is not a requirement for admission, but it is designed to gauge basic theory knowledge and preparedness for the graduate programs at LACM. Students who do not pass the test (80% or better) receive a list of recommendations to improve their knowledge, including taking undergraduate course(s), working with LACM tutors and/or reviewing music theory texts.

REGISTRAR POLICIES

REGISTRATION

All eligible LACM students are registered by the Academic Advisors each quarter. Students are registered for courses in the subsequent quarter of attendance. Students are informed by email and given updates throughout their program via their LACM email account. Students are advised to use the degree audit to keep track of their academic progress. Students who have financial aid, billing, or any other holds on their account will not be able to be registered and are responsible for clearing said holds prior to the start of the quarter.

*Subject to enrollment capacity and class availability.

ADD/DROP

Students who wish to add or drop a course must do so by submitting the Add/Drop Request Form through LACM's Student Information System (SIS).

Week 1: Students may add and drop courses only by the deadline of Wednesday during Week 1 of the term. Courses dropped during Week 1 will not appear on the transcript.
Weeks 2–6: After the Week 1 deadline, students may withdraw from a course by submitting the Add/Drop Request Form in SIS under "Student Forms." A withdrawn course will remain on the transcript with a grade of "W" (Withdrawn) and is not eligible for a tuition refund or a replacement course. Withdrawn courses are considered attempted credits and may affect a student's Satisfactory Academic Progress (SAP). Withdrawn courses are not factored into GPA.

Students receiving Federal Financial Aid or Veterans' Benefits should be aware that withdrawal from a course may reduce eligibility. International students should be aware that withdrawal from a course may jeopardize F-1 Visa status. After Week 6: Students may not withdraw from a course. A final grade will be issued.

Tuition Responsibility: Students are responsible for full tuition for the term, based on enrollment prior to withdrawal. No refunds will be issued. Additional costs may apply if a withdrawal extends the program beyond the original anticipated graduation date.

Administrative Withdrawal: If a student does not attend a class for two consecutive weeks, they may be administratively withdrawn from the course.

If this occurs during Weeks 2–6, the student will receive a grade of "W."
If this occurs during Week 7 or later, the student will receive a final letter grade.

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

AUDIT

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

Class Auditing Regulations:

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

REPEATING A COURSE

Students receiving a failing grade in a required course must repeat that course and will be charged a retake fee. Students can attempt a repeated course 3 times. After the 3rd attempt it requires the approval of the Dean of Students. The grade received the last time a repeated course is taken is the final official grade for that course.

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

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

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

Independent Study

Independent Study may be requested but not all courses will be eligible. For approved Independent Study options, a fee will apply based on credit total and course format. See Academic Advising Office for additional information.

2026 - 2027 ACADEMIC CALENDAR

SUMMER QUARTER 2026:
JULY 6 – SEPTEMBER 18

Tuition Payment	
April 7	Tuition Deadline (New Students)
May 15	Tuition Deadline (Continuing Students)

Summer 2026 School Calendar	
July 6	Quarter Begins
September 7	Labor Day, Campus Closed
September 14-18	Exams Week
September 18	Quarter Ends

FALL QUARTER 2026:
OCTOBER 5 - DECEMBER 18

Tuition Payment	
July 17	Tuition Deadline (New Students)
August 14	Tuition Deadline (Continuing Students)

Fall 2026 School Calendar	
October 5	Quarter Begins
November 11	Veterans Day Observed, Campus Closed
November 26-27	Thanksgiving, Campus Closed
December 14-18	Exam Week
December 18	Quarter Ends

WINTER QUARTER 2027:
JANUARY 11 - MARCH 26

Tuition Payment	
October 13	Tuition Deadline (New Students)
November 13	Tuition Deadline (Continuing Students)

Winter 2027 School Calendar	
January 11	Quarter Begins
January 18	MLK Jr. Day Observed; Campus Open, No Classes
February 12	Presidents Day Observed; Campus Open, No Classes
March 22-26	Exam Week
March 26	Quarter Ends
March 27	Graduation

SPRING QUARTER 2027:
APRIL 5 – JUNE 18

Tuition Payment	
January 5	Tuition Deadline (New Students)
February 19	Tuition Deadline (Continuing Students)

Spring 2027 School Calendar	
April 5	Quarter Begins
May 31	Memorial Day, Campus Closed, No Classes
June 14 - 18	Exam Week
June 18	Quarter Ends

ACADEMIC YEAR

LACM defines an Academic Year as 3 quarters, 36 credits (full-time) and 33 weeks (including exam weeks). LACM degree pacing requires all students to take summer classes during their first year. Diploma and Associate of Arts students complete their programs without a term break. Bachelor of Music and Bachelor of Arts students take summer breaks during their third and fourth years.

CATALOG YEAR

This catalog covers Summer 2026 through Spring 2027.

All students are assigned to a specific academic year catalog at matriculation. This catalog provides you with a complete set of academic requirements required to graduate, which will not change despite any curricular changes that occur during a student's time at LACM. However, students may opt to change to a more recent catalog year assignment if they prefer to graduate under a newer set of curricular requirements. They may not change their catalog year assignment to an earlier catalog. Should a student choose to change their catalog year

they must meet with the academic advisor to obtain the appropriate paperwork as well as discuss the applicability of past coursework to the existing catalog assignment. Tuition and fees are subject to change.

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

Catalog Addendum Policy

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

COURSE CREDIT

All coursework at LACM is measured in quarterly academic credits. Each quarter is comprised of 10 weeks of instruction followed by 1 week of testing, for a total of 11 weeks. Courses are assigned specific credit values based on the type of course. There are four forms of instruction:

- Lecture classes award one credit per contact hour of class (50 minutes of lecture per hour) and require two hours of work outside of class for each contact hour (three hours of work outside of class for graduate students).
- Lab classes, including instructor supervised ensemble classes and computer work labs award 0.5 credits for each hour of lab time.
- Applied Private Lessons award two credits per contact hour of class time, one credit for class time and one credit for three hours minimum of work outside of class.
- Capstone Project (Junior or Senior Recital or Project) awards credit based on advisor supervised student work time. Three hours' work per week outside of class awards one credit.

Academic Grading System

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

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

Additional Grade Letter Codes

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

Withdraw "W"

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

Proficiency "P"

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

No Credit "AUD"

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

Incomplete Policy "I"

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

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

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

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

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

If the request is approved, the student will be notified by the Registrar's Office via e-mail. Students can verify their Incomplete (I) request on Populi.
Students are required to read and adhere to all stipulations described on the form.

If the incomplete grade is not resolved within 2 quarters the student will be issued a failing grade (F).If the Incomplete is a prerequisite course, students must finalize the Incomplete (I) prior to the end of Week 1 of the subsequent quarter in order enroll in the next course (by the Add Deadline).

Retake "R"

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

In Progress "IP"

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

Prerequisite and Tiered Course Policy

A prerequisite is an academic requirement that must be fulfilled before enrollment in a desired course. The prerequisite requires a passing grade of 60%.

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

If a student receives an (F) or (W) in a course, they must

Passing Grade for Undergraduate and Graduate Courses

The lowest passing grade for all undergraduate courses is D- (60%). The lowest passing grade for all graduate courses is C- (70%). If a student does not receive a passing grade ,or withdraws from a course, the student must repeat it and receive a passing grade in order for the course to apply toward degree completion. The need to retake a class may cause a delay in degree completion. Retake fees apply.

Grade Changes

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

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

Determining Grade Point Average

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

Academic Distinctions

Recognized at graduation and notation will appear on transcript.

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

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

STUDENT RECORDS

Responsibility for Maintaining Records

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

Types of Records

LACM maintains student records in two forms: physical records (paper documents) and digital records (computer files, digital images, etc.) which are created, accessed, and updated through the institution's SIS. As of calendar year 2017, LACM has been transitioning to predominantly digital student records format.

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

- Admissions Records (application, required documentation for admission, communications with an applicant's Admissions Representative, high school and college transcripts, test results, and the decision of the Admissions Department on whether to admit the applicant).
- Financial Aid Records (all records pertaining to a student's financial aid: Title IV, state, private, or institutional forms of student financial aid).
- Academic Records (all records pertaining to a student's studies and activities at LACM including graduation, withdrawal, transfer to another institution, readmission, transcripts, etc.).
- Billing Records (all records pertaining to any charges that a student incurs as a result of their course of studies at LACM).

Access to Student Records

Access to student records is restricted to those individuals who have a need to view the information contained in them. Student records are covered by various state and federal privacy laws. It is the responsibility of all employees of LACM to ensure strict adherence to those laws and to protect the privacy and confidentiality of all student records. Overall responsibility for ensuring privacy and confidentiality of student records falls to the Registrar. The Registrar shall ensure that all LACM employees are trained regarding the privacy and confidentiality laws, regulations, and institutional policies relating to student records. No person or persons who do not have a need to view or otherwise examine a particular student record shall be granted access to that record. Access to digital student records shall be controlled through compartmentalization and user/password access through the institution's campus management computer system. Access to physical student records shall be controlled by the Department Managers with respect to their specific records, and the Registrar shall have overall responsibility for controlling access to physical student records. The Registrar and all Department Managers shall ensure compliance with all laws, regulations, and institutional policies regarding access to student records.

Active and Inactive Applicant Admissions Files Records pertaining to active applicants to LACM are maintained digitally in the campus management system. These records contain all information required of an applicant – personal as well as prior academic information that is used to make a determination regarding whether to

admit the applicant as a student. Digital Admissions files are stored in the campus management system with access restricted to those members of the LACM staff that require access for the performance of their duties.

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

Active and Inactive Student Academic Files

Records pertaining to active students are maintained digitally in the campus management system. All active students at LACM shall have a digital file in the campus management system. These records contain personal information on the student (identification information, contact information, etc.) and information specific to the student's studies at LACM. All information pertaining to a student's studies at LACM is documented and maintained in either the student's digital file.

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

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

Inactive Student Academic Files

The proper personnel shall have access to stored files of inactive students. Digital Academic files remain archived on the campus management system indefinitely so as to make the information readily available to properly authorized personnel as necessary.

Financial Aid Files

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

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

Disposition and Destruction of Inactive Student Physical Files

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

Student Access to Educational and Related Files

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

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

FERPA Disclosure of Information in a Student's Files

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

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

Unauthorized Data Breach of Student Files

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

Compliance with Policy

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

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

GDPR

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

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

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

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

Transcripts, Verifications and Diplomas

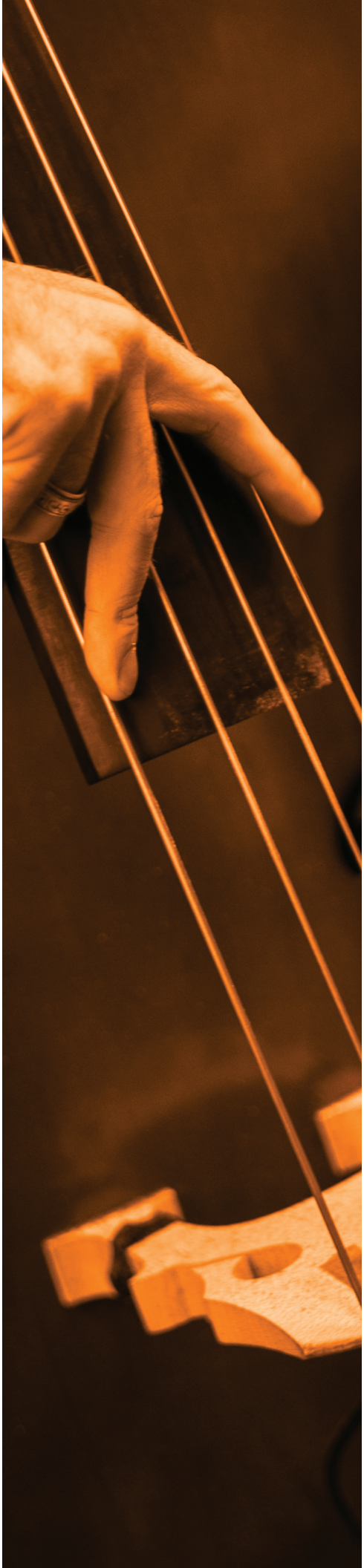
Official Transcripts: Electronic and paper transcripts can be ordered through Parchment (https://www.parchment.com/u/registration/27760058/institution). There is a $15 fee for each official transcript ordered plus additional handling and delivery costs for paper transcripts.

Unofficial Transcripts: Students can view and print unofficial transcripts through Populi or by contacting the Registrar's Office. There is no fee for obtaining an unofficial transcript.

Enrollment Verifications: Students may request proof of enrollment through the Registrar's Office. There is no fee for obtaining an enrollment verification.

Diplomas: Upon completing all degree requirements, diplomas will be available 2-3 months after coursework is completed. Students will be provided with instructions on how to obtain their diploma and will have the option to pick-up in person or receive it by mail. There is no fee for the original diploma.

A replacement diploma may be ordered through the Registrar's Office. There is a $60 fee plus additional handling and delivery costs.



ACADEMIC POLICIES

CHOICE OF CATALOG

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

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

ELECTIVE AND PREREQUISITE COURSES AND CREDIT BY EXAM

Elective Policy

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

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

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

A student can enroll in an elective if:

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

Prerequisites Courses

Prerequisites are courses that must be taken before enrolling in a higher level course. Each prerequisite designation is listed in the course description. Students must earn a final grade of 60% or higher to pass a prerequisite course and be eligible to matriculate into the higher level.

Corequisite Courses

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

Credit by Exam

Students who show aptitude in the subject matter of a required course may elect to receive credit for the course through a comprehensive exam. Students who pass the exam with a minimum of 80% will receive credit for the course. The number of courses allowed to receive credit through Credit by Exam is subject to the policy that students are required to complete at least 50% of coursework at LACM. The student must initiate this process through the Academic Advising Office and an elective exam fee may apply.

NOTE: Not all courses may be passed through Credit By Exam. Please see the Advising Office for information.

CHANGE OF PROGRAM

Change of Program

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

Change of Major

A Change of Major has implications such as but not limited to; delay in graduation, additional tuition, fees, and other costs, etc. Students on financial aid (including Veterans Affairs) must also meet with the Financial Aid Department. Students applying for a change of major apply via the Admissions Office for the new major. Applicants must have a 2.5 cumulative GPA or better to qualify for acceptance and students who are on Academic Warning or Academic Probation must be fully clear of the probationary process before applying to a new major. Scholarships will be reevaluated during the application process. Once accepted into the new major, students will need to meet again with the Academic Advisor to create a new Academic Plan and must complete the Change of Major form.

Change of Degree

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

STUDENT STATUS

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

Student Status

The standard status for students enrolled at LACM is full-time. A full-time undergraduate student is defined as a student who is currently enrolled in a course of study consisting of 12 to 20 quarter credit units per quarter. A full-time graduate student is enrolled in 9-17 quarter credit units per quarter.

Greater than Full-Time Status

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

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

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

Less than Full-Time Status
Less than full-time status is defined as being enrolled in courses of study less than 12 quarter credit units per quarter for undergraduates and less than 9 quarter credit units per quarter for graduate students. Students are not allowed to enroll in less than full-time status. Any exceptions due to extenuating circumstances must be approved by administration and the student must meet with the Financial Aid and Billing Office. Please see your Academic Advisor for more information.

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

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

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

International Students Dropping Below Full-Time Status
International students studying on an F1 student visa are required to maintain a full-time enrollment status throughout their program of study. Failure to do so will result in the student being out of status and will jeopardize the student's visa. In addition, dropping below full-time status will extend the student's anticipated completion date beyond the original anticipated completion date, which may also result in the international student being out of status. In cases of unusual extenuating circumstances such as severe academic difficulties or medical conditions, an international student may apply for and be granted approval for a temporary reduction from full-time status. Extenuating circumstances must be reported in a timely manner for the request for change of status to be approved. Details regarding these exemptions are available from the college's International Student Coordinator's Office.

Satisfactory Academic Progress (SAP) for Enrollment
Satisfactory Academic Progress (SAP) standards ensure students are completing coursework successfully and remain eligible for continued enrollment and financial aid. All students are required to meet SAP standards throughout their program. SAP is determined by the following components:

- **Cumulative Grade Point Average (CGPA):** Undergraduate students must maintain a minimum CGPA of 2.0. Graduate students must maintain a minimum CGPA of 3.0. CGPA is reviewed at the end of each quarter.
- **Incremental Completion Rate (ICR):** Students must maintain an ICR of 67% or higher. ICR is calculated by dividing earned credits by attempted credits.
- **Maximum Time Frame (150%):** Students must complete all program requirements for no more than 150% attempted credits within the program of enrollment. For example, a 90-credit program must be completed within 135 attempted credits.

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

- **Achieve the minimum Incremental Completion Rate (ICR) of 67%.**
- **Meet the minimum Cumulative GPA Requirement:**
  - Undergraduate minimum: 2.0
  - Graduate minim: 3.0
- **Complete the program within the maximum allowable time frame:**
  - Associate (90 credits): within 135 attempted credits.
  - Bachelor's (180 credits): within 270 attempted credits.
  - Master's (90 credits): within 135 attempted credits.

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

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

- **Achieve the minimum Incremental Completion Rate (ICR) of 67%.**
- **Meet the minimum Cumulative GPA Requirement:**
  - Undergraduate minimum: 2.0
  - Graduate minimum: 3.0
- **Complete the program within the maximum allowable time frame:**
  - Associate (90 credits): within 135 attempted credits.
  - Bachelor's (180 credits): within 270 attempted credits.
  - Master's (90 credits): within 135 attempted credits.

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

SAP and Financial Aid Eligibility
Federal regulations require financial aid recipients to maintain SAP in order to remain eligible for financial aid. Students who fail to meet SAP standards are at risk of losing funding.

Academic Standings & Conditions

To remain in good standing, students must:

- Maintain an incremental completion rate (ICR) of 67% or higher.
- Earn a cumulative grade point average of 2.0 or higher (undergraduate) / 3.0 or higher (graduate).
- Complete your program within 150% maximum timeframe.

**The Los Angeles College of Music reserves the right to modify the Satisfactory Academic Progress policy at any time.*

Academic Warning, Academic Probation, Academic Probation Extension and Dismissal

All students must maintain a cumulative GPA of 2.0 or higher. If a student's cumulative GPA drops below 2.0 and/or their ICR (Incremental Completion Rate) falls below 67%, the student's academic status will follow a three step process that includes Academic Warning, Academic Probation and Academic Dismissal. A student's academic status will be restored when the cumulative GPA returns to 2.0 or higher and/or their ICR is at 67% or higher.

Academic Warning

Any student who fails to maintain a cumulative GPA of 2.0 or higher and/or their ICR falls below 67% will be placed on Academic Warning. They will have a lock on their registration and must see the Academic Advisor to create an academic plan in order to remove the lock.

Academic Probation

Any student who receives a cumulative GPA below a 2.0 and/or an ICR below 67% in two consecutive quarters will be placed on Academic Probation. A student on Academic Probation is required to consult with the Academic Advisor and develop an academic plan suited for their success. Students must meet the minimum cumulative GPA/ICR requirements the subsequent quarter in order to be removed from Academic Probation.

Academic Dismissal

A student who does not maintain the minimum cumulative GPA and/or ICR at the conclusion of the quarter of Academic Probation will be Academically Dismissed. Students placed on Academic Dismissal are eligible for a one-time appeal and, if approved, will be placed on Academic Probation Extension status for one quarter.

However financial aid will not be available for the fourth quarter on Probation. If the student is not on financial aid or accepts paying out of pocket, a student who is approved for Academic Probation Extension must improve performance to comply with ICR and GPA standards or face dismissal without the option to appeal. If the initial appeal is denied, the student will be dismissed and can apply for readmission after one year since the last date of attendance. Students who are readmitted will automatically be placed on Academic Probation.

Readmitted students need to see the Financial Aid Office in order to determine their financial aid eligibility. All Academic Probation and Academic Dismissal actions are permanently noted on the student's transcript. Students on Academic Probation or Academic Probation Extension cannot receive an incomplete grade in any of their courses.

Graduation Policies

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

To qualify for graduation, each student must:

- Submit the LACM Petition to Graduate Form the 3 quarters prior to completion
- Receive a passing grade in all required core curriculum in the enrolled program
- Earn all minimum required credits for the enrolled program
- Achieve a CGPA of 2.0 or higher for undergraduates and 3.0 or higher for graduates.
- Finalize all finances and additional responsibilities with LACM
- Complete academic advising exit counseling
- If applicable, complete Financial Aid exit counseling

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

Degree Awarding After Program Change or Withdrawal

LACM cannot grant a Diploma or Associate of Arts degree solely based on previously earned credits after withdrawal. This is due to accreditation compliance and federal reporting regulations. Students may reapply, sign a new Enrollment Agreement, receive transfer credit from the previous coursework and enroll in classes in order to complete a new degree.

Previously earned credits on their own do not earn a degree. After a change of degree, change of major, readmission or withdrawal, the student must re-establish an active student status by enrolling in a class or classes in order to complete a degree.

Graduating with Honors

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

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

LEAVE OF ABSENCE

A Leave of Absence (LOA) is a temporary break in studies for medical or extenuating circumstances only. To apply for a LOA, students must be in good academic and financial standing with LACM and have successfully completed one full academic year (three quarters). Students may request a leave of absence for up to two consecutive academic terms (quarters), not to exceed 180 calendar days. Approval must be obtained from the LACM Administration. Students are limited to a maximum of one LOA per two consecutive academic years.

Students intending to take a Leave of Absence (LOA) must first meet with their Academic Advisor before completing and submitting the "Change of Status" Form. At the time of the request, students must provide adequate documentation, as approval is at the discretion of the Administration. LOA Requests submitted with inadequate or ambiguous documentation will be denied. The Office of the Registrar will communicate the decision to approve or deny the LOA in writing via the student's LACM email. Students approved for a LOA during the Add/Drop period (week one of the quarter) will have all in-progress courses removed from their transcript.

If a student needs to temporarily suspend their studies but is ineligible to request an LOA, they must withdraw. Withdrawn students have one calendar year to apply for readmission.

Mid-term Leave of Absence

Students who expect to be absent for more than five consecutive days of classes during a quarter must file for a mid-term Leave of Absence. The maximum length of a mid-term LOA is 14 calendar days. Students must return in time to complete all coursework and take final exams.

Returning from a Leave of Absence

Students who do not return by the date specified in their Change of Status Form will be withdrawn from the college and subject to the Withdrawal Policy. While on LOA, a student's ID card will be deactivated, and they will not have access to campus facilities, although they are welcome for public events or as guests of current students.

Students who leave mid-term and cannot return within two weeks must withdraw and repeat the courses when they next become available. Students intending to take a LOA for more than the minimum timeframe after the Add/Drop period must withdraw and reapply. Withdrawn students have one calendar year to apply for readmission.

Change of Status Form will be withdrawn from the college and subject to the Withdrawal Policy.

While on LOA, a student's ID card will be deactivated, and they will not have access to campus facilities, although they are welcome for public events or as guests of current students.

Students who leave mid-term and cannot return within two weeks must withdraw and repeat the courses when they next become available. Students intending to take a LOA for more than the minimum timeframe after the Add/Drop period must withdraw and reapply. Withdrawn students have one calendar year to apply for readmission.

WITHDRAWAL & ADMINISTRATIVE WITHDRAWAL

Withdrawal Policy

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

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

Administrative Withdrawal from the Institution

If a registered student fails to attend all scheduled classes for two consecutive weeks during the quarter, the student will be administratively withdrawn from the institution. The student's termination from the institution will occur within 14 calendar days from their last date of attendance unless the student notifies the Academic Advising and Registrar Offices of their intent to return by the beginning of the third week.

For incoming students in their first quarter, failure to attend all scheduled classes within the first week will result in immediate cancellation of enrollment.

If a student is withdrawn between Weeks 2 and 6, they will receive "W" grades in all registered classes for the quarter on their transcript. If a student is withdrawn in Week 7 or later, they will receive letter grades in all registered classes. An appeal for reinstatement will only be considered in cases of extenuating circumstances with verifiable documentation. The student will be notified of the appeal decision via email.

A tuition refund may be due depending on when the student is administratively withdrawn during the quarter. Please see the Tuition Refund Policy for refund percentage.

To return to the institution after being administratively withdrawn, a student may submit a Readmission Form within 13 months of withdrawal. After 13 months, reapplication through admissions will be required.

Administrative Withdrawal from Courses
For individual courses, any student who does not attend a class for two consecutive weeks may be administratively withdrawn from that course. If withdrawn during Weeks 2-6, the student will receive a grade of "W." If withdrawn between Week 7 and the end of the quarter, they will receive a letter grade. A tuition refund may be due depending on when the student is administratively withdrawn during the quarter. Please see the **Tuition Refund Policy** for refund percentage.

READMISSION & REAPPLICATION

Students Not Enrolled for Less than One Year

Students returning to LACM within 13 months, for any reason, must seek readmission through the Academic Advising Office and pay the applicable readmit fee. Students approved for readmission will retain their previous tuition rate, scholarship benefits, and previous curriculum requirements. Students requesting readmission must be in good financial and academic standing.

Students Not Enrolled for More than 13 Months

Students who plan to return after 13 months, for any reason, must reapply through the Admissions Office. Reapplication materials must be received before the registration deadline, and admission to LACM is not guaranteed. Students approved for admission after 13 months will be assessed the current tuition rate, considered for a new scholarship award (if applicable), and placed under the current curriculum requirements in effect at the time of return. Students are responsible for meeting any changes to their program of study that occurred during their absence.

Students cannot be admitted into programs that have been discontinued. Students requesting admission into a major that has undergone substantial curricular changes may not receive credit for previously completed coursework. The Registrar's Office will review all academic transfer credits upon admission.

All students seeking readmission or reapplication must be in good financial and academic standing.

ATTENDANCE & TARDINESS

Students are required to attend all classes for which they are scheduled. All faculty will take attendance at the start of each class, and the information shall be entered into the student information system each week. A student who is 5 minutes late to class is tardy. Two tardies equal one absence. If a student is more than 15 minutes late for a private lesson the instructor may then cancel the lesson, record the student as absent for that day, and is under no obligation to reschedule the lesson.

Students are responsible for obtaining, completing, and submitting on-time all assignments given to the class in the event that they are absent. Also see: exam retake fee policy.

For classes that meet every week, students are allowed up to two (2) excused absences per class each quarter for any reason. For classes that meet every other week, students are allowed up to one (1) excused absence per class each quarter for any reason.

Excused absences are intended to support students in managing unforeseen or significant circumstances, such as medical issues, professional opportunities, or emergencies.

Students must contact instructors BEFORE the class or within 48 HOURS after the class to request an excused absence. If the request is made within the time limit, the request will be granted - up to two excused absences for courses that meet weekly and up to one excused absence for courses that meet every other week. Students may use their allotted excused absences at their discretion; however, additional absences will be considered unexcused, regardless of reason. Students with medical issues or other extenuating circumstances may request a Medical Accommodation or Leave of Absence through the Academic Advising Office.

NOTE: Due to the nature of ensemble courses in which the success of the class depends on the attendance of all student players, LACM's attendance policy for all performance classes states: students will be withdrawn from an ensemble course after two unexcused absences. When missing a performance class is absolutely unavoidable, it is the student's responsibility to secure a substitute player and to inform the instructor prior to class time.

Extended Applied Learning Absence

An Extended Applied Learning Absence (EALA) allows students to request a momentary break from their program/classes. This will be granted to students who have received work opportunities within the music industry that are deemed beneficial to the student's career advancement. Students are required to submit written proof of these learning or career opportunities. EALAs are allowed for a maximum time frame of two weeks. Students requiring more than two weeks must withdraw from classes and apply for readmittance upon returning. Students must follow the steps below to acquire an EALA:

1. Make an appointment with an academic advisor.
2. Provide written proof of career or learning opportunity.
3. Fill out an Extended Applied Learning Absence form and submit it at least 14 days before the requested start date.
4. Submit the EALA form and written proof of career or learning opportunity to the Office of the Registrar to be processed.
5. Receive written confirmation of processed and approved EALA from the Office of the Registrar.

Make-up Exams

Students may request make-up exams for those missed due to any absence (not applicable to final exams, see below). It is the student's responsibility to make sure all exam dates are adhered to and that necessary action is taken if an exam is missed.

It's the student's responsibility to begin the process by requesting a make-up exam from the instructor and communicating with the instructor about scheduling the exam. Instructors then fill out the Make-Up/Elective Exam Request Form to provide details to the business office. The student is billed and must show proof of payment to the instructor BEFORE conducting the make-up test.

Students are expected to remain on campus for the entirety of the quarter, which includes finals week. Final exams may or may not be scheduled on the same day and time as the regularly scheduled classes. Students must plan accordingly. Final exams MAY NOT be made up. Students who miss a final exam may request an Incomplete, please refer to incomplete policy on page 135.

NOTE: The student can make the payment and get a copy of the receipt on their student page in their SIS.

STANDARDS FOR STUDENT ACHIEVEMENT

Student Achievement measures the amount of learning a student completes in a specific amount of time. LACM monitorsstudent achievement in several meaningful ways. Each degree and major have expected student learning outcomes that are uniquely designed to ensure all necessary core competencies are represented and appropriately supported throughout the entire curricula. Students are assessed each quarter in the form of written tests, performances (concerts and showcases), jury exams, recitals and project work. It is critical for there to be proof that students are meeting LACM's expected learning outcomes. To that end, each student is provided an ePortfolio that resides in LACM's Learning Management System (LMS). As determined by the major Department Chair, video of each student's performances, project works and tests are inserted throughout their program and act as proof all outcomes are being met.



TUITION & FINANCIAL AID POLICIES

TUITION & FEES

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

Estimated Cost of Attendance

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

2026-2027 Average Cost of Attendance Budget Per Quarter

	Dependent Students	Independent Students
Tuition	$ 9,500.00	$ 9,500.00
Student Services Fee	$ 265.00	$ 265.00
Student Technology Fee	$ 265.00	$ 265.00
Health Fee	$ 295.00	$ 295.00
Experiential Learning Fee	$ 390.00	$ 390.00
Total	$ 10,715.00	$ 10,715.00

2026-2027 Average Total Cost of Tuition & Fees Per Degree Program

	Dependent Students	Independent Students
Bachelor's Degree 12 Quarters	$ 128,580.00	$ 128,580.00
Associate's Degree 6 Quarters	$ 64,290.00	$ 64,290.00
Master's Degree 6 Quarters	$ 64,290.00	$ 64,290.00

2026-2027 Estimated Additional Costs

	Housing with Parent per Quarter	Housing Off Campus per Quarter
Books & Supplies	$ 435.00	$ 435.00
Room & Board	$ 4,179.00	$ 8,187.00
Transportation	$ 402.00	$ 552.00
Personal	$ 1,521.00	$ 1,902.00
Total	$ 6,537.00	$ 11,076.00

Required Technology & Equipment for LACM Students - Estimated Totals

Detailed list of required equipment can be found within the Academic Program pages of this catalog and on the LACM website at: www.lacm.edu/tuition-fees

Description of Fees:

Student Services Fee: The LACM provides multiple student activities per term in order to provide the opportunity for students to connect with each other outside of the classroom, and can include Wellness Workshops, Open Mic nights, Club activities and presentations, Game and Movie nights, dances, DJ nights, and more.

Student Technology Fee: Providing the most updated and industry standard software, hardware, studio spaces and equipment, is of the utmost importance to support the curriculum of each program at LACM.

Health Fee: The LACM has partnered with Carbon Health to provide low to no cost access to services at any of their Urgent and Primary Care clinics nationwide, including the clinic located in Pasadena. https://carbonhealth.com/

Experiential Learning Fee: The LACM offers multiple extracurricular opportunities per quarter including showcasing for industry panelists, industry networking events, guest speakers and masterclass guests per department, guest musicians and orchestra members for recording sessions in select programs, as well as multiple resources for developing professional readiness.

Additional Course Fees

Certain courses will incur an additional fee due to supplemental personnel, equipment, or books required for course completion. Please contact the Billing Office, billing@lacm.edu, for specific fee schedule.

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, the College will employ the services of a collection agency if students fail to meet the monetary terms of their agreement. In addition, it is important that students realize that they are responsible for repaying all charges incurred while attending college, even if they do not complete their education, are dissatisfied with their education, or are not able to get a job after graduating. A student who obtains a loan to pay for any portion of his or her educational program will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If the student has received federal student financial aid funds, the student is entitled to a refund of the moneys 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 if students are having difficulty in meeting loan repayment.

PAYING TUITION & FEES

Payment Deadlines

Please refer to Academic Calendar for tuition deadline dates.

Please contact the business office regarding payment methods. Late fees will be incurred for payments that are received after the deadline. Students who have failed to meet their financial obligations by the end of Week 6 of the quarter will be withdrawn from the school and receive a "W" grade in all courses. This can have both short-term and long-term consequences including a negative impact on Satisfactory Academic Progress (SAP) and Incremental Completion Rate (ICR).

FINANCIAL AID

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

Financial aid is not intended to replace the financial responsibility of the student; rather, it is intended to supplement what the family can provide. Students are required to complete the Free Application for Federal Student Aid (FAFSA) each year they are seeking financial aid. The information provided is used to create an analysis of each student's financial ability to contribute toward his or her educational costs. Students may complete the FAFSA application via the Internet at https://studentaid.gov/h/apply-for-aid/fafsa.

Please contact 1-800-4FED-AID (800-433-3243) if you have FAFSA submission questions. Students are required to inform LACM Financial Aid Office of all financial assistance (including scholarships) they receive. LACM participates in federal financial aid programs. Regardless of source, the college encourages students to make every effort to minimize their reliance on student loans, as those loans will ultimately require repayment. Financial aid is available to those who qualify.

Application Process

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

- U.S. Citizenship or eligible non-citizen status
- Valid Social Security number
- Not in default on any federal educational loan

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

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

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

Supporting documentation may be required to complete the financial aid application, including, but not limited to:

- U.S. IRS Federal Tax Transcripts (if required to file a tax return) and/or W-2 forms
- * Verification worksheet
- * Statements from any agencies from whom the applicant has received benefits

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

Eligibility Criteria

Financial need is determined by applying a formula to the information provided in the student's FAFSA. The formula determines the Student Aid Index (SAI). The SAI is the amount of money the applicant and family are expected to be able to contribute toward the applicant's educational expenses and is used to determine the amount of federal student aid the applicant may obtain. LACM's Financial Aid Administrator will calculate financial need, using the following formula:

- FINANCIAL NEED = COA – SAI – FPG – OTHER
- COA = Cost of Attendance
- SAI = Student Aid Index
- FPG = Federal Pell Grant (if eligible)
- OTHER = All Other Aid/Resources

The Student Aid Index (SAI) is a projection of funds determined to be available for the cost of attendance and other financial obligations.

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

Federal Aid Programs

The following is a brief description of each Federal Aid program. Full descriptions are provided in the booklet, "The Student Guide" published by the Department of Education. These booklets are available from the Student

Finance Department. Grants are funds that do not need to be repaid. Loans are borrowed money that must be repaid with interest.

Federal Pell Grant
These funds are awarded to eligible undergraduate students who have not yet earned a bachelor's degree to help pay for their education. The award for full-time enrollment in the 2026/27 and 2025/26 is approximately $7,395, and 2024/25 academic year is approximately $7,395. These are grants that do not need to be repaid. Not all students will qualify, but all are encouraged to apply for the Federal Pell Grant.

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

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

Federal Direct Loan–Subsidized
This program is available to students with financial need. The loan is financed by the U.S. Department of Education. This "subsidized" loan accrues interest, but the federal government pays all of the interest on the student's behalf while he or she is in school. This loan program allows a student to borrow up to $3,500 during the first academic year, $4,500 during the second academic year, and $5,500 in the third, fourth, and fifth academic years of undergraduate study. The interest rate for the in-school period in 2026/27 is 6.39% with a lifetime cap of $23,000. The subsidized loan has a fixed rate set by July 1st of the year. The loan is subject to origination fees and the interest begins to accrue as soon as the loan has been disbursed from the lender. Students begin repaying the federal loans six months after the last date of attendance or when the student drops below halftime enrollment.

Federal Direct Loan–Unsubsidized
This loan program is available for all eligible students, regardless of income or assets. The loan is financed by the U.S. Department of Education. This loan accrues interest while the student is attending school. Students may choose to defer payment of the interest until six months after leaving school. In addition to borrowing from the subsidized Stafford loan, an independent student may borrow up to an additional $6,000 per academic year for 1st and 2nd grade level, and up to $7,000 for 3rd and 4th grade level.. The interest rate for the in-school period in 2026/27 is 6.39%, and may change annually. The loan is subject to origination fees. Students begin repaying the federal loans six months after the last date of attendance or when the student drops below half-time enrollment.

**Aggregate Loan Limit Per Dependency Status

Dependent Undergraduate Students: $31,000 Total subsidized and unsubsidized (excluding those whose parents can't borrow PLUS). Maximum subsidized loan: $23,000.

Independent Undergraduate & Dependent Students whose parents cannot borrow PLUS: $57,500 Total subsidized and unsubsidized. Maximum subsidized loan: $23,000.

Federal Parent Loan for Undergraduate Students (PLUS)
The Parent Plus loan is available to parents of dependent students as a supplemental source of funds to be used toward their child's educational expenses. This loan program allows a parent to borrow up to $20,000 per academic year per dependent student and a $65,000 aggregate limit per dependent student. Parent borrowers begin repayment within 60 days after the loan is issued. However, parents may request a deferment while your child is enrolled at least half-time and for an additional six months after your child graduates, leaves school, or drops below half-time enrollment. You don't have to make any payments while your loan is deferred. The 2026/27 interest rate is 8.94% and may change annually. The lender obtains a credit report to determine eligibility for this loan. Should the parent be denied a PLUS loan, the Student Financial Aid Department may be able to assist the student in obtaining an Unsubsidized Stafford Loan by using the denial letter as documentation of need.

Federal Direct Loan – Unsubsidized for Graduate Students
This loan program is available for all eligible master students regardless of income or assets. This loan is financed by the U.S. Department of Education. This loan accrues interest while the student is attending school. Students may choose to defer payment of the interest until six months after leaving school. A graduate student may borrow up to $20,500 per academic year with a lifetime cap of $138,500. The aggregate loan limit for graduate students includes loans received for their undergraduate study. The interest rate for in-school period in 2026-2027 is 7.94%, and may change annually. The loan is subject to origination fees. Students begin repaying the federal loans six months after the last date of attendance or when the student drops below half-time enrollment.

Federal Plus Direct Loan for Graduate Students
The Plus loan is available for graduate students as a supplemental source of funds to be used toward their educational expenses. The Law eliminates the Graduate PLUS program, effective July 1, 2026. Existing borrowers may continue borrowing for up to three academic years or until they finish their current program. This loan program allows a student to borrow up to $20,500 per academic year with a lifetime cap of $100,000. The lender obtains a credit report to determine eligibility for this loan. The interest rate for in-school period in 2026-2027 is 8.94%, and may change annually. The loan is subject to origination fees. Students begin repaying the federal loan six months after the last date of attendance or when the student drops below half-time enrollment.

Verification

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

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

If an applicant is selected for verification, the Financial Aid Administrator will notify the student immediately. The Financial Aid Administrator will email a notification letter or notify the student by phone. The applicant must submit all documents requested on or before the due date specified by the Financial Aid Administrator. The processing of the student's federal aid will be delayed and temporary hold of registration from the program if the requested documents are not received with the specified time frame. The verification is completed when the verification process shows that all of the student's verifiable information reported on the FAFSA is correct, and there are no outstanding issues or conflicting information in the file. If there are any changes that would affect the student's eligibility as a result of the verification, then the Financial Aid Administrator will notify the student in writing or by phone that he or she is required to sign a revised Award Notification.

Verification Deadlines

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

VETERANS' BENEFITS

Administered by the U.S. Department of Veterans Affairs, GI Bill benefits help the qualifying veterans and their family members pay for college, graduate school, and training programs. LACM is approved by the California State Approving Agency for Veterans Education (CSAAVE) to enroll veterans and eligible persons for education benefits. Students who believe they qualify for veterans' educational benefits should contact the College School Certifying Official Veteran Coordinator at 626-568-8850, veterans@lacm.edu.

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

Any student receiving GI Bill® benefits while attending LACM is required to obtain transcripts from all previously attended school and submit them to LACM 's Registrar Office for review prior to credit. The Registrar will evaluate and inform the student of approved transfer credits and the total credits left to complete. LACM will maintain written record of previous education and training of veterans and eligible persons.

LACM is proud to collaborate with the Veteran's Administration to provide VA Yellow Ribbon benefits to qualified students. Students who are eligible to receive VA benefits under the post-9/11 GI Bill® may be considered to receive additional funds from LACM under this program. Veterans of the U.S. Armed Forces applying to LACM, who are not the Post 9/11 GI Bill®, must make arrangements to pay tuition through means other than veterans (VA) benefits (e.g., cash or financial aid). Students receiving Post 9/11 benefits (Chapter 33) will have any eligible tuition payments paid directly to the school. All housing allowances (BAH) will be paid directly to the student. Students receiving other forms of VA benefits (Chapters 30, 35, 1606 /1607) will receive their monthly benefit directly from the Department of Veteran Affairs. LACM will guide veterans through the application process, but cannot determine eligibility, and accepts no responsibility for payments made directly to students. Please contact the Veterans Benefits Coordinator for any additional questions.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by the VA is available at the official U.S. government website at https://www.benefits.va.gov/gibill/.

CALIFORNIA GRANT PROGRAMS

The State of California, through the California Student Aid Commission (CSAC) sponsors the Cal Grant Programs for undergraduate students. The Cal Grant is a California-specific financial aid allocation that does not need to be paid back. Cal Grant applicants must apply for the FAFSA by the deadline and meet all eligibility:

Eligibility Requirements

Cal Grants are for students who are pursuing an undergraduate degree or vocational or career training, and do not have to be repaid. In addition to meeting the financial criteria and Cal Grant requirements, you must:

- Submit the FAFSA application and your verified Cal Grant GPA by the deadline
- Be a U.S. citizen or eligible noncitizen
- Be a California resident for 1 year
- Attend a qualifying California college
- Not have a bachelor's or professional degree
- Have financial need at the college of your choice
- Have family income and assets below the minimum levels
- Be enrolled or plan to enroll in a program leading to an undergraduate degree or certificate
- Be enrolled or plan to enroll at least half time
- Have registered with the U.S. Selective Service, if required to do so
- Not owe a refund on any state or federal grant or be in default on a student loan
- Not be incarcerated
- Maintain the Satisfactory Academic Progress standards as established by the school. Recipients who do not meet the standards are ineligible for Cal Grant payment and will not use eligibility during the terms they are ineligible for payment.

Types of Cal Grants

Cal Grant A

- For low to middle income students
- 3.0 high school GPA or 2.40 college GPA minimum
- May be used for a program that is at least two academic years in length resulting in an associate or baccalaureate degree.
- Can only be used for tuition and fees

Cal Grant B

- For low income students
- 2.0 high school and college GPA minimum
- May be used for a program that is at least one academic year in length resulting in an associate, baccalaureate degree or certificate
- Offers an award amount to assist with tuition and fees with an additional annual Access Award amount to assist with living expenses

GRANTS & SCHOLARSHIPS

LACM Scholarship and Institutional Grant Program

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

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

Private Grants and Scholarships

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

Notice to Recipients of Federal Grants and Loans

The Higher Education Amendment of 1998 requires continued eligibility for federal grants and loans to be based on a student's satisfactory academic progress and successful completion of the studied program. If a student withdraws from school, the amount of financial aid available to pay expenses will be prorated based on

the amount of time spent in attendance) If the student has completed 60% or less of the quarter). LACM must return excess funds to Title IV programs in the sequence required by the U. S. Department of Education. Students should be aware of the remaining responsibility for all appropriate charges not covered by Federal Student Aid due to withdrawal.

SATISFACTORY ACADEMIC PROGRESS (SAP)

As per federal regulations and institutional policies, financial aid recipients must meet all Satisfactory Academic Progress (SAP) standards as set by the college in order to continue to receive financial aid.

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

REFUND POLICY

Financial Aid Recipients

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

General Requirements

Federal Student Aid funds are awarded to a student under the assumption the student will attend school for the entire period for which the assistance is awarded. When a student withdraws, the student may no longer be eligible for the full amount of Title IV funds the student was originally scheduled to receive. If a recipient of Federal Student Aid loan funds withdraws from school after beginning attendance, the amount of Federal Student Aid loan assistance earned by the student must be determined. If the amount disbursed to the student is greater than the amount the student earned, unearned funds must be returned. If the amount disbursed to the student is less than the amount the student earned, and for which the student is otherwise eligible, he or she is eligible to receive a post-withdrawal disbursement for the earned aid that was not received.

Return Of Title IV Provisions

All institutions participating in the Student Financial Aid (SFA) Programs are required to use a federally recognized payment period to determine the amount of SFA Program Funds a student has earned when he or she ceases attendance based on the payment period the student was in attendance. A payment period at this institution is a quarter.

Return Of Title IV Procedures

This applies to:

- Students who were awarded Title IV funds in the quarter in which they have withdrawn.

  This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a PostWithdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.

- A pro rata schedule is used to determine the amount of Title IV funds the student has earned at the time of withdrawal up **through the 60% point** in each payment period. The percentage is calculated by dividing:

  1. The number of days from the first day of school to and including the withdrawal date by
  2. The total number of days in the quarter from the first day to and including the last day of the quarter.

Number of days completed = Percentage completed

Number of days in period (rounding the third decimal place up if the fourth decimal place is 5 or more)

After the 60% point in the payment period, a student has earned 100% of the Title IV funds they were scheduled to receive, and no refunds will be made.

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

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

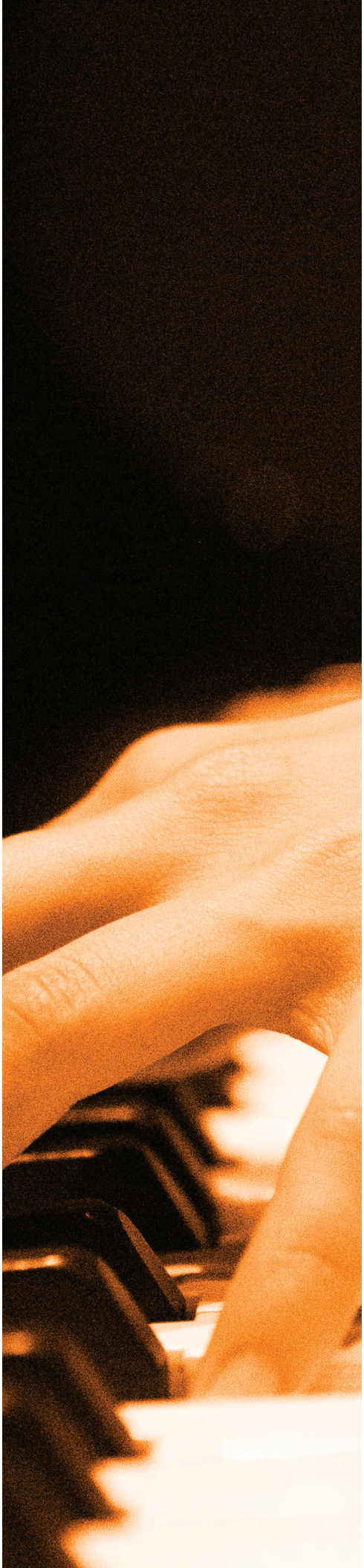
- Unsubsidized Direct loans
- Subsidized Direct Loans
- Direct PLUS loans
- Pell Grant
- FSEOG

Time Frame for the Return of Title IV Funds

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

ADD/DROP Classes

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



STUDENT CONDUCT & RIGHTS

FAMILY EDUCATION RIGHTS & PRIVACY ACT (FERPA)

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

LACM'S Right to Override Optional Disclosure

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

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

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

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

- to authorized representatives of the Comptroller General of the United States, the Attorney General of the United States, the U.S. Secretary of Education, and State and local educational authorities for audit or evaluation of Federal or State supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs

- to organizations conducting studies for or on behalf of the school making the disclosure for the purposes of administering predictive tests, administering student aid programs, or improving instruction
- to comply with a judicial order or a lawfully issued subpoena
- to the victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense concerning the final results of a disciplinary hearing with respect to the alleged crime; and
- to any third party the final results of a disciplinary proceeding related to a crime of violence or non-forcible sex offense if the student who is the alleged perpetrator is found to have violated the school's rules or policies. The disclosure of the final results only includes: the name of the alleged perpetrator, the violation committed, and any sanction imposed against the alleged perpetrator. The disclosure must not include the name of any other student, including a victim or witness, without the written consent of that other student

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

- The right of the student to inspect and review their education records within 45 days of the day the College receives a request for access. Students should submit a written request that identifies the record(s) they wish to inspect to the Registrar, Dean of Students, Department Chair or other appropriate officials. College officials will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the correction of education records that the student believes to be inaccurate or misleading. The student should write to the LACM official responsible for the record, clearly identifying the part of the record(s) they want corrected and specifying why it is inaccurate or misleading. If LACM decides not to correct the record as requested by the student, LACM will notify the student of the decision and advise the student of their right to a hearing regarding the request for amendment. Additional information regarding hearing procedures will be provided to the student when notified of the right to a hearing.
- The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. An exception to the policy against disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research or support-staff position (including law enforcement unit personnel and health staff), and may include a student serving on an official committee or assisting another school official in performing his or her tasks. A College official has a legitimate educational interest if the official needs to review an education record to fulfill their professional responsibilities. The College may disclose certain information, known as Directory Information, at its discretion without consent. If a student does not want this information released, the student must complete a Non-release of Directory Information form, available in the Registrar's office. Other examples of non-Directory Information that may be disclosed without consent include, but are not limited to, a response to subpoenas and/or search warrants, or in cases of emergencies where the life or safety of a student or others is endangered. Upon request, the College may disclose education records without a student's consent to officials of other schools in which a student seeks or intends to enroll.
- The right to file a complaint with the U.S. Department of Education concerning alleged failure by the College to comply with the requirements of FERPA. The name and address of the office that administers FERPA is: ***Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue SW, Washington, DC 20202-4605***

STUDENT CONDUCT & ACCOUNTABILITY

Student Accountability

Each student is responsible for the following:

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

- Respecting the rights and property of others
- Being fully acquainted with and complying with the LACM published rules and regulations
- Complying with all local, state, and federal laws
- Adhering to the academic requirements determined by individual instructors

Academic Honesty

LACM expects students to maintain the highest standards of academic honesty. Violations or attempted violations of academic honesty include, but are not limited to:

- Cheating - attempt to gain an improper advantage in an academic evaluation, allowing another person to take a quiz or exam
- Plagiarism - falsely claiming credit for the ideas, writing or other intellectual property of others by presenting such works as one's own.
- Fabrication – to alter, suppress, falsify or fabricate any research data or results, official academic record, application or document.
- Facilitating Academic Dishonesty – to aid or abet others to commit an offence of academic dishonesty, including intentional acts to disrupt academic activities.

When a student is suspected of academic dishonesty, LACM policy requires that the instructor report the allegation to the Dean of Academic Affairs by filing an Incident Report and providing evidence such as a copy of the exam or paper in question.

A student who is charged with a breach of academic honesty shall be presumed innocent until, based upon clear and compelling evidence, the Dean determines the student has violated the standards of the college. If the Dean concludes there is sufficient evidence to find a student guilty, sanctions can range from a warning to suspension or dismissal. If the matter cannot be resolved between the Dean and the student, the Dean may refer the case to the Student Conduct Committee for a hearing.

Student Standards of Conduct

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

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

Unacceptable Behavior

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

- Any violation of LACM Policy as outlined in the Catalog
- Unlawful possession, use, sale, or distribution of drugs
- No smoking or vaping anywhere on campus, in accordance with city law
- Being under the influence of drugs or alcohol
- Inappropriate sexual conduct
- Exhibiting behavior which is disruptive, disrespectful or violent towards staff or other students, including, but not limited to, harassment or discriminatory conduct
- Furnishing false information
- Unauthorized use, forgery, or alteration of LACM's documents, name, logo, or seal
- Destruction of LACM property or the individual property of students or staff
- Unauthorized possession or use of LACM property or property of students or staff
- Unauthorized use of LACM equipment, keys, access codes, or scan cards
- Possession of firearms, fireworks, explosives, or weapons on LACM's premises
- Misuse of LACM communication systems: Behavior that disrupts or causes disruption of computer services, including, but not limited to, damaging, altering, or destroying data, records, computer systems, software, programs, or networks
- Theft of LACM individual physical or intellectual property
- Inappropriate use of LACM email
- Unauthorized animals on institutional premises
- Disorderly, lewd, or indecent conduct
- Divulging confidential information: students who work or volunteer in LACM administrative offices and have access to confidential information are prohibited from divulging such information under FERPA
- Unauthorized use, forgery, or alteration of student identification cards
- Inappropriate off-campus conduct when representing LACM
- Disrespect for privacy: students may not give directory information or photos of other students to anyone outside the LACM community
- Inappropriate conduct of guests

CANCELLATION, WITHDRAWAL & TUITION REFUND POLICIES

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

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

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

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

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

All refunds will be in the form of a check (in limited situations by wire transfer) and will be processed within 45 days of the receipt of your Notice of Cancellation.

GRIEVANCE POLICIES

Academic Grievance Procedure

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

Harassment & Discrimination Grievance Policy

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

MEDIA RELEASE

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

STUDENT ORIGINAL WORK

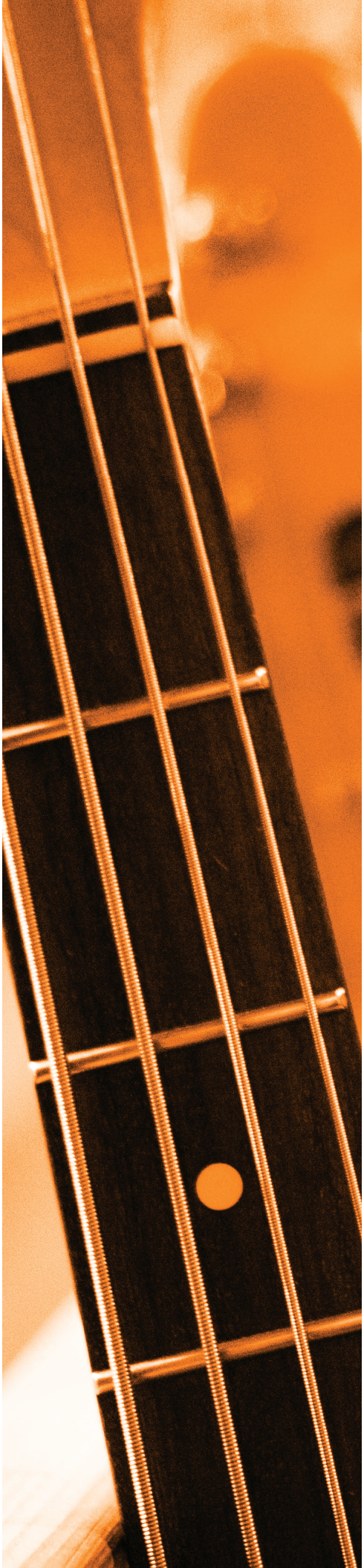
LACM holds that the creation, discovery and dissemination of knowledge are central to the success of the College's mission. LACM and its stakeholders share an interest both in the protection of copyrighted works and in the use of copyrighted works in the daily pursuit of learning, discovery, and the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

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

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

Student Work Guidelines

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



STUDENT SERVICES

STUDENT LIFE & ENGAGEMENT

Student Life

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

Engagement

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

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

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

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

ACADEMIC ADVISING

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

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

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

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

CAREER SERVICES

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

- Resume/CV/Artist Bio Coaching
- Social Media Strategy
- Media Content Creation
- Marketing/Promotion Materials
- Mock Auditions
- Internship PlacementsJob Interview Preparation
- Music Industry Workshops and Seminars
- Industry Networking Events
- Gig Booking Services

Individualized Career Counseling is available to all students and alumni on a weekly basis, by appointment only.

Workshops and seminars on special topics related to the music industry are ongoing throughout each term, with a focus on career development and industry readiness.

GrammyU

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

CAREER & LEARNING RESOURCE CENTER

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

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

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

STUDENT EMPLOYMENT OPPORTUNITIES

Job Placement

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

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

Federal Work Study

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

Internship Policy

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

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

On-Campus Employment: Tutor and Teaching Assistant Roles

TUTORS

The LACM Tutor Program provides valuable academic support for students across various subjects, including songwriting, musical instruments, performance, general education, core music courses (e.g., theory and keyboard skills), composition, music business, and ESL. Tutors play an essential role in fostering student success and academic excellence.

Eligibility Requirements

-Maintain good academic standing as an undergraduate student with a minimum 3.2 GPA.
-Have completed at least five quarters of study.
-Successfully complete the hiring process, including:
1. Submitting all required paperwork.
2. Participating in an interview with Academic Advising.

International student tutors are required to obtain a valid Social Security Number (SSN) before beginning their position. Assistance with this process is provided during the hiring process.

While most sessions are conducted in person, occasional

Responsibilities and Scheduling

Tutors propose the subjects they are qualified to cover and, at the discretion of Academic Advising, provide their availability for one-on-one sessions with students. Availability for these sessions must be confirmed and maintained in a tutor's Acuity calendar, which should be updated regularly to accurately reflect each tutor's schedule. Discrepancies between reported hours and the Acuity calendar may result in payment delays or disciplinary action.

While most sessions are conducted in person, occasional Zoom sessions may be approved for flexibility. Tutors may work up to 10 hours per week but cannot exceed 8 hours in a single day or work seven days per week.

Timekeeping and Reporting

Tutors are paid hourly and must report their hours through Criterion. The following guidelines apply:

-Hours must be submitted biweekly on Fridays by 5 PM PST.
-Failure to submit hours on time may result in delayed payments or adjustments to the payment schedule.
-Weekend sessions must receive prior approval for hours to be processed outside the regular submission cycle.

Failure to submit timesheets on time, accurately report hours worked, or complete session reports may result in disciplinary action, including temporary or permanent dismissal from the tutoring position.

If a timesheet is submitted late or contains inaccuracies, the individual must contact Academic Advising and Human Resources (HR) immediately to resolve the issue.

Session Reporting

After each session, tutors are required to submit a Session Report Form, which must include:

1. Details about the session, including subjects covered.
2. Notes on student progress or areas of concern.

These reports are cross-referenced with hour submissions in Criterion and Acuity. Discrepancies between reported hours and session reports may result in payment delays or disciplinary action, as session reports verify the completion of tutoring hours.

TEACHING ASSISTANTS (TAs)

The LACM Teaching Assistant (TA) Program provides Graduate students with the opportunity to support both faculty and students in an academic setting. TAs play a dual role, assisting with class-related responsibilities and offering individual academic support to students as needed.

Eligibility Requirements

To qualify as a Teaching Assistant, students must meet the following criteria:

-Be a current graduate student.
-Successfully complete the hiring process, including:
1. Submitting all required paperwork.
2. Participating in an interview with Academic Advising.

International student TAs are required to obtain a valid Social Security Number (SSN) before beginning their position. Assistance with this process is provided during the hiring process.
Responsibilities and Scheduling

Teaching Assistants have two primary areas of responsibility:

1. Classroom Support:
TAs are assigned to specific courses and assist faculty with various tasks during scheduled class hours. These duties may include facilitating discussions, assisting with grading, or providing technical support during class.

2. One-on-One Sessions:
TAs may also conduct individual sessions with students outside of class, either for students enrolled in their assigned course or, when necessary, with students from other courses (at the request and prior approval of Academic Advising).

TAs are required to confirm their availability for one-on-one sessions in Acuity and ensure their schedule is always updated and accurate.

Sessions should primarily be conducted in person, with occasional flexibility for Zoom sessions if necessary.

TAs may occasionally be asked to meet with students outside of their assigned class to provide additional academic support.

Timekeeping and Reporting

Class hours are tracked automatically, and no action is required from TAs for those hours. However, any one-on-one sessions conducted outside of class must be reported as follows:

-Submit hours through Criterion for approval.

-Ensure that hours reported in Criterion match the corresponding appointments on the Acuity calendar. Discrepancies between reported hours and the Acuity calendar may result in payment delays or disciplinary action.

-Timesheets must be submitted biweekly on Fridays by 5 PM PST.

Failure to submit accurate timesheets, maintain consistent Acuity records, or complete required documentation may result in disciplinary action, including temporary or permanent dismissal from the TA position.

If a timesheet is submitted late or contains inaccuracies, the individual must contact Academic Advising and Human Resources (HR) immediately to resolve the issue.

Student Employment and Financial Standing
LACM requires that all students remain in good financial standing to be eligible for campus employment.

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Financial Standing

Payment Obligations: Students are responsible for timely payment of tuition, fees, and other charges.

Financial Holds: Failure to meet financial obligations may result in a financial hold being placed on a student's account, which may limit access to certain services, such as registration, campus access, and diplomas.

Employment Impact: A financial hold may impact a student's ability to continue employment on campus.

Students must also have all employment documentation to be eligible to work at LACM. See the Human Resources office humanresources@lacm.edu for more information.

STUDENT SUPPORT SERVICES

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

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

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

INTERNATIONAL STUDENT SERVICES

New Student

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

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

See Document I-20 Requirements and International Student Check List

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

Transfer Students

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

Traveling

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

- Required Documents for Re-entry to the US
  - Valid Passport (valid for at least 6 months beyond the date of the re-entry to the US.)
  - Valid F-1 visa in passport (except students from Canada)
  - I-20 with a valid travel signature from International Office. Each signature is valid for one-year.
  - Students on OPT, travel signature is valid for Six Months.
- Recommended Supporting Documents.
  - Financial support documents (proof of funding)
  - LACM acceptance letter (students)
  - Paper receipt of Form I-901 SEVIS fee payment
  - Students only: Copy of LACM transcript and/or proof of course registration
  - Contact info for LACM International Office.
- Emergency Contact Information During School Break
  - Emergencies at US Port of Entry: (626) 568-8850
  - International Office email account (international@lacm.edu) will be checked periodically during university breaks. Please note that only inquiries requiring immediate attention will receive a response.

Annual Vacation

F-1 students are eligible to take an annual vacation/ Academic Break after completing an academic year (three quarters). Talk to your Designated School Official, DSO, before taking your annual vacation. Your DSO will confirm your eligibility for vacation and sign your Form I-20, "Certificate of Eligibility for Non-immigrant Student Status," if you plan to travel outside the USA. LACM's pacing takes students for more than a calendar year before the first Annual Vacation, Fall enrollments take their annual vacation after seven (7) quarters. Winter enrollments take their first annual vacation after six (6) quarters and Spring enrollments after five (5) quarters. *If you are not eligible for annual vacation, you must enroll in a full course of study*.

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

International Student Leave of Absence (LOA)

F-1 international students who wish to take a quarter off during the academic year (fall, winter, spring or summer (quarters) and not enroll in courses must receive authorization for an International Leave of Absence (LOA) from the International Office and their academic advisor. Student will be withdrawn, their SEVIS record will be put on Authorized Early Withdrawal, and student will need to depart the U.S. If the student is unenrolled for more than 5 months, they will need to request a new SEVIS/I-20 form and receive a new SEVIS number.

Eligibility Requirements:

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

Application Instructions:

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

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

LOA Exceeding Five Months:
Students who will be outside the U.S. for longer than five months for an LOA must obtain a new LACM I-20 with a new SEVIS ID number in order to re-enter the U.S. and return to LACM. The current I-20 will be invalid after being outside of the U.S. for more than five months. A new SEVIS ID will nullify any OPT time earned.

It is the student's responsibility to contact the International Office Advisor at least two months prior to returning to LACM to request the new I-20.

Students will need to use the new I-20 to pay the SEVIS fee to activate their new I-20/SEVIS record before entry into the US.

Please check that your student visa is still valid.

Optional Practical Training (OPT)

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

Pre-completion OPT: Work experience that is permitted during the student's academic program (before the student's program end date that is printed on the I-20). Pre-completion OPT does not count against the 12 month post-completion OPT if student works less than 20 hrs per week. Internships are approved under the Curricular Practical Training or CPT.

Post-completion OPT**:** Work experience that occurs after the student's academic program ends. Students who wish to apply for OPT, please contact the International Office for information at least one-quarter before their graduation date. The earliest to apply is 90 days before program completion. The latest is 60 days past program completion.

STUDENT SERVICES CANCELLATION FEE

LACM offers free sessions with tutors, career counseling, and student support services. Once an appointment is made, any cancellations, including no shows, may result in a $100 cancellation fee if not cancelled within 24 hours of the scheduled appointment.

ALUMNI & POST GRADUATION SERVICES

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

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

Standard Occupational Classification

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

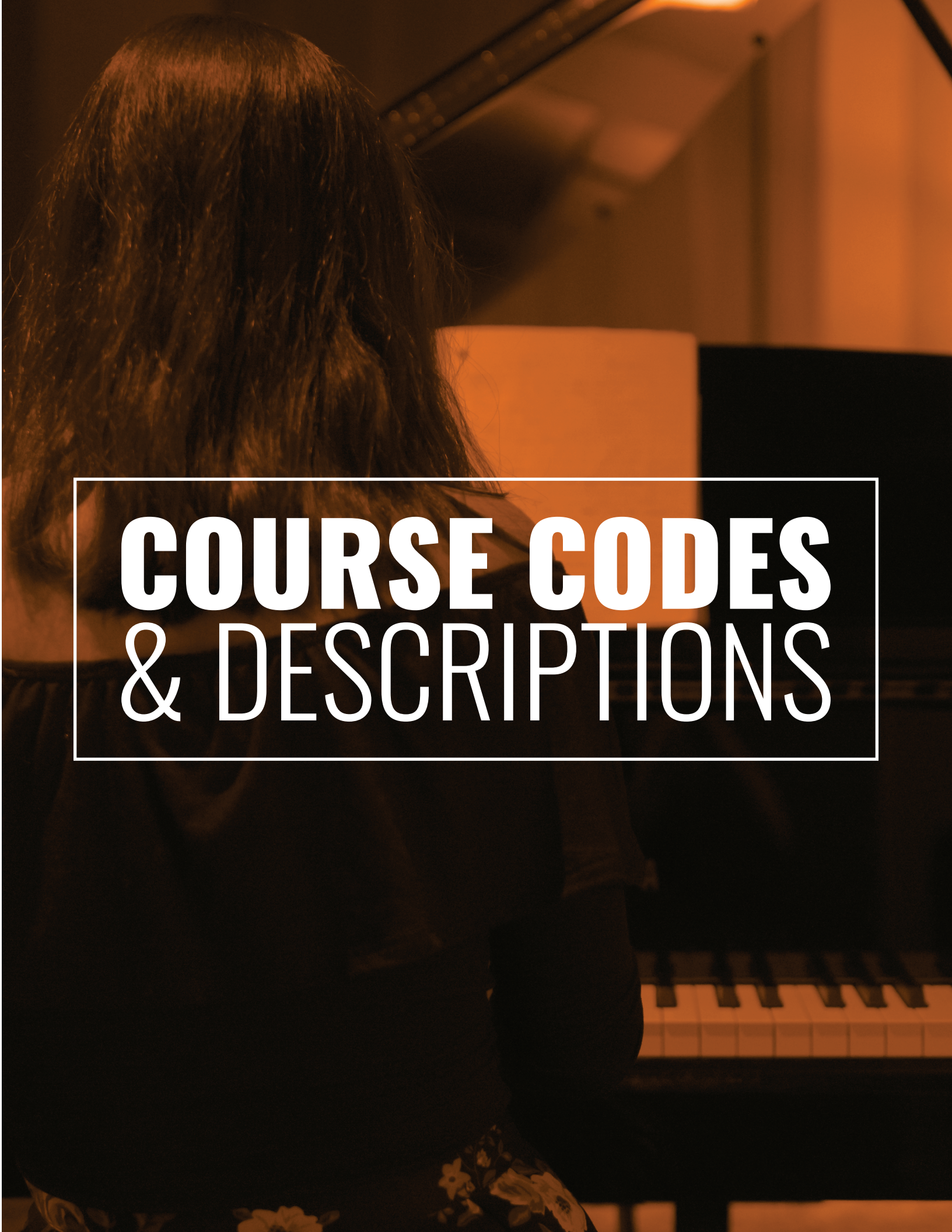
From this, detailed occupations are compiled to form broad occupation groups.
LACM prepares students for careers in the greater music industry which encompasses many diverse occupations.
The SOC codes related to such occupations are as follows:

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

HOUSING & STUDENT LIVING

LACM is in Pasadena California, and while we currently do not offer on-campus housing, we're committed to helping students secure comfortable and convenient living arrangements in Pasadena and the greater Los Angeles area.

Email housing@lacm.edu or view our website at lacm.edu/housing for information about recommended apartment buildings, homestay options, furniture rental info and roommate connections.



COURSE CODES & DESCRIPTIONS

UNDERGRADUATE COURSE CODES & DESCRIPTIONS

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

MUSIC COMPOSITION

COMP-100

Songwriting 1 | 2.00 Credits

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

COMP-101

Songwriting 2 | 2.00 Credits

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

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

COMP-103

Building Your DAW | 2.00 Credits

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

COMP-104

Guitar Accompaniment | 2.00 Credits

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

COMP-109

Private Lesson 1 | 2.00 Credits

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

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

COMP-110

Private Lesson 2 | 2.00 Credits

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

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

COMP-111

Private Lesson 3 | 2.00 Credits

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

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

COMP-112

Original Solo Showcase | 3.00 Credits

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

COMP-114

Small Ensemble Showcase | 3.00 Credits

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

COMP-121

Advanced Songwriting | 2.00 Credits

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

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

COMP-130

Private Lesson in Composition 1 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-131

Private Lesson in Composition 2 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-200

Co-writing | 2.00 Credits

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

COMP-204

Private Lesson 4 | 2.00 Credits

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

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

COMP-205

Private Lesson 5 | 2.00 Credits

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

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

COMP-206

Private Lesson 6 | 2.00 Credits

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

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

COMP-209

Music Business Practicum 1 | 3.00 Credits

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

COMP-211

Counterpoint | 2.00 Credits

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

COMP-215

Industry Showcase | 3.00 Credits

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

COMP-215

Industry Showcase | 3.00 Credits

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

COMP-217

Vocals for Songwriters | 2.00 Credits

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

COMP-220

Lyric Writing | 2.00 Credits

This course will be an in-depth study of the craft of creating and placing lyrics in sequence to music, with a focus on the intricacies of rhythmic components and melodic phrasing. While the most crucial factor is the core concept of the lyric and how it speaks to the listener in a unique way, the syllabic stresses and patterns can make all the difference when crafting a conversational set of phrases that is voiced naturally and with impact. Rhyme schemes, stressed and unstressed beats, navigating different time signatures, placement of hooks and more, will all be discussed in detail and with focus on the development of each individual songwriter's material. This course consists of weekly, two-hour lecture.

COMP-225

AA Performance Jury | 1.00 Credit

All Associate of Arts students will be required to present a Performance Jury of six original songs, arranged and produced with live instrumentation under the guidance of their Private Lesson instructor, and presented in front of a jury comprised of Department Chair and the Private Lesson instructor. In addition to showcasing six original songs, at least three of these songs should feature varied stylistic and genre approaches. There should also feature at least one song self-accompanying on the piano and one song self-accompanying on the guitar. A minimum of three songs must feature the songwriter as the vocalist, while the other three may feature alternate vocalists as desired for the style of the song.

COMP-230

Private Lesson in Composition 3 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-231

Private Lesson in Composition 4 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-232

Private Lesson In Composition 5 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-234

Theme and Melody Writing| 2.00 Credits

Thematic writing is a key element of composing music for media. Themes can be used to identify characters, action, feelings, objects and places. This course takes students through the integral steps in conceiving and structuring a memorable melody and how to develop it in a variety of ways to enhance the story and engage the audience experience in a film, television show, video game or commercial advertising, This course consists of a weekly, two-hour lecture.

COMP-235

Working with Temp Music | 2.00 Credits

Temporary (temp) music is used as a tool to communicate a desired goal for the music in visual media. Creative collaborators often demonstrate what they are looking for in music through the use of temp music and picture editors use temp music to accompany scenes they are piecing together. The use of temp music is widespread in the industry and it's the job of the composer to interpret the key elements in the temp music and include them into the original score. This course presents many examples of temp music and challenges students to create original music based on the temp in a variety of situations. This course consists of a weekly, two-hour lecture.

COMP-250

AA Project | 2.00 Credits

The AA Project course allows the student to work directly with the faculty to develop their AA Final Project. This project has the student creating a hybrid score for visual media (as approved by faculty) where the instructor takes the role of the Director guiding the student through notes on rewrites and revisions normally associated to a working composer in the professional environment. This class encourages the student to encompass all of the tools and techniques that they have studied throughout the curriculum in relation to completing and presenting this final project to the CVM Department Chair.

COMP-260

Instrumentation and Score Reading | 3.00 Credits

A lecture-based introduction to the instruments of the orchestra through the study of each instrument family (strings, woodwinds, brass, and percussion). Learn how sound is produced on them and explore typical idiomatic scoring techniques for each one. Examine the rudiments of combining sounds to begin developing your understanding of the orchestral palette and its infinite possibilities. Coursework includes a review of music fundamentals, a primer on how to read and study an orchestral score, and assigned exercises. Apply your knowledge by composing two short pieces for small ensembles. One piece will be recorded at the end of the quarter in a studio recording session. During this course, students are also guided through the process of reading scores from feature films, television episodes, and classic composers. The students will explore a variety of score techniques through comparative analysis.This course consists of a weekly, three-hour lecture.

COMP-300

Introduction to Scoring For Picture | 2.00 Credits

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

COMP-303

Instrument Private Lesson 7 | 2.00 Credits

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

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

COMP-304

Instrument Private Lesson 8 | 2.00 Credits

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

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

COMP-305

Instrument Private Lesson 9 | 2.00 Credits

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

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

COMP-306

Pro Artist Showcase | 1.50 Credits

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

COMP-307

Music Business Practicum 2 | 2.50 Credits

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

COMP-310

Custom Writing for Film & TV | 2.00 Credits

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

Prerequisite: COMP-300: Introduction to Scoring for Picture

COMP-315

Songwriting Demo Production | 2.00 Credits

In conjunction with students from the Music Business major, students will apply technology concepts to a hands-on process of recording a demo in a studio setting. Music Business majors will act in an advisory capacity for the project, teaming with Songwriting majors and acting as A&R reps for song selection, pre-production, advising on production approach, as well as supervising the release if applicable. Songwriting majors will drive the sessions with selected original material to be recorded and produced, performed either by themselves or with select student musicians. A thorough understanding from start to finish will be experienced over the course of the quarter. This course will meet for two hours once per week, with self-driven producing assignments to be completed weekly in conjunction.

COMP-330

Private Lesson in Composition 6 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-331

Private Lesson in Composition 7 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-332

Private Lesson in Composition 8 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-333

Composing for Strings | 3.00 Credits

This course is an in-depth study of writing music for strings; their strengths and limitations and their interrelationships in small and large ensembles. It takes a close look at the contemporary and historical use of the strings in both film and concert music composition. Each lesson offers a fundamental approach to composing for strings both individually and collectively with regard to their extreme range, practical range as well as exploring the idiosyncrasies inherit to each instrument. This course consists of a weekly, two-hour lecture and lab.

Prerequisite: Instrumentation

COMP-402

Songwriting Session Arrangement | 2.00 Credits

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

COMP-403

Arranging for Contemporary Ensemble | 2.00 Credits

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

COMP-404

Internship | 4.00 Credits

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

COMP-405

Private Lesson 10 | 2.00 Credits

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

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

COMP-406

Private Lesson 11 | 2.00 Credits

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

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

COMP-407

Senior Recital Private Lesson | 2.00 Credits

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

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

COMP-430

Private Lesson in Composition 9 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-431

Private Lesson in Composition 10 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed.

Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-432

Private Lesson in Composition 11 | 2.00 Credits

The Private Lesson is designed to reinforce and compliment the information disseminated in the department's curriculum. The private instruction will be both structured and pliable. In addition to supporting the curriculum, the private lesson also allows the student the option to explore other techniques/topics in depth at the discretion of both instructor and student. An emphasis on the expansion of musical vocabulary as it relates to each individual on his or her chosen instrument/discipline is also addressed. Additional material will be presented to address the strengths and weaknesses of each student and afford the student opportunities to investigate other areas of interest related to their individual goals.

COMP-450

Senior Project / Recital | 2.00 Credits

The Final Project course allows the student to work directly with the faculty to develop their Final Project. This project has the student creating a hybrid score for visual media (as approved by faculty) where the instructor takes the role of the Director guiding the student through notes on rewrites and revisions normally associated to a working composer in the professional environment. This class encourages the student to encompass all of the tools and techniques that they have studied throughout the curriculum in relation to completing and presenting this final project to the CVM faculty jury.

GENERAL EDUCATION

GE-100

English Composition | 3.00 Credits

Understanding the writing process with proper use of grammar and APA formatting are usable and integral skills of college students. Planning, preparing, writing, and editing will be important aspects of this course and students can expect to develop their skills within narrative, descriptive, expository, and persuasive essays. A focus on APA formatting will be essential for this course. Supporting evidence and research for these essays will be conducted from articles, journals, and books pertaining to musical topics such as genre, artists, theory, and history. Music students will be able to explore their musical topics of interest and use their composition skills to demonstrate their ability to effectively communicate in writing. This course consists of a weekly, three hour lecture.

GE-101

English Composition & Critical Thinking | 3.00 Credits Thinking critically is a logical art of understanding how to evaluate circumstances, judgments, situations, and texts. Escaping ambiguity within writing and deterring from fallacy within logic is this course's objective. Critical thinking in combination with English composition offers dynamic features that include professional writing of resumes, business letters, and proposals. The grammatical concepts learned in English 100 will be emphasized and applied and MLA citation format will be introduced. Music students will be able to explore how to effectively use critical thinking skills and composition while working within the music industry. Topics include philosophical, psychological, historical, and social approaches to thinking critically. Effectively knowing how to critically think allows for successful communication and logical problem solving in a student's career and everyday life. This course consists of a weekly, three-hour lecture.

Prerequisite: GE-100: English Composition

GE-103

English Composition for ESL Students | 3.00 Credits

English Composition for ESL students is designed to give students the academic writing skills needed to succeed in an American university and be prepared for the academic and/or professional world. Students will learn the writing process for collegiate essays and research papers through a variety of musical topics. The course focuses on developing essays with supporting evidence from credible sources and APA formatting. Students will learn the importance of academic integrity and cover essential writing skills such as paraphrasing, direct quoting, citing original sources, summarizing, and synthesizing information. Assignments cover major components of academic writing, including various rhetorical organization and styles such as summary, cause-effect, compare-contrast, reaction, and argumentation. Students will review basic grammar and develop advanced grammar and sentence skills with an emphasis on error identification to effectively communicate in writing. This course consists of two weekly 90-minute lectures.

GE-111

Health & Wellness | 3.00 Credits

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

GE-200

Oral Communication | 3.00 Credits

Effective communication is a necessity for any industry and is used as a fundamental tool that connects individuals and determines the quality of an interaction. This course will provide music students with an applied knowledge of how to improve communication skills with others for their future success as music professionals. Some of the topics that will be covered are communication styles, listening skills, providing and processing feedback, metacognitive reflections and cognitive communication, and interpersonal, non-verbal, and verbal communication. Special attention will be paid to the relevancy of this course to students' interactions with other music professionals. Major course assignments will provide practical applications for music students to demonstrate the speaking and listening skills they've acquired for their careers. Topics in this course will be relevant to music students' needs and interests. This course consists of two weekly, 90-minute lectures.

Prerequisite: GE-100: English Composition

GE-301

Musical Cultures of the World | 3.00 Credits

Understanding musical culture is a wonderful tool in the city you live in but imagine if you could academically travel through Native American, Chinese, Indian, or Latin American cultures to experience how culture broadens musical perspective, composition, and performance. This course will navigate musical elements of beat, rhythm, and meter with consideration to the world's musical cultures. Access to world music resources and the ability for students to share and express their own musical culture through performance and presentation will be essential.

GE-302

Philosophy | 3.00 Credits

Philosophy is considered to be the history of human thinking. Philosophy teaches how to think and attempts to unravel concepts of life through the practice of questioning. Philosophical questions examine what reliable knowledge is, what is God and does it exist, what is truth, what are right and wrong, what makes something beautiful or unattractive, what is reality, what happens when we die, and in totality, what does it mean to study philosophy. This course will act as a guide for conducting life and every major can benefit from philosophical learning. Students will be able to gain relevant connections from philosophy to their daily life. This course consists of a weekly, threehour lecture.

Prerequisite: GE-101: English Composition & Critical Thinking

GE-303

Spanish | 3.00 Credits

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

GE-305

Statistics: Methods and Applications | 3.00 Credits

This course provides the basic concept of statistics: Topics include Data, Sampling, Experiments, Distributions, Relationships, Chance and Probability, Simulation & Expected Values, and Inference. This course consists of two weekly 90-minute lectures.

GE-306 & GE-306L

Physics for Musicians & Lab | 2.00 & 1.00 Credit

This is a compact and focused course of Physics with special emphasis on Motion, Waves and Sound/Voice. Topics cover Motion, Newton's Laws, Energy, Temperature and Heat, Electromagnetism and Electromagnetic Waves, and understanding the elements, mechanisms and the dynamism of Waves and Sound. Mini-labs are done using the different musical (strings, drums and percussion, wind) instruments available in the halls and classrooms of LACM, and could also be done where students can investigate and create using items found in most kitchens, closets, and/or garages. This course consists of two weekly onehour lectures and one-hour labs.

GE-401

Sociology | 3.00 Credits

The social group is essential to human interaction. Thinking critically about society and its many influences allows for students to expand their range of knowledge and progress as social beings. Students will understand the importance of social influence and the role that society plays in their daily lives. Every day human beings leave one social group and interact with another social group. Very little ideas develop separately from the social context. Society influences everything we do and this course examines these sociological aspects of human development. A close look at how to study groups of people as sociologists do and particular human behavior will be conducted. Students will be able to demonstrate the importance of social policy and critical thinking skills by the end of the course.

GE-402

Political Science | 3.00 Credits

Political science is a study of political policy, behavior, process, systems, and overall government structures. This course will cover the concepts of political economy, ideology, theory, and philosophy. It will further elaborate on political analysis, comparative politics, and international relationships. An examination of both humanistic and scientific approaches, perspectives, and tools will be used throughout the course. The political dynamics of American governmental structures as well as comparisons with other regions of the world will be applicable. Students will be able to understand and compare different countries from around the world and firmly understand the integration of government and policy within multiple societies. This course consists of two weekly 90-minute lectures.

Prerequisite: GE-100: English Composition

GE-403

Psychology | 3.00 Credits

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

Prerequisite: GE-100: English Composition

GE-405

Music Appreciation | 3.00 Credits

As music students that are soon to be music professionals, exposure to music and developing an overall appreciation should be exponential. This course is designed to expose students to musical performance on personal and professional levels. Students will be able to listen to recordings both live and in studio, attend a series of performances, and present their appreciation in creative presentations about their experiences as music. listeners. This course allows for students to emerge from previous notions about music and augment their musical appreciation for multiple genres and composers that are currently performing today.

GE-406

Physiology | 3.00 Credits

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

GE-410

Music and Society | 3.00 Credits

Music and Society course examines the role and meaning of music in society. Particularly, it focuses on how and why various groups evolve around music, how music expresses and shapes identity, how it influences and is being influenced by social, political, and economic changes. During the course, students will discuss topics such as taste formation, commodification and consumption of music, rationalization of music and its consequences, musical subcultures, the role of music in relations to social stratification, gender, ethnic, and other identities, resistance, and change. Upon completion of the course, students will be able to identify and explain various challenges that music and musicians face in contemporary society, using the knowledge they acquired in this class. This course consists of two weekly 90-minute lectures.

GENERAL MUSIC

GM-110A

Theory/Musicianship 1 | 3.00 Credits

Theory/Musicianship 1 (T/M-1) is the first section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams, 8 notation assignments, and 11 keyboard performances. This course consists of two weekly one-hour lectures and two weekly one-hour labs.

GM-110B

Theory/Musicianship 2 | 3.00 Credits

Theory/Musicianship 2 (T/M-2) is the second section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams, 8 notation assignments, and 11 keyboard performances. This course consists of two weekly one-hour lectures and two weekly one-hour labs.

GM-110C

Theory/Musicianship 3 | 3.00 Credits

Theory/Musicianship 3 (T/M-3) is the third section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams, 8 notation assignments, and 11 keyboard performances.

This course consists of two weekly one-hour lectures and two weekly one-hour labs.

GM-110D

Theory/Musicianship 4| 3.00 Credits

Theory/Musicianship 4 (T/M-4) is the fourth section of a 4-quarter tiered course designed to bring music students to the skill level expected of a working professional. Classes are a combination of lecture, demonstration and drilling. The information is presented and in class assignments are given to help prepare the student for 3 exams, 8 notation assignments, and 11 keyboard performances. This course consists of two weekly one-hour lectures and two weekly one-hour labs.

GM-111A

Musicianship Development 1| 2.00 Credits

This course is designed to support students to achieve higher musical literacy in music theory and keyboard skills. Classes will consist of lecture, writing notation, ear training and drilling. Students will be given in-class assignments each week. This course consists of a weekly two-hour lecture.

GM-111B

Musicianship Development 2| 2.00 Credits

This course continues studies begun in level 1 and is designed to support students to achieve higher musical literacy in music theory and keyboard skills. Classes will consist of lecture, writing notation, ear training and drilling. Students will be given in-class assignments each week. This course consists of a weekly two-hour lecture.

MUSIC BUSINESS

IND-100

Music Industry Studies 1 | 2.00 Credits

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

IND-101

Building the Artists Team | 2.00 Credits

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

IND-102

Music Marketing Foundations | 2.00 Credits

Marketing has always been a crucial part of the label structure and an effective marketing campaign can ensure an artist or project's success. While this remains a key record label function, the music business has become more independent and an artist or manager must have a solid understanding of marketing and how to build a fan base independently. This course will provide a thorough overview of the functions of marketing applied to the music industry and how to effectively use marketing for a major label artist, independent artist, or concert tour. This course consists of one two-hour weekly lecture.

IND-104

History of Digital Revolution 1 | 2.00 Credits

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

IND-105

History of Digital Revolution 2 | 2.00 Credits

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

Prerequisite: History of Digital Revolution 1.

IND-108

Artist Management Seminar | 2.00 Credits

This course provides an in-depth look into the role of the artist's personal manager and the daily operations of a management company. Study includes strategies to manage an artist's career, building the artist's team, finding and securing artist clients, artist development, and the

host of business deals that accompany an artist's career. Students will have a deep understanding of the functions of management and key issues and opportunities to join a major management company or create an independent one. This course consists of a weekly two-hour lecture.

Prerequisite: Building the Artist's Team

IND-109

Music Industry Studies 2 | 2.00 Credits

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

Prerequisite: Music Industry Studies 1

IND-110

Social Media Branding | 2.00 Credits

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

IND-112

Music Licensing 1 | 2.00 Credits

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

IND-113

Music Publishing 1 | 2.00 Credits

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

IND-114

Private Lesson 1 | 2.00 Credits

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

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

IND-115

Private Lesson 2 | 2.00 Credits

The primary goal of this course is to act as reinforcement for the core curriculum of the Department. Any questions involving individual weekly classes will be addressed, and the instructor will help each student keep up with the general pace of all classes in their program. Additional assignments may be give to students when appropriate. This course consists of a weekly, one-hour private lesson.

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

IND-201

Music Licensing 2 | 2.00 Credits

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

Prerequisite: Music Licensing 1

IND-202

Music Publishing 2 | 2.00 Credits

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

Prerequisite: Music Publishing 1

IND-203

Music Data & Marketing Budgeting | 2.00 Credits

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

Prerequisite: Music Marketing Foundations.

IND-204

Royalty Accounting | 2.00 Credits

This course studies and analyzes the process of calculating music royalty payments. Topics include calculating, tracking and paying master, synch, and mechanical royalties for labels, artists, producers and songwriters. This course consists of one two-hour weekly lecture.

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

IND-207

Music Supervision | 2.00 Credits

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

IND-211

Merchandise Licensing & Retail | 2.00 Credits

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

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

IND-218

Music Business Law & Contracts 1 | 3.00 Credits

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

IND-219

Career Development | 2.00 Credits

In order for any artist or music executive to gain traction and enjoy continued success in today's music industry, an extensive and ongoing exploration of career planning and strategy must be implemented. This course will offer vital information regarding resources and organizations, varied job and career opportunities, and career networking and

strategy tools. Each student will create an individualized career goals and strategy plan, with requisite tools and resources utilized. This course consists of a weekly two-hour lecture.

IND-225
AA Final Project | 2.00 Credits
The final project will represent a cumulative assessment of all coursework over the course of the program. Students will prepare a 15-minute visual presentation (PowerPoint, Keynote, etc.) in a "TED Talk" format. Options will include asserting a potential solution to a perceived challenge or problem within the industry, "selling" a concept or project to industry colleagues or projecting a future trend in the industry that must be watched and capitalized on. Aspects of the creative process, the business strategy and financial implications, the influence of marketing, consumer behavior, and more will need to be fully researched and presented at the end of the quarter for a panel including Department Chair, Faculty, and Industry Representatives.

IND-304
Applied Economics for Business | 2.00 Credits
This course will introduce the methodology and analytical tools utilized by economists as applied to Business, with a special focus on applications to the Music Industry. Principles of micro and macro-economics will be examined, along with broad economic theory, history andpolicies. Students will learn how to apply these foundation concepts to economic analysis, evaluation and decision-making in the context of business models, industry trends, finance theory and other varied aspects of the Music Industry. This course consists of one two-hour weekly lecture.

IND-305
Contemporary Performance Ensemble 1| 2.00 Credits
In this faculty-directed ensemble course series, Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/lab.

Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Students will practice all aspects of being a member of a professional ensemble performance group.

IND-306
Contemporary Performance Ensemble 2 | 2.00 Credits
In this faculty-directed ensemble course series, students will practice all aspects of being a member of a professional ensemble performance group. Tracing the various history and styles courses, students will learn how to perform a selection of songs live, create and interpret charts, and produce powerful song arrangements for a live showcase setting. This course series will also focus on developing in the areas of advanced rehearsal techniques, musical direction, stage movement, image development and advancement, and polished performance skills. Each student will also play a role in the "business" of a professional performance ensemble. Roles include accounting, social media marketing, PR, graphic design, photography, fan management, networking, stage and audio/video logistics, and more. To conclude each Contemporary Performance Ensemble course, a final performance of the set will be promoted by the group and performed in a multi-media industry showcase setting. This course will consist of one weekly two-hour lecture/ lab.

Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Students will practice all aspects of being a member of a professional ensemble performance group.

IND-307
Publicity | 2.00 Credits
Publicity is an integral part of the marketing mix which garners national and local media coverage to build an artist's image and career with the public. This course will provide a strong understanding of the role of publicity in a marketing campaign, key strategies to create a publicity plan, and methods used to pitch and secure media placement. The course will include an overview of key media outlets, developing a press plan, writing press releases, pitching media outlets, and providing media training to artists or executives. This course consists of one two-hour weekly lecture.

IND-311

Record Label & A&R Practicum | 4.00 Credits

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

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

IND-312

Endorsements and Strategic Partnerships

2.00 Credits

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

IND-313

Entrepreneurship | 2.00 Credits

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

IND-314

Music Journalism | 2.00 Credits

This course introduces the professional field of journalism as applied to the music industry. Students will learn how to craft an effective review of live shows, recorded releases, new music and technology products, and more. Understanding how to source a compelling angle to present an artist in a biographical format will also be a focus. Applications of music journalism will include the crafting of informative reviews, news articles, interviews, blog postings, online media content and product reviews. The business of writing and selling content will also be introduced, along with the technical skills and specifications required of a music journalist. This course consists of a two hour weekly lecture, once per week.

IND-315

Contemporary Performance Ensemble 3| 2.00 Credits

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

Prerequisite: Students must complete each level in order to continue into the subsequent level of the course. Students will practice all aspects of being a member of a professional ensemble performance group.

IND-350

Financial Strategies for the Indie Artist | 2.00 Credits

Managing the revenue streams, royalty accounting, appearance fees, and more can be a challenge for the independent artist. This course will instruct on how to implement sound and effective financial strategies to not only manage, but also grow the wealth attained from a variety of revenue streams within the music industry. Multiple sources of revenue will be studied and put into practice in a manner that will lead to efficient and optimal business management. This course will meet for two hours once per week.

IND-316
Touring Strategies| 3.00 Credits

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

IND-410

Internship 1 | 2.00 Credits

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

IND-411

Internship 2 | 5.00 Credits

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

IND-412

Global Music Business | 3.00 Credits

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

IND-413

Internship Elective | 1.00 Credit

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

IND-414

Internship | 2.00 Credits

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

IND-450

Senior Project | 2.00 Credits

The senior project will represent a cumulative assessment of all coursework over the course of the program. Students will prepare a 30-minute visual presentation (PowerPoint, Keynote, etc.) in a "TED Talk" format. Options will include asserting a potential solution to a perceived challenge or problem within the industry, "selling" a concept or project to industry colleagues or projecting a future trend in the industry that must be watched and capitalized on. Aspects of the creative process, the business strategy and financial implications, the influence of marketing, consumer behavior, and more will need to be fully researched and presented at the end of the quarter for a panel including Department Chair, Faculty, and Industry Representatives.

ELE-104

Internship Prep | 1.00 Credit

In weekly meetings, students will create their professional resume and explore topics related to general career development. Topics will include essential computer

programs used in an office setting, apps and social media platforms that will be required knowledge when working with an entertainment company, interview skills and preparation, time management skills, office communication protocol, and more. These weekly classes will be designed to prepare the students for interviewing and placement in a professional internship while enrolled in the Internship Elective course. This course meets for one hour once per week.

MUSIC PERFORMANCE

MUS-104
Arranging & Orchestration 1 | 2.00 Credits

An introductory instrumentation course designed to teach students the basics of the orchestral instruments, their history, their functions, their strengths and weakness, and their use in concert and commercial music. Particular emphasis will be on understanding how the orchestra works together as a unit.

Prerequisite: T/ET 4.

MUS-105
Circle Singing | 2.00 Credits

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

MUS-116
Chartwriting| 2.00 Credits

This course explores the functions and features of the Sibelius notation software program. A standard in the music industry, Sibleius is a valuable tool for all students of music and working professionals. Students use Sibelius to focus on the basic musical and theoretical skills of writing music, and charts (chord charts, lead sheets). The ability to write accurate and effective musical charts is essential for the vocalist/songwriter, whether preparing for recording sessions or live performances. Students will learn to create chord charts, and lead sheets with all the requisite notations and dynamic markings. Students will learn about transposition, writing "ensemble hits", D.S, D.C., Codas, intros/endings, and the like – in creating "Master Rhythm charts". Peer performance of original songs will allow students to determine the effectiveness of their charts, in producing the intended interpretation by the musicians. Weekly charts and peer critique will contribute to the progress of the students. This course consists of a weekly two-hour lecture.

MUS-122
Applied Sight Reading I & II | 2.00 Credits

This Applied Sight Reading I & II is designed to aid in the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly two-hour lecture.

MUS-126 [B, STT, D, G, K, V]
Private Lesson 1 | 2.00 Credits

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

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

MUS-127 [B, STT, D, G, K & V]
Private Lesson 2 | 2.00 Credits

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

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

MUS-128 [B, STT, D, G, K & V]
Private Lesson 3 | 2.00 Credits

Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to

reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

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

MUS-144

Playing Techniques I & II | 2.00 Credit

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

MUS-148G

Applied Sight Reading 1| 2.00 Credit

The Applied Sight Reading (ASR) series of four courses is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of two 90-minute lecture/ labs per week.

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

MUS-149G

Applied Sight Reading 2| 2.00 Credit

The Applied Sight Reading (ASR) series of four courses is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of two 90-minute lecture/ labs per week.

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

MUS-150G

Applied Sight Reading 3| 2.00 Credit

The Applied Sight Reading (ASR) series of four courses is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of two 90-minute lecture/ labs per week.

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

MUS-160

Choir 1| 1.00 Credit

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

MUS-161

Vocal Technique 1 | 2.00 Credits

This two-level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. This course consists of a weekly 90-minute lecture and one-hour lab.

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

MUS-162
Vocal Technique 2 | 2.00 Credits
This two-level course offers a safe haven in which to explore, develop, and expand the voice. Students gain a practical understanding of vocal anatomy, function and acoustics, and work one-on-one with the instructor to identify and overcome vocal challenges presented by the songs assigned in other classes. Special emphasis is placed on understanding the root causes of various vocal problems (i.e. faulty intonation, breathiness, poor resonance), and how to rectify them through efficient coordination of the breath, laryngeal muscles and vocal tract. This course consists of a weekly 90-minute lecture and one-hour lab.

Prerequisite: Vocal Technique 1

MUS-163
Sight Singing 1 | 1.00 Credits
This two-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), using solfeggio, Curwen hand signs and "numbers in the scale." This course consists of two weekly one-hour labs.

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

MUS-166
The Foundation of Jazz Drumming | 1.00 Credit
This course explores the historical evolution of jazz drumming from early Dixieland, to Bebop and beyond, in an effort to reinforce the stylistic attributes of jazz. Famous jazz drummers such as Philly Joe Jones, Art Blakey and Max Roach will be studied both through listening and transcriptions. Students develop their facility and vocabulary by studying basic jazz techniques, including ride patterns and left hand comping, basic independence and coordination, and brush technique. This course consists of a weekly one-hour lecture.

MUS-169
Synth Bass | 2.0 Credit
This course addresses functional synthesizer bass playing is with an emphasis on real-world application, an important addition to the skills offered by today's professional bassist. The student is guided through basic analog and app-based synth comprehension/operation. Using synth bass repertoire as a vehicle, the student will learn to emulate and perform synth lines from the classics through today's most current synth bass trends. This course consists of a weekly, This course consists of a weekly, one-hour lecture and two hour EW lab.

MUS-200
Arranging & Orchestration 2 | 2.00 Credits
This course is designed so that students gain the ability to arrange and orchestrate a coherent vocal/instrumental composition for a rhythm section with 4 horns (more specifically: piano or guitar, bass, drums, trumpet, alto sax, tenor sax, and trombone).

Prerequisite: Arr. & Orch 1.

MUS-213B
Rhythm Studies 1 | 2.00 Credit
This course instructs the musician in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc...). The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two one-hour ensemble workshops.

MUS-214B
Rhythm Studies 2 | 2.00 Credit
Rhythm Studies 2 delves more deeply into the concepts and practice of developing fluency playing in odd-meter time signatures. The student is exposed to different feels and time concepts, and is challenged to play in a variety of odd/ shifting meters. Students will again use various repertoire as a vehicle to implement what has been studied, from standards performed in odd meters, to more contemporary odd-meter manifestations. During the performance, students will continue to be provided feedback on their musical, technical, and conceptual development on the instrument. This course consists of a weekly, one-hour lecture and one-hour ensemble workshop. his course consists of a weekly one-hour lecture and two one-hour ensemble workshops.

MUS-223
Fretless Bass | 2.00 Credit
This technique class for fretless bass playing 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. Using fretless bass repertoire as a vehicle, the student will learn to emulate and perform bass lines from the classics through today's most current trends. This course consists of a weekly one-hour lecture, and a two-hour EW lab.

MUS-225 [B, STT, D, G, K & V]
Private Lesson 4 | 2.00 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.

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

MUS-226 [B, STT, D, G, K & V]
Private Lesson 5 | 2.00 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.
Prerequisite: Students must complete each level in order to continue into the subsequent level of the course

MUS-227 [B, STT, D, G, K & V]
Private Lesson 6 | 2.00 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson.
Prerequisite: Students must complete each level in order to continue into the subsequent level of the course

MUS-247
Playing Techniques III & IV | 2.00 Credit
Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly two-hour lecture.

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

MUS-248
Studio Drums | 2.00 Credit
Studio Drums addresses the conditions of the studio workplace while teaching the procedures for drum tuning and playing with click tracks and sequencers. Another major focus is given to chart reading and the creative process of chart and style interpretation. The class also includes instruction in the studio environment for better demonstration and highlights the interactions between producers, songwriters, engineers, and musicians, in the music making process. This course consists of a weekly one-hour lecture and two-hour lab.

MUS-250
Playing Techniques 5 | 1.00 Credit
The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

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

MUS-251
Playing Techniques 6 | 1.00 Credit
The Playing Techniques courses aim to study everything pertaining to the proper technical performance of music at the drum set, or what is referred to as the "nuts and bolts" of drum set playing skills. This series is at the center of the LACM drum program, and prepares students for all other core and performance-oriented classes. Topics covered are proper limb motions (hands and feet), sticking types, the importance of balance and coordination, touch and sound, developing vocabulary, and much more. This course consists of a weekly one-hour lecture.

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

MUS-253G
Applied Sight Reading 4 | 2.00 Credits
The Applied Sight Reading (ASR) series of four courses is designed to aid in the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of two 90-minute lecture/labs per week.

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

MUS-261
Studio Guitar | 2.00 Credits
This course emphasizes practical studio techniques, creativity in the studio, and practical performance techniques. Subjects include studio equipment, guitar gear, effects and tone production, acoustic guitar performance, microphone placement, as well as layering parts and soloing in the studio. Students are assigned weekly projects to record and submit for critique and evaluation. This course consists of a weekly one-hour and two-hour lab.

MUS-263
String Theory 5 | 1.00 Credit
In the final part of the String Theory series, students continue to study the practical application of harmony and theory as it pertains to the guitar neck. Students build upon the fundamentals of the guitar that they have been mastering in previous String Theory courses. Shell chord extensions, drop 2 extensions, extended arpeggios, chromatic scales, and enclosures are examined and applied to the fretboard. These skill sets will help prepare students for real-world opportunities as they progress toward professionalism. This course consists of a weekly 60-minute lecture.

Prerequisite: String Theory 4

MUS-267
Choir 2 | 1.00 Credit
As an exploration of choral styles and techniques, this two-quarter class will draw from the traditions of gospel and jazz, as well as those of a variety of other cultures from around the world (ex: south India, the Balkans, Bulgaria, etc.). Students will learn the technical and artistic aspects of singing in vocal ensembles, including all appropriate tonal, rhythmic and harmonic components, stylistic integrity, in addition to the specific and important vocal skills such as adjusting vowels and intonation within the vocal group. Choral experience is very useful in applying and deepening many aspects of musicianship, and is invaluable in obtaining employment as a singer, particularly in choral work, obviously. The class will consist of one two-hour lecture/rehearsal per week – some memorization will be required.

MUS-280
Classic Pop Vocal Workshop | 2.00 Credits
Classic Pop Workshop focuses on some primary repertoire of, and highlighting the characteristics of - Classic Pop music of the 60's, 70's and 80's. Artists studied include: James Taylor, Carol King, the Beatles, Linda Ronstadt, Dionne Warwick, Elton John, Madonna, Stevie Wonder, and a few more current artists. This course meets twice per week and includes a one-hour vocal repertoire prep lecture (EW Prep), in which the instructor outlines the characteristics that delineate the style, works with students on any appropriate technical or theoretical topics, and establishes the criterion by which students will be assessed. In the second hour and then on the second day, students play the song of the week with professional musicians. This course consists of a one-hour lecture and two hours of lab. This course may be taken as an elective.

MUS-283
Ensemble Reading Techniques| 2.00 Credits
This course teaches 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 and two-hour lab. This course may be taken as an elective.

MUS-284
Choir 3 | 2.00 Credits
As an exploration of choral styles and techniques, this four-quarter class will draw from the traditions of gospel and jazz, as well as those of a variety of other cultures from around the world (ex: south India, the Balkans, Bulgaria, etc.). Students will learn the technical and artistic aspects of singing in vocal ensembles, including all appropriate tonal, rhythmic and harmonic components, stylistic integrity, in addition to the specific and important vocal skills such as adjusting vowels and intonation within the vocal group. Choral experience is very useful in applying and deepening many aspects of musicianship, and is invaluable in obtaining employment as a singer, particularly in choral work, obviously. The class will consist of one two-hour lecture/rehearsal per week – some memorization will be required.

MUS-292
AA Recital | 1.00 Credit
During their 6th quarter, each Associate of Arts candidate is required to perform a minimum 30 minute recital. Students will work in their private lesson to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

MUS-294

Studio Bass Technology | 1.00 Credit

This is a companion course to the Studio Bass class, and provides students a deeper understanding of the technological aspects of studio bass performance. A hands-on approach to the use of direct boxes, amps, miking techniques, effects chain, amp modeling, use of plugins, etc. allows the student to become familiar with all the facets of bass recording. This course consists of a weekly, one-hour lecture.

MUS-301 [B, STT, D, G, K & V]
Junior Recital | 2.00 Credit

During their 9th quarter, each Bachelor in Music candidate is required to perform a 30 minute recital. Students work in a private lesson setting to plan and perform their recital. The student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

MUS-302

Music History: Middle Ages to 19th Century | 2.00 Credits

A survey of composers and works that influenced the course of Western music. Basic stylistic concepts from a range of historical periods beginning with Medieval Era through to the Baroque Era. This course consists of a weekly two-hour lecture.

MUS-303

Music History: 19th Century - 20th Century | 2.00 Credits

A survey of composers and works that influenced the course of Western music. Basic stylistic concepts from a range of historical periods beginning with the Classical Era through the 20th century. This course consists of a weekly two-hour lecture.

MUS-304

Performance Ensemble 1 | 2.00 Credits

As LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. This class consists of two weekly two-hour rehearsals - total of four hours of rehearsal per week.

MUS-305

Performance Ensemble 2 | 2.00 Credits

As LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. This class consists of two weekly two-hour rehearsals - total of four hours of rehearsal per week.

MUS-306

Performance Ensemble 3 | 2.00 Credits

As LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. This class consists of two weekly two-hour rehearsals - total of four hours of rehearsal per week.

MUS-309 [B, STT, D, G, K & V]

Private Lesson 7 | 2.00 Credits

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

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

MUS-310 [B, STT, D, G, K & V]
Private Lesson 8 | 2.00 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for privateinstruction. Private lesson instruction is designed to reinforce and compliment the variety of subjects and techniques encountered in the program, as well as to allow the student to explore more specific topics in depth with their instructor. Students are given the opportunity to change private instructors every six months, if so desired. This course consists of a weekly, one-hour private lesson. *Prerequisite: Students must complete each level in order to continue into the subsequent level of the course.*

MUS-320
Metal Drumming Ensemble Workshop | 2.00 Credits
This course covers the latest in modern metal drumming techniques and puts it all in context with students playing with a live band. This course consists of a weekly one-hour lecture and two one-hour labs.

MUS-326
Rhythm Studies 3 | 2.00 Credits
This course continues the objectives of Rhythm Studies 1 and 2 but also includes further concepts for sticking applications for grooves, fills and timekeeping. In addition, artificial note values are studied and applied. The music of Frank Zappa is also explored in an effort to understand how his musical and compositional style continues to influence modern musical trends. This course consists of a weekly one-hour lecture/ensemble.

Prerequisite: Rhythm Studies I & II.

MUS-327
Music History: America's Popular Music | 2.00 Credits
This course will explore the path of America's popular music from its beginnings in minstrelsy to present day. The student will be introduced, in chronological order, to the contributors and innovators of the Blues, Country, Tin Pan Alley, Gospel, Jazz, R&B, R&R, and Folk. The course will examine the relationship between technology, the marketplace, fashion, cultural mores, and important national and world events that helped shape the evolution of America's popular music. This course consists of a weekly two-hour lecture.

MUS-328
Choir 4 | 1.00 Credit
As an exploration of choral styles and techniques, this four-quarter class will draw from the traditions of gospel and jazz, as well as those of a variety of other cultures from around the world (ex: south India, the Balkans, Bulgaria, etc.). Students will learn the technical and artistic aspects of singing in vocal ensembles, including all appropriate tonal, rhythmic and harmonic components, stylistic integrity, in addition to the specific and important vocal skills such as adjusting vowels and intonation within the vocal group. Choral experience is very useful in applying and deepening many aspects of musicianship, and is invaluable in obtaining employment as a singer, particularly in choral work, obviously. The class will consist of one two-hour lecture/ rehearsal per week – some memorization will be required

MUS-329
Rhythm Studies I & II | 3.00 Credits
As an This course instructs the musician in developing fluency while playing in odd-meter time signatures (e.g. 5/4, 7/4, 9/8, 11/8, 15/8 etc). The class is exposed to different feels and time concepts, and is challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two weekly two-hour labs.

MUS-342
Afro Cuban Drum & Hand Percussion EW| 2.00 Credits
This course introduces and examines Afro-Caribbean rhythms, including Cha Cha, Mambo, Son, Merengue, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. This course consists of a weekly one-hour lecture and two one-hour labs.

MUS-344
Brazilian Drum & Hand Percussion EW| 2.00 Credits
This course introduces and examines the various rhythms of Brazil, including Samba, Baiao, Bossa Nova, Afoxe, and many others. Students also learn the historical importance and origins of these rhythms, and how they are used in today's contemporary music. This course consists of a weekly one-hour lecture. and two one-hour labs.

MUS-400
Reading Reality| 2.00 Credits
This course is designed to give guitarists, bassists, and drummers the real-life experience of producing music from the page - the way countless pros do on the bandstand every day. Students gain this experience by interpreting simple lead sheets and Real Book charts of pop, Latin, Brazilian, and jazz standards at sight, and on the bandstand. The primary goal is to develop the student's fundamental sight-reading ability in live, real-world situations. A secondary but equally important result is for the student to acquire a working knowledge of standard contemporary repertoire in a variety of popular styles. This course consists of a weekly, two-hour lecture/ensemble.

MUS-402 [B, STT, D, G, K & V]

Senior Recital | 2.00 Credit

During the 12th quarter, each Bachelor in Music candidate is required to perform a one hour recital. Students work in a private lesson setting to plan and perform their recital. Just like the junior recital, the student is responsible for all aspects of the recital (i.e. securing the date and room, hiring the musician accompanists, booking rehearsal time and determining the program).

MUS-405 [B, STT, D, G, K & V]

Private Lesson 10 | 2.00 Credits

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

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

MUS-406 [B, STT, D, G, K & V]

Private Lesson 11 | 2.00 Credits

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

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

MUS-406

Performance Ensemble 4| 2.00 Credits

As LACM stresses the concept of being a versatile musician through the study of eclectic musical genres. The objective of this class is to bring students together to experiment and explore the language of various musical styles through performance, discussion of performance techniques, groove/listening and working within a band. Learning objectives include performance preparation, reading, improvisation, song selection, study of specific genres of music and related artists, working within an ensemble and other considerations of performing in front of a live audience. This class consists of two weekly two-hour rehearsals - total of four hours of rehearsal per week.

MUS-415

Pedagogy| 2.00 Credit

This comprehensive, in-depth class looks at private studio and mentoring techniques on the major field instrument. Students apply a variety of in-person and online teaching methods to help organize students teaching more efficiently, plus tips on career development as a private studio teacher. This course consists of a weekly two-hour lecture.

MUS-416

Conducting | 1.00 Credit

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.

MUS-432

Slow Burn Soloing | 2.00 Credits

Every guitar player should know how to craft a solo that tells a story. Storytelling means having a clear beginning, middle, and ending—maybe with some drama and perhaps even some humor too. That kind of soloing helps us connect with our listeners and fellow musicians, which is essential. In Slow Burn Soloing students examine those concepts. They look at how some of the greats such as Jeff Beck, Larry Carlton, Otis Rush, James Burton, and John Mayer use this approach. Learning to create slow burn solos is essential because it helps us think in more compositional ways, beyond the guitar—not just playing licks but digging deeper and making more musical choices. This course consists of a weekly two-hour lecture.

MUS-1006

String Theory 1 | 2.00 Credits

In this course, students study the practical application of harmony and theory as it pertains to the guitar fretboard. Topics include The Caged System, Major Scales, Pentatonic and Blues Scales, and Triads. There will also be an emphasis on key aspects of jazz theory, including essential chord voicings for diatonic 7th chords, as well as common fingerings for diatonic modes (Dorian, Aeolian, etc.). A handful of jazz standards will be analyzed in class to demonstrate how these chords and scales are to be applied. This class will help prepare students for Jazz 1 Ensemble Workshop, which will happen in the following quarter. This course consists of a weekly two-hour lecture.

MUS-1007
String Theory 2 | 2.00 Credit

Technique, fretboard knowledge, and improvisation skills are the focus in this course. Students will go into a deeper study of triad use in improvisation, accompaniment, and composition. They will explore various musical styles, enhancing their ability to perform and adapt to different genres by interpreting lead sheets and adding expression to melody and improvisation. This course consists of a weekly two-hour lecture.

Prerequisite: String Theory 1.

MUS-1010
Sight Reading | 2.00 Credit

Students will read through unfamiliar music in various styles every week, learning to recognize and identify rhythmic and melodic patterns, and reproduce the sounds of written music. Students will examine basic key signatures, time signatures, clefs, dynamics and other phrasing marks such as slurs, ties, staccatos and accents. This course consists of a weekly two-hour lecture.

MUS-1012
BWW Fundamentals 1 | 2.00 Credits

Through diatonic scales, intervals and arpeggios, students will develop bed-rock skills necessary for proficiency and professional practice. Emphasis placed on developing sound, time feel, intonation and technique.

MUS-1013
Intro to Important Records 1 | 2.00 Credits

An intensive survey of important works from early to mid-century. Through listening and transcription, students will learn to identify important players and styles while understanding the context of the music.

MUS-1021
Bass Forum 1| 3.00 Credits

Bass Forum 1 consists of two primary elements: technique and sight reading/transcription skills. The technique component covers the fundamentals of good bass guitar technique. Students are taught proper hand/body positioning and posture, and learn to develop flexibility, endurance, and muscle/tactile memory. Left/right hand techniques are addressed, as is an exploration of the neck through scales, arpeggios, and patterns. Various contemporary performance techniques are introduced (one hour lecture). Sight-reading skills are developed via a number of different approaches and exercises in a realtime setting, including chart/roadmap comprehension (two hour ASR lab). This course consists of a weekly two-hour lecture and a two-hour lab.

MUS-1022
Bass Forum 2| 3.00 Credits

Bass Forum 2 continues with Technique, Sight Reading/ Transcription, and Jazz Bass playing. Students will continue studying the fundamentals of bass technique, exposing them to various contemporary techniques, and will be guided in developing the needed skills/abilities to read and interpret music 'by sight', including chart reading and roadmap comprehension. Weekly selections from basic jazz/blues repertoire will be used as vehicles to provide the student performance/technique/reading feedback. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: Bass Forum 1.

MUS—1023
Bass Forum 3 | 3.00 Credits

Bass Forum 3 continues to integrate Technique, Sight Reading/Transcription, and Jazz Bass. Students will be introduced to intermediate levels of contemporary bass techniques, with an emphasis fretboard familiarity, and continue to be guided in developing the needed skills/ abilities to read and interpret music 'by sight'. Weekly selections from the standard jazz repertoire, approached chronologically, will be used as vehicles to provide the student performance, technique, and reading feedback. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: Bass Forum 2.

MUS-1024 [B, D, G, K, V]

American Roots & Blues Ensemble Workshop

2.00 Credits

American Roots and Blues Music ensemble workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the roots and blues styles. Artists studied include: BB King, Muddy Waters, Robert Johnson and Big Mamma Thornton. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-1025 [B, STT, D, G, K]

Jazz 1 Ensemble Workshop | 2.00 Credits

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles. Artists studied include: Sonny Rollins, Billie Holiday, Joe Henderson and Ella Fitzgerald. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-1026 [B, STT, D, G, K]

Jazz 2 Ensemble Workshop | 2.00 Credits

Jazz 2 Ensemble Workshop builds on the repertoire studied in Jazz 1. This course focuses on the primary repertoire, stylistic characteristics and authenticity of jazz styles. Artists studied include: Bill Evans, Miles Davis, Thelonious Monk and Charlie Parker. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs.

Prerequisite: Jazz 1 Ensemble Workshop. This course may be taken as an elective.

MUS-1027

Contemporary Ensemble 1 | 1.00 Credit

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-1028

Contemporary Ensemble 2 | 1.00 Credit

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-1029

Contemporary Ensemble 3 | 1.00 Credit

The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-1035

BWW Fundamentals 2 | 2.00 Credits

A continuation of BWW Fundamentals 1, skills necessary for proficiency and professional practice will be developed. Emphasis placed on developing sound, time feel, intonation and technique.

MUS-1036

Intro to Important Records 2 | 2.00 Credits

An intensive survey of important works from mid-century to modern. Through listening and transcription, students will learn to identify important players and styles while understanding the context of the music.

MUS-1037

Reading Skills 1 | 2.00 Credits

Students will develop fundamentals of sight-reading, section playing, playing to click and intonation. Emphasis placed on style appropriate interpretation.

MUS-1044

Applied Sight Reading 3 (Drums) | 1.00 Credit

Applied Sight Reading (ASR) 3 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.

Prerequisite: ASR 2

MUS-1046

Jazz 1 Ensemble Workshop (Guitar) | 2.00 Credits

Jazz 1 Ensemble Workshop focuses on the primary repertoire, stylistic characteristics, and authenticity of jazz. There is an emphasis on the variations of jazz blues' and repertoire from the Great American Songbook. Students gain a deeper insight into how to play this style with accuracy, while developing other skillsets such as technique, improvisation, and fretboard awareness. This course meets three times per week. It includes a one-hour instrument specific lecture and two one-hour labs with EW players, where the repertoire from class is rehearsed and performed.

Prerequisite: String Theory 2.

MUS—1101

Keyboard Mastery 1: Blues and Roots | 3.00 Credits

This course utilizes a holistic approach to the physical and mental elements of contemporary keyboard technique. Weekly group classes will address the awareness of the playing apparatus, development of practice routines and the study of technical etudes in major and minor tonalities. The group classes will delve into the applied language of American Roots & Blues and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of historical American Roots & Blues pioneers. Students will discover the fundamentals of keyboard programming and survey different families of keyboard instruments including pianos, electric pianos and organs.This course consists of a weekly two-hour lecture and a two-hour lab.

MUS-1111

Keyboard Mastery 2: Jazz Piano Fundamentals | 3.00 Credits

Weekly group classes will challenge students to play by ear, understand Circle of Fifths progressions (such as ii V I), and explore advanced voicing techniques (such as upper structure chordal extensions, color tones, and Drop 2 voicings). Group classes will delve deeper into the applied language of Jazz and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read jazz repertoire with corresponding harmonic, rhythmic and structural language and study the influence of Swing/ Big Band and Cool Jazz greats. Students will analyze the defining characteristics of the Swing/Big Band and Cool Jazz eras. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 1

MUS—1121

Keyboard Mastery 3: Rock and Pop Fundamentals | 3.00 Credits

This course serves as a continuation of Keyboard Mastery 1. Weekly group classes will focus on stamina, dexterity, development of practice routines and the study of technical etudes in simple and compound time. The group classes will delve into the applied language of Rock and Pop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read Rock and Pop repertoire with corresponding harmonic and rhythmic language and study the influence of Rock and Pop icons. Students will explore the fundamentals of keyboard programming and survey different families of synth strings and horns, their melodic and harmonic roles and articulations. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 2

MUS—1123

Improvisation and Ensemble Reading | 2.00 Credits

Students will interpret unfamiliar music in various styles every week. They will learn to improvise with stylistically appropriate language using chord changes, rhythms and melodic patterns. Students will deconstruct chord progressions and play in all keys. This course consists of a weekly two-hour lecture**.**

MUS-1150

American Songbook & Roots Ensemble Workshop|2.00 Credits

This class uses the marvelous repertoire of the Great American Songbook, as a vehicle for singers to learn good phrasing, vocal technique, and basic performance skills, such as cueing the band, knowing when to enter, etc. Artists studied may include: Sarah Vaughn, Nat King Cole, Frank Sinatra. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS—2006
String Theory 3 | 2.00 Credits
In this course, students will expand their technique, fretboard knowledge, and improvisational abilities through the use of drop 2 chord voicings, seventh chord arpeggios, diatonic modes, and chord tones. There will be a focus on melodic, harmonic, and rhythmic approaches to improvisation. Students will study solo transcriptions which will help deepen their understanding of phrasing, musicality, and how to "play over the changes." The course emphasizes musical expression while reinforcing theory. This course consists of a weekly two-hour lecture.

Prerequisite: String Theory 2

MUS—2007
String Theory 4 | 2.00 Credits
Students will study the Harmonic Minor Scale and the Phrygian Dominant Mode, The Melodic Minor Scale and it's various modes, and the Diminished Scale and arpeggios. In this course they will dive deeper into more complex improvisational concepts. There will be a continued emphasis on the study of solo transcriptions, and students will continue to develop as improvisors by learning how to navigate more complex harmony. This course consists of a weekly two-hour lecture.

Prerequisite: String Theory 3

MUS—2040
Physical Performance 1 | 2.00 Credits
In this class, students will learn balancing and core exercises, connecting with their own bodies and how they move, most naturally. Students will learn basic "dance moves" and will also do some arranging and choreographing background sections, as well as overall physical communication with each other, band members and the audience. This class also serves as an excellent opportunity for students to work on material for their other classes throughout the program. This course consists of a weekly one-hour lecture and a two-hour lab.

MUS-2020 [B, STT, D, G, K, V]
Rock & Pop Ensemble Workshop |2.00 Credits
Rock and Pop Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of these styles. Artists studied include: Chuck Berry, The Beatles, The Rolling Stones and Led Zeppelin. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-2022 [B, BWW, D, G, K]
Gospel, R&B and Soul Ensemble Workshop
2.00 Credits
Gospel, R&B and Soul Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the Gospel, R&B and Soul styles. Artists studied include: Aretha Franklin, Tower of Power, Marvin Gaye and The Temptations. Each week a new song is studied and performed. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-2023
Contemporary Ensemble 4 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-2024
Contemporary Ensemble 5 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-2025
Contemporary Ensemble 6 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria

Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-2037
Applied Sight Reading 4 (Drums) | 1.00 Credit

Applied Sight Reading (ASR) 4 continues the development of the drum student's rhythmic and rudimental reading abilities. ASR drills the material in a group format so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory, and are introduced to rudimental etudes that continue throughout the course and gradually increase in difficulty. Students are also introduced to orchestral snare drum etudes, which are drilled each day. This course consists of a weekly one-hour lecture.
Prerequisite: ASR 3

MUS—2040
Physical Performance 1 | 2.00 Credits

In this class, students will learn balancing and core exercises, connecting with their own bodies and how they move, most naturally. Students will learn basic "dance moves" and will also do some arranging and choreographing background sections, as well as overall physical communication with each other, band members and the audience. This class also serves as an excellent opportunity for students to work on material for their other classes throughout the program. This course consists of a weekly one-hour lecture and a two-hour lab.

MUS-2041
Studio Bass | 2.00 Credits

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

MUS-2047
Reading Skills 2 | 2.00 Credits

Telescoping on Reading Skills 1, students will further develop fundamentals of sight-reading, section playing, playing to click and intonation. Emphasis placed on style appropriate interpretation.

MUS-2048
Jazz Rhythm Changes Ensemble Workshop
2.00 Credits

In depth analysis of Rhythm Changes form, harmony, language, compositions and variations. Emphasis placed ear-centered learning and from the masters via transcription. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

MUS—2052
Sight Singing 2/Applied | 2.00 Credits

This two-level series is designed to develop the ability to read, hear, recognize and write basic melodic, rhythmic and chordal structures. In Level Two, students further develop the skills to sight-sing major, minor and medieval modes from diatonic leaps through chromatically altered pitches, and will also read professional-level charts from actual recording sessions. In this more advanced level of Sight-Singing, vocalists will drill the material in a group format so all students are engaged and singing together. This course consists of two weekly one-hour lecture labs.

Prerequisite: Sight Singing 1. This course may be taken as an elective.

MUS—2065
Keyboard Accompaniment for Vocalists | 2.00 Credits

This course will assist vocalists to learn to accompany themselves and others, by applying the skills learned in the courses Keyboard Skills 1-4, while also adding the many aspects of accompaniment - such as listening, leading/v following, use of dynamics, etc. Self-accompaniment requires a number of concurrent technical and musical decisions and skills, in addition to the other skills learned in the previous Keyboard Skills courses. This course consists of a weekly one-hour lecture and two-hour lab.

MUS-2059
Jazz Theory 1 | 2.00 Credits

In depth analysis of functional jazz harmony, voice leading and improvisation techniques.

MUS—2101
Keyboard Mastery 4: Advanced Rock and Pop | 3.00 Credits

Weekly group classes will explore popular song forms, structures, voice leading, 7th chords and cadences. Group classes will delve deeper into the applied language of Rock and Pop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read Rock & Pop repertoire with corresponding harmonic and rhythmic language and further study the influence of Rock & Pop icons. Students will explore the fundamentals of keyboard programming and survey different families of synth strings and horns, their melodic and harmonic roles and articulations..This course consists of a weekly two-hour lecture and a two-hour lab.

MUS—2111
Keyboard Mastery 5: Gospel R&B and Soul | 3.00 Credits
Weekly group classes will address tension free playing, continued study of 7th chords, modes, modal interchange, etudes employing the blues scale and secondary dominants. Group classes will explore the applied language of Gospel, R&B, and Soul and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of pioneering Gospel, R&B, and Soul artists. Students will delve deeper into the programming of various types of organs and bells. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 4

MUS—2121
Keyboard Mastery 6: Advanced Jazz Piano | 3.00 Credits
Weekly group classes will focus on advanced comping techniques, walking bass lines, voice leading and improvisation. Group classes will delve deeper into the applied language of Jazz and its subgenres, sounds and rigs. Students will play and improvise over Jazz repertoire using idiomatic language of harmony and rhythm, and study the influence of Bebop and Fusion Jazz greats. Students will also analyze the role of the keyboardist in various Bebop and Fusion Jazz ensemble instrumentations. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 5

MUS-2140: Elective Course (2 Credits) 1 | 2.00 Credits
Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUS-2141
Elective Course (1 Credit) 1 | 1.00 Credit
Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUS-2160
Classic R&B Ensemble Workshop (Vocal) 2.00 Credits
This class focuses on the primary repertoire, stylistic characteristics and authenticity of R&B and Soul styles. Artists studied may include: Aretha Franklin, Tower of Power, Marvin Gaye and The Temptations. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-2170
Jazz Ensemble Workshop (Vocal) | 2.00 Credits
Jazz Ensemble Workshop builds on the repertoire studied in American Songbook, while focusing more on the stylistic characteristics and authenticity of Jazz styles. This course focuses on the primary repertoire, stylistic characteristics and authenticity of Jazz styles. Artists studied include: Ella Fitzgerald, Billie Holiday, Joe Henderson, and more contemporary jazz vocalists. This course has two components: an instrument-specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly, one-hour lecture and TWO one-hour labs. Prerequisite: American Songbook Ensemble Workshop. This course may be taken as an elective.

MUS—2172
Vocal Performance Showcase | 2.00 Credits
Under the guidance and critique of an experienced performer and vocal coach, students learn to bring all they have learned to the stage. Students choose each week from a variety of song options, and will be "judged" on their performances – both by the instructor, as well as guest instructor/artist. The course culminates in a final concert before a panel of high-profile guest judges. Each student will get individual attention, in this weekly one-hour lecture and two-hour Ensemble Workshop.

MUS—3006
String Theory 5 | 2.00 Credits
In the final part of the String Theory series, students dive deeper into the chordal and harmonic realm. Shell chord extensions, drop 2 extensions, extended arpeggios, chromatic scales, and enclosures are examined and applied to the fretboard. They will learn to construct and execute chord melodies by examining the chord melody styles of guitar masters such as Ted Greene, Joe Pass, Jim Hall, Barney Kessel, and Wes Montgomery. A variety of techniques will be discussed in the class, such as harmonization of melody, chord substitution, chord soloing, and re-harmonization. Students will also harmonize their own chord melodies. This course consists of a weekly two-hour lecture.

Prerequisite: String Theory 4

MUS-3018 [B, STT, D, G, K, V]
Funk, Hip Hop & Modern R&B Ensemble Workshop
2.00 Credits
Funk, Hip Hop, and Modern R&B Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Stevie Wonder, Earth, Wind and Fire, Parliament Funkadelic and Lauryn Hill. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-3019 [B, STT, D, G, K, V]
World Music Ensemble Workshop | 2.00 Credits
World Music Ensemble Workshop focuses on the primary repertoire, stylistic characteristics and authenticity of the world music styles. Artists studied include: Gal Costa, Sergio Mendes, Jimmy Cliff and Gilberto Gil. This course has two components: an instrument specific lecture and an ensemble workshop where students play with professional musician accompanists. This course consists of a weekly one-hour lecture and two one-hour labs. This course may be taken as an elective.

MUS-3021
Contemporary Ensemble 7 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-3022
Contemporary Ensemble 8 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of one weekly two-hour rehearsal.

MUS-3023
Contemporary Ensemble 9 | 1.00 Credit
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing.

MUS-3024
Contemporary Ensemble 10 | 2.00 Credits
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

MUS-3025

Rhythm Studies 1 | 2.00 Credits

In Rhythm Studies 1 students develop fluency on their instrument, while working on different feels and time concepts. Students are challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. Styles vary from standards performed in odd meters (as performed by artists such as Brad Mehldau) to contemporary fusion styles of players like John McLaughlin, John Scofield and Michael Brecker. This course consists of a weekly one-hour lecture and two Ensemble Workshops.

Prerequisite: String Theory 5 and ASR 5

MUS-3039

Modern Improv Concepts | 2.00 Credits

Modern Improv Concepts exposes the student to more advanced improvisational concepts for bass, integrating techniques and tools acquired in previous classes. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly, one-hour lecture and twohour ensemble workshop.

MUS-3040

Upright Bass Concepts | 2.00 Credits

This course introduces and develops basic concepts of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed. This course consists of a weekly one-hour lecture and two-hour lab.

MUS—3044

Background Vocals | 2.00 Credits

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

Prerequisite: Theory/Musicianship 3, Sight Singing 2

MUS—3049

Technology for Vocalists/Vocal Forum | 3.00 Credits

Work specific to vocalists (and songwriters) - to quickly and efficiently get ideas, and songs recorded. This course will explore and apply Logic, Sibelius, more deeply. Students will create projects in their own DAW, and be ready to submit for work as singer/songwriters. In addition, the students will study and learn to use loopers, stomp boxes, vocal processors. Vocal Forum will go into greater detail on Rhythm Section Arranging: re-grooving and re-harmonizing cover tunes and even original songs, since artists must have these skills in today's entertainment world. Working with different songs each week, the students will learn to re-harmonize and create new grooves for existing songs, under the guidance of experienced musicians, and the students will perform a concert at the end of the quarter to showcase these arrangements. The vocalists' musicianship skills will be cultivated - including work on time/groove and melodic concept. This course consists of a weekly two-hour lecture and two, weekly one-hour labs.

MUS—3057

Advanced Techniques 1 | 2.00 Credits

Advanced techniques for exploring and expanding the understanding and mastery of contemporary improvisational concepts. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly two-hour lecture/lab.

MUS-3059

Jazz Theory 2 | 2.00 Credits

In depth analysis of non-functional Jazz harmony, voice leading and improvisation techniques.

MUS-3060

Aural Skills for STT | 2.00 Credits

An in depth course focusing on ear development, chord/melodic dictation, and form recognition.

MUS-3068

Be-Bop/Hard Bop Ens.Workshop | 2.00 Credits

A survey of important Be-Bop and Hard Bop era compositions, performance practices, players and improvisational techniques. Emphasis placed on analyzing and improvising over functional harmony, and building memorized repertoire. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

MUS-3078

Endless Miles: Music Of Miles Davis Ensemble Workshop

2.00 Credits

A survey of important Miles Davis compositions, periods and players. From be-bop to electronic, emphasis placed on Miles lesson of creating the "new" in improvised music, while drawing on fundamentals. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

MUS-3081

BWW Pedagogy | 2.00 Credits

A course on acquiring appropriate performance practices and rolls of all instruments of the jazz combo or large ensemble. Emphasis placed on preparation for teaching and directing ensembles.

MUS—3082

Pedal & Effects Lab | 2.00 Credits

This course is a practical overview of the use of pedals and effects in contemporary music. The student is guided through a basic understanding of signal processing, and given an overview of the history and development of pedals. The course will enable the student to control and manipulate an array of pedals, understand how to build their own pedal board, and emulate both classic and current sounds using analog and digital processing. This course consists of a weekly two-hour lecture/lab.

MUS—3084

Advanced Bass Techniques | 2.00 Credits

In this course students study advanced playing techniques, including technical and creative applications of chords on the bass guitar, various approaches to two-hand playing/tapping, and advanced use of plectrum. This course consists of a weekly one-hour lecture and two-hour lab.

MUS—3101

Keyboard Mastery 7: Funk and Hip Hop | 3.00 Credits

Weekly group classes will provide a forum for students to explore modal interchange, differentiate between swung and straight sixteenth note rhythms using technical etudes. Group classes will delve deeper into the applied language of Funk and Hip Hop and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read genre-specific repertoire with corresponding harmonic and rhythmic language and study the influence of Funk and Hip Hop icons. Students will integrate their knowledge of keyboard programming and use various families of synth bass and clavinets, as well as The Moog synthesizer. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 6

MUS—3111

Keyboard Mastery 8: Brazilian and Afro Cuban | 3.00 Credits

Weekly group classes will explore clave patterns, montunos and compare the African influence in various sub-genres of Latin Jazz. Group classes will delve deeper into the applied language of Latin Jazz and its corresponding keyboard sounds, rigs and gigging scenarios. Students will sight-read Bossa Nova, Samba and Salsa repertoire and study the history of Latin Jazz icons. Students will integrate their knowledge of keyboard programming using various families of percussion including bongos, cajon, claves, congas, guiro, and timbales. Students will also analyze the role of the keyboardist in various Latin Jazz ensemble instrumentations. This course consists of a weekly two-hour lecture and a two-hour lab.

Prerequisite: KM 7

MUS—3130

Virtual Keyboards | 2.00 Credits

This course is the study and application of virtual keyboard design for expressive performance, sound design, and music production. Whether on tour or in the studio, keyboardists who can confidently create and modify their own sounds and customize their instruments to their own specifications will have an advantage in effectively realizing their objectives. This course covers the applied study of virtual keyboard design in various musical scenarios. Students will learn how to program, edit, trigger and sequence various instruments and effects combinations for live performance. In this course, students will perform and record original material using only virtual instruments. A strong emphasis will be placed on fundamental understanding of core concepts of synthesis that can be applied by students to any virtual or hardware keyboard synthesis environment. This course consists of a weekly one-hour lecture and two-hour lab.

MUS-3140

Elective Course (2 Credits) 2 | 2.00 Credits

Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUS-3141

Elective Course (1 Credit) 2 | 1.00 Credit

Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUS—3152
Vocal Improvisation | 2.00 Credits
Vocal Improvisation helps students successfully improvise over chord changes. Building on knowledge from other classes, students will develop their ears and voice so they can more fully express themselves, musically. The course reviews the blues scale and variants, tension availability, writing and singing guide tones, motivic development, and improvisation over many standard chord changes - in combination with beginner written and oral jazz transcriptions. Melodic embellishment, voice leading, scales and chord tones will be explored over a variety of different musical styles (particularly Jazz, but also including styles from outside of Western musical cultures) to provide a wealth of knowledge of the musical colors available to the vocalist. Students will interact, improvise, and perform weekly. This course consists of a weekly one-hour lecture and two one-hour labs.

MUS—3153
Advanced Vocal Styles | 2.00 Credits
This class will cover a variety of musical styles and influences, from around the world – including such areas as France, Ireland, Italy, the Balkans, as well as certain African and Asian countries. In addition, there will be a strong focus on strengthening the performer's stage presence, and a deeper emotional connection to the music. Some optional areas may include specific skills, which could increase employment opportunities, such as how to do Voice Overs, yodeling, extreme ranges, and using the voice to heal (toning, affirmations/mantras, deep listening). This course consists of a weekly one-hour lecture and two one-hour labs.

MUS—3240
Physical Performance 2 | 2.00 Credits
Using the fundamentals learned in Physical Performance 1, students will take their physical expressiveness to new levels, and learn how to block movement on stage, arrange and choreograph background sections. Students will cultivate better overall physical communication with each other, band members and the audience. Students will be working on material for their other classes, and in particular, for their Junior and Senior Recitals. This course consists of a weekly one-hour lecture and a two-hour lab.

MUS—3358
Advanced Techniques 2 | 2.00 Credits
Continued advanced techniques for exploring and expanding the understanding and mastery of contemporary improvisational concepts. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This course consists of a weekly two-hour lecture/lab.

MUS—4003
Percussion and Drums for Vocalists | 2.00 Credits
This class is designed to open the world of percussion and drums to vocalists who function as bandleaders, composers, and arrangers, as well as the important skills of playing basic hand percussion. The class addresses drum and percussion techniques basics, functions, grooves, and vocabulary, and students emerge better able to communicate, demonstrate, and arrange grooves for their own music ensembles. This course consists of a weekly one-hour lecture and two-hour lab.

MUS-4002
Arranging & Composition BWW | 2.00 Credits
An in-depth analysis of arranging techniques for small to large ensembles. Emphasis placed on the study of pivotal arrangers and compositions.

MUS-4013
Contemporary Ensemble 11 | 2.00 Credits
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

MUS-4014
Contemporary Ensemble 12 | 2.00 Credits
The Contemporary Ensemble replicates the experience found in most concert and studio environments. The instrumentation may be a traditional big band or a smaller grouping of horns and a modern rhythm section. Students will rehearse and perform repertoire that includes, but is not limited to; Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Through special guest artists, clinicians, and themed concerts, students will have a wide variety of performance experience. This course consists of two weekly two-hour rehearsals.

MUS-4028
Bass Styles & Analysis | 2.00 Credits
A study of contemporary bass players, Bass Styles & Analysis focuses on prominent bassists from jazz/ modern styles from mid-20th century to 1975. Students will evaluate iconic bass players who have made lasting contributions to bass playing/music, and then to apply the various attributes studied in performance, using a representative musical composition as a vehicle. During the performance, students will be provided feedback on their musical, technical, and sonic development.

MUS-4032

Commercial Horn Practices Ensemble Workshop

2.00 Credits

A survey of performance practices of the current studio recording artist and touring musician. Emphasis placed on mastering styles form the R&B, Funk, Fusion and "Horn Section" genres. Concepts are developed by improvising with a professional rhythm section in an interactive workshop.

MUS—4050

Duo Ensemble | 2.00 Credits

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

Prerequisite: Theory/Musicianship 4

MUS-4140

Elective Course (2 Credits) 3 | 2.00 Credits

Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUS-4141

Elective Course (1 Credit) 3 | 1.00 Credit

Students take a course of their choosing. Must be approved by the Adacemic Advising Office.

MUSIC PRODUCTION

PROD-100

Composing for Drama | 3.00 Credits

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

PROD-101

Pro Tools 101 | 2.00 Credits

In Pro Tools 101 students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two hour lecture. This course may be taken as an elective.

PROD-103

Film Composers In-Depth | 2.00 Credits

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

PROD-105

History of Music in Film & Television | 3.00 Credits

This course provides the opportunity to see, study, and discuss the works of composers of the past, as well as many working in the current day. Through these studies, students gain an appreciation of how difficult and rewarding a career in composition may be. This course consists of two, weekly 90 minute lectures. ***Course may be taken as an elective.***

PROD-106

Introduction to Working with Picture | 2.00 Credits

Given the ever-growing prominence of video in modern media, this course provides students with a basic understanding of the full video production process by teaching "do-it-yourself" video production, beginning with shooting and editing, and concluding with post production. Students also learn about file formats, cameras, lighting, planning, green screen effects, and video/sound editing. By the conclusion of the course, each student will produce a music video. This course consists of a weekly two hour lecture. ***This course may be taken as an elective.***

PROD-107

MIDI Production 1 | 2.00 Credits

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

PROD-110

Pro Tools 110 | 2.00 Credits

Pro Tools 110 continues building on the concepts learned in Pro Tools 100. Students focus on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the

program. At the conclusion of both levels, students will be given the official Pro Tools 100 and 110 certification exams. This course consists of a weekly, two-hour lecture.

Prerequisite: Pro Tools 100. This course may be taken as an elective.

PROD-111

Working with Picture/Applied Techniques 1 | 2.00 Credits

This two 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, one-hour lecture and two-hour lab.

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

PROD-112

Working with Picture/Applied Techniques 2 2.00 Credits

This two 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, one-hour lecture and two-hour lab.

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

PROD-113

Introduction to Signal Processing | 2.00 Credits

The ability to manipulate recorded sounds, be it for technical reasons (correcting shortcomings, ensuring compliance with standards, etc), or artistic reasons (adapting a sound's nature to its intended role) is a concept found at the core of both engineering and music production crafts. The course introduces students to the various classes of processors available today. Topics range from the basic concept of filters, to equalization, to the more complex worlds of dynamics processors, time-domain manipulation, and finally the addition of modulation. The course consists of a weekly, two-hour lecture.

PROD-114

Drum Private Lesson | 2.00 Credits

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

PROD-116

Advanced Signal Processing | 3.00 Credits

Building upon the foundation of the Introduction to Signal Processing, this course explores more sophisticated and complex technologies, as well as the refinement of

PROD-117

Microphone Technology & Technique | 2.00 Credits

This course introduces students to the world of microphone technology and technique. Topics include the various classes of microphones, their construction and application, and how to achieve the desired results from various acoustic sources. This course consists of a weekly two-hour lecture. This course may be taken as an elective.

PROD-119

Performance Editing | 2.00 Credits

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

PROD-118

MIDI Production 2 | 2.00 Credits

MIDI Production 2 digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating multi/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab.
Prerequisite: MIDI Production 1. This course may be taken as an elective.

PROD-119

Performance Editing | 2.00 Credits

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

PROD-120

Production Styles and Genres | 2.00 Credits

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

PROD-121

Producers Survival Skills | 2.00 Credits

An introduction to the electronic infrastructure of recording technology, this course covers needed information to navigate a modern recording environment. Computer architecture, hard drive operation and maintenance, file management and archiving—all are covered. Additional topics include digital device clocking and synchronization, SMPTE timecode, deciphering device schematics, etc. This course consists of a weekly, two-hour lecture.

PROD-122

Strings for Producers (Guitar) | 1.00 Credit

This course provides the skills needed by producers to communicate successfully with guitarists, as well as teaching the basics of guitar playing. The world of guitars is vast, with an astonishing wealth of tonal possibilities. Differences in nature (acoustic vs. electric), shape, size, tuning, construction, etc. are all explored and analyzed. Further topics extend to playing and recording techniques, pedals and amplifiers. The course consists of a weekly one-hour lecture class. (The lecture is complemented by a weekly 1-hour Private Lesson running concurrently during the same quarter.)

PROD-123

Vocals for Producers | 1.00 Credit

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

PROD-124

Vocal Private Lesson | 2.00 Credits

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

PROD-125

Engineering for Producers 1 | 3.00 Credits

Modern production demands its practitioners have at least a basic level of engineering skills. This course provides the tools to properly capture a wide range of sources, including drums, electric and upright bass, acoustic and electric guitars, piano, and voices. The hands-on lectures and Labs feature analysis of the sonic characteristics of instruments, learning basic troubleshooting techniques, and discovering new sounds. The course consists of a weekly, two-hour lecture and two-hour Lab.

PROD-127

Harmony for the Media Composer | 2.00 Credits

Harmony and Voice Leading for the Media Composer, with practical applications and examples from Film, Television, and Video Games. As a focused extension of Theory Labs, first elements of Harmony will be discussed, including scales and intervals, triads and four part writing. Harmonic progressions in the major and minor modes. Dominant Harmony, and Modes. All presented with examples from films scores from John Williams, Brian Tyler, Hans Zimmer, John Powell, and others to show their use in composing for visual media including film, television, and videogames. This course consists of a weekly one-hour lecture and two-hour lab.

PROD-133

Sound and Signals | 2.00 Credits

This course is designed to provide the first layer of knowledge about the nature of sound, its characteristics and properties, and how those translate into a musical context. When sounds are recorded they become signals, the characteristics of which are reviewed next. Lastly,the focus shifts to how signals are transferred between devices, and connectivity standards. This course consists of a weekly two-hour lecture.

PROD-136

Strings Private Lesson (Bass) | 2.00 Credits

This course provides the skills needed by producers to communicate successfully with bass players, as well as teaching the basics of bass playing. The world of bass is vast, with an astonishing wealth of tonal possibilities. Differences in nature (acoustic vs. electric vs. synthesized), shape, size, tuning, construction, etc. are all explored and analyzed. Further topics extend to playing and recording techniques, pedals and amplifiers. The course consists of a weekly one-hour lecture class. (The lecture is complemented by a weekly 1-hour Private Lesson running concurrently during the same quarter.)

PROD-161

Harmony for the Media Composer 2 | 2.00 Credits

This class is an extension of the PROD-127: Harmony for Composers 1 class, with a focus on the application of techniques from the previous class material in current scores from feature films, television episodes, and classic composers. The students will explore a variety of harmony techniques through application and composition. This course consists of a weekly one-hour lecture and two-hour lab.

Prerequisite: Harmony for the Media Composer 1.

PROD-200

Augmenting Your Score | 3.00 Credits

When you have written all there is to be written and you are

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

PROD-201
Pro Tools 201| 2.00 Credit
This course covers the core concepts and skills needed to operate an Avid Pro Tools | HD 12 system in a professional studio environment. This course builds on the Pro Tools Fundamentals I and II series of courses (PT101, PT110) providing intermediate and advanced level Pro Tools concepts and techniques. Students learn to customize the configuration of Pro Tools | HD Native systems to maximize results and improve recording, editing, and mixing workflows. The hands-on exercises provide experience optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown. This course provides the foundational training for the Avid Certified Operator: Pro Tools | Music Candidates wishing to sit either of these certification exams must have first passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two hour lecture.

Prerequisite: Pro Tools 101, Pro Tools 110.

PROD-202
Pro Tools 210| 2.00 Credit
Pro Tools 210 covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learnt in the Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have first passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture.

Prerequisite: Pro Tools 101, Pro Tools 110, Pro Tools 201

PROD-204
Composing for Video Games | 3.00 Credits
This class is specific to composing for the genre of videogames and explores the style and language needed for this genre. Students examine notable music from the past, as well as what to expect in the future. This course is taught by an expert in the video games field, and includes extensive hands on experience. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-207
Electronic Film Scoring | 3.00 Credits
Some writing projects simply do not have the budget to pay for musicians. In these instances, the composer must be able to create a convincing, moving score by himself/herself. This class explores successful electronic writing, and allows students to create works using the concepts and techniques studied. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-211
Orchestration Techniques for Film 1| 2.00 Credits
By now the student will have become familiar with the instruments of the orchestra and how to write idiomatically for them, both individually and in combination. In Orch Tech 1 we turn our attention to aesthetic matters, considering the unique evocative qualities of each instrument and applying them to scoring for picture. After a brief history and overview of ?lm and TV orchestration, students learn how to work with different types of sketches, from traditional paper and-pencil models to the present-day MIDI orchestral. From there we'll move on to case studies of orchestration in a variety of settings, with examples drawn from both classical standards and the instructor's professional experience. Each example presents questions of style, technique, and dramatic shaping. Class assignments are largely based on these case studies. Students will write two short pieces for small ensembles and have them recorded by local professional musicians. This course consists of a weekly, two-hour lecture.

PROD-212
Production Styles for Composers | 3.00 Credits
Each genre and each score must be true to itself and the film it must serve. The composer must accurately present the score, whether it is a small acoustic score, electronic, or large ensemble. This course explores the relationship between content and production. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-215

Drum Programming and Analysis | 2.00 Credits

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

PROD-216

Engineering for Producers 2 | 3.00 Credits

Building upon the foundation introduced in Tier 1 of this course, recording is brought firmly into the analog domain, with projects being recorded and mixed on analog tape through the SSL Origin mixing desk installed at LACM. With computers turned off (for once), this course is all about recording using actual cables, knobs, switches, and faders—not mice and keyboards. This experience provides students with the foundation to navigate any recording environment they may encounter in their future endeavors. This course consists of a weekly, two-hour lecture and two-hour lab.

Prerequisite: EFP 1

PROD-217

Fundamentals of Synthesis | 2.00 Credits

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

PROD-218

History of Production 1 | 2.00 Credits

By tracking the birth and development of sound recording and playback technologies, the first level of this course provides the springboard to discuss and analyze the parallel evolution of the producer and his/her many roles in the process of crafting music. During the second level, students focus on the rise of the producer from a "behindthe-scenes facilitator" to an increasing spot in the limelight. This course consists of a weekly, two-hour lecture.

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

PROD-220

Private Lesson 1 | 2.00 Credits

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

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

PROD-221

Private Lesson 2 | 2.00 Credits

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

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

PROD-222

Private Lesson 3 | 2.00 Credits

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

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

PROD-223

The Laws of Parts: Arranging for Producers

1.00 Credit

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

approach the building of a successful production. This course consists of a weekly, one-hour lecture. *This course may be taken as an elective.*

PROD-224

Fundamentals of Audio Mixing 1 | 3.00 Credits

This first of a two-tiered set of courses aims to demystify the craft of mixing by breaking down the process into a consistent sequence of activities that will ultimately lead to predictably better results. An organized Pro Tools session setup, and various technical preparatory procedures, all lay the groundwork for what eventually becomes a rewarding creative process. This course consists of a weekly, three-hour lecture.

PROD-225

Music Production with Found Objects | 1.00 Credit The course explores the possibilities of creating music by employing everyday sounds heard around us, instead of musical instruments. Students will record and prepare their own sounds, turn them into playable instruments by using modern samplers, and finally produce a complete composition with their own unique sonic palette. The course consists of a weekly, one-hour lecture.

PROD-226

Producing Other People 1 | 3.00 Credits

This three-tiered set of courses is all about the personal interactions at the heart of music production. Proper people skills are the key to unlocking every artist's creative potential. During this course the instructor guides two projects from inception to completion, with particular focus on the interpersonal relationships essential to music making in the studio. As the projects near completion, details of mixing techniques come into play. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-227

Producing Other People 2 | 3.00 Credits

Building on the foundation introduced in POP 1, this course hinges on collaborations with students from the school's Ensemble Elective courses. Every week, MPR students find themselves executing engineering tasks (capturing full ensembles live in the studio), as well as producing—guiding the ensemble's composing, performing, and recording efforts in completing three songs. This class configuration draws on the vast assortment of skills needed by today's production professionals, and fosters the mental agility required to work under pressure. The course consists of a weekly, two-hour lecture and two-hour Lab.

PROD-228

Producing Other People 3 | 3.00 Credits

This last tier of the Producing Other People courses focuses on the unique importance of vocals. Students are tasked with producing tracks from start to finish, while paired with a vocalist. The focus of attention is directed towards storytelling, emotional delivery, and how to elicit the best performances from a vocalist in the studio. Two songs are produced, allowing the producers to experience working with multiple artists. The course consists of a weekly, two-hour lecture and two-hour Lab.

Prerequisite: POP 2

PROD-229

AA Project (MPR Majors) | 1.00 Credit

Each Associate of Arts Production candidate is required to present a 2-song body of work showcasing their acquired expertise. The goal of this course is for the student to begin assembling a musical "show case" collection, highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

PROD-230

Apple Logic | 3.00 Credits

The course is designed to introduce students to Apple's Logic, one of the world's reigning DAWs. The course focus on the software's deep and sophisticated MIDI capabilities, as well as its powerful array of virtual instruments. The course consists of a weekly, two-hour lecture and twohour Lab.

PROD-240

Sibelius | 1.00 Credit

This class explores the functions and features of the Sibelius notation software program. A standard in the music industry, Sibleius is a valuable tool for all students of music and working professionals. The course consists of a weekly one-hour lecture.

PROD-241

Sibelius for Composers | 3.00 Credits

Sibelius notation software course that combines AVID certification courses SB101 and SB110 in one quarter. Sibelius is the industry leader in music notation software and used throughout the film and music industry. Students learn the basics in creating a score, inputting notes, and editing pitches, as well as a range of skills from working with layout and formatting and creating a lead sheet, to using multiple voices, working with

drum mapping, and creating instrument changes and much more. Upon completion of the course, students are qualified to take the Sibelius certification exam. Certification provides composing for visual media students with a valuable asset for future employment. This course consists of two weekly 90-minute lectures.

PROD-300
Fundamentals of Audio Mixing 2 | 3.00 Credits

The focus of this second tier shifts from the organizational and structural work, to a more in-depth review of the analytical aspects of the musical material, the identification of creative opportunities, and the subsequent interventions this will bring about. This course consists of a weekly, three-hour lecture.

Prerequisite: Fund. of Audio Mixing 1

PROD-301
Private Lesson 4 | 2.00 Credits

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

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

PROD-302
Private Lesson 5 | 2.00 Credits

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

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

PROD-303
Private Lesson 6 | 2.00 Credits

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

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

PROD-304
Intro to Post Production | 2.00 Credits

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

PROD-305
Junior Project (MPR Major) | 1.00 Credit

Each Bachelor in Music Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to begin assembling a musical "show case" collection, highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

PROD-306NM
Abelton Live | 3.00 Credits

The course is designed to introduce students to Ableton's Live, one of the world's most successful DAWs. The course focus on the software's unique "object-oriented" approach to composition, as well as its innovative time-altering "Warp" features. The course consists of a weekly, two-hour lecture and two-hour Lab.

PROD-307
Composing for Independent Films | 3.00 Credits

Student's breakdown the different needs to accomplish the goal of achieving exceptional music for smaller budget films; how to gain resources, how to improve the audio field and stylistic differences within the genre. We will also study how to improve films that need structural help due to guerrilla style production. We will spot and score a variety of scenes in this genre to gain insights to the genre. Course is designed around the Socratic Method to engage students in a vibrant process for learning and developing a case for what they understand. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-308
Junior Project (MPR) | 1.00 Credits

Each Bachelor in Music Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to begin assembling a musical "show case" collection, highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

PROD-308PL
Junior Project Private Lesson | 2.00 Credits

Private lesson focused on completion of the Junior Project requirements. This course consists of a weekly, one-hour private lesson.

PROD-311
Composing for Trailers | 3.00 Credits

Movie trailers are a marketing tool for the studios to present a vision for the film coming out. The structure and techniques of creating the right trailer music will be discussed in length. Identifying the message of the movie, addressing the change points of the trailer, the 3 act structure of the trailer, Drama, Comedy, Action, Thriller, Horror and more will be detailed as well as examples presented and exercises presented week to week. This course consists of a weekly, two-hour lecture and twohour lab.

PROD-312
Junior Project (CVM Major) | 1.00 Credit

Each Bachelor in Music Production candidate is required to present a 3-song originally composed, produced and recorded project to a panel of faculty and music industry professionals. Students will work in their private lesson and in other applicable courses to plan their project. This project will be presented on the LACM campus in a recording studio setting.

PROD-313
Composing for Documentary Films | 3.00 Credits

Composing for documentary films is somewhat different from writing a score for a drama or other forms of fiction, but the task remains the same. The composer still has to help the film makers tell the story. Documentaries tend to have shorter scenes, and more of them. It is usually narrated and it may move quickly from one important moment to the next. You will learn how to navigate these demands, and help tell the story without getting in the way. This course consists of a weekly, two-hour lecture and two-hour lab.

PROD-335
Introduction to Orchestration | 2.00 Credits

This course builds on the knowledge acquired in Instrumentation, broadening the student's understanding of how orchestral sounds work in combination with one another. Through score study of classical masterworks and examples from the ?lm/TV world, you gain practical insight into the process of orchestral writing and techniques. Also covered are proper score layout, voicing within individual families, and how to achieve orchestral balance. You apply the techniques you've learned by composing two short pieces for small ensembles. These pieces will be recorded at midterm and during Finals Week. This course consists of a weekly, two-hour lecture.

PROD-337
Orchestration Techniques for Film | 2.00 Credits

A continuation of the previous section of Orchestration Techniques, this course explores further the relationship of music to visual media, and the ways in which orchestral color can enhance (or diminish) a score's effectiveness. Technical questions, such as orchestrating around dialog or pre-records, receive special attention. Students will also consider the art of arranging and how it differs from orchestration. As in Orch Tech 1, assignments are based on case studies from class lectures, and students will have the opportunity to apply techniques learned by composing two short pieces for small ensembles, which will be recorded in-studio by professional session musicians. This course consists of a weekly, two-hour lecture.

PROD-340
Instrumentation for Producers | 3.00 Credits

A lecture-based introduction to the instruments of popular music and of the orchestra through the study of each instrument family (strings, woodwinds, brass, and percussion). Learn how sound is produced on them and explore typical idiomatic scoring techniques for each one. Examine the rudiments of combining sounds to begin developing your understanding of the instrumental palette and its infinite possibilities. This course consists of a weekly, three hour lecture/lab.

PROD-407
Senior Project (MPR) | 1.00 Credits

Each Bachelor in Music Production candidate is required to present a 3-song body of work showcasing their acquired expertise. The goal of this course is for the student to complete a musical "show case" highlighting their skills and abilities. Each student will review the work with the instructor on a weekly basis. The finished projects will be presented to a panel of faculty, on campus, in a recording studio setting.

PROD-407PL
Senior Project Private Lesson| 2.00 Credit

Private lesson focused on completion of the Senior Project requirements. This course consists of a weekly, one-hour private lesson.

PROD-413
Composing for Commercials | 3.00 Credits

Composing for commercials presents a unique and lucrative niche in the marketplace for the media composer. Commercials demand music to be representative of the brand immediately and carry it through to the end. How does one identify musically with the brand or the message? Tags, hit points, hooks, and mood tracks will all be discussed with examples from the commercial literature. This course consists of a weekly, two-hour lecture and two-hour lab.

MUSIC EDUCATION

EDU-101
Keyboard Techniques for Music Educators | 2.0 Credits
This course provides music education majors with keyboard instruction focused on developing beginning to intermediate piano skills essential for teaching and classroom use. Students will explore foundational techniques, including scales, chords, harmonization, sight-reading, and accompaniment patterns, tailored to the needs of future music educators. Emphasis will be placed on practical applications, such as using the keyboard to lead classroom activities, accompany ensembles, and demonstrate musical concepts. By the end of the course, students will gain the proficiency and confidence necessary to effectively incorporate keyboard skills into various educational settings, enhancing their versatility as music educators. This course is a lecture course that occurs once per week for two hours.

EDU-103
Early Childhood Development through Music | 3.0 Credits
This course is designed for music education majors to explore the essential role of music in early childhood development. It provides an in-depth understanding of how music influences the cognitive, social, emotional, and physical growth of young children. Students will engage in comprehensive study and practical application of music education strategies tailored for early childhood settings. The course covers the developmental milestones of children from birth to age ten, highlighting the ways in which musical activities can support language development, motor skills, emotional regulation, and social interaction. Students will learn to design and implement effective, age-appropriate musical experiences that foster a child's natural musicality and promote overall development. By the end of the course, students will be well-prepared to create engaging and developmentally appropriate music programs for young learners. This course is a lecture course which occurs once per week for three hours.

EDU-102
Guitar Techniques for Music Educators | 2.0 Credits
This course offers music education majors guitar instruction aimed at building foundational to intermediate skills necessary for teaching and classroom use. Students will learn essential techniques, including basic chords, strumming patterns, fingerpicking, scales, and accompaniment styles. The curriculum emphasizes practical applications, such as using the guitar to facilitate classroom activities, accompany singing, and introduce music concepts. Students will also explore strategies for teaching beginning guitar to their future students. By the end of the course, students will develop the competence and confidence to effectively utilize guitar in various educational settings, enriching their capabilities as versatile music educators. This course is a lecture course that occurs once per week for two hours.

EDU-104
Adolescent Development Applied to Music | 3.0 Credits
This course explores the physical, cognitive, social, and emotional development of adolescents, with a focus on how these changes impact music learning and participation. Music education majors will examine developmental theories and research to understand the unique needs of middle and high school students in musical settings. Topics include identity formation, motivation, social dynamics in ensembles, and strategies for fostering a positive and inclusive learning environment. Through case studies, discussions, and practical applications, students will learn to adapt teaching methods and curriculum to support the diverse developmental stages of adolescent learners in music education. The class is designed to prepare future music educators to effectively engage and inspire students during these critical years. This course is a lecture course that occurs once per week for three hours.

EDU-105
Private Lesson 1 | 2.0 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction on the primary instrument of the student's choosing (piano or guitar recommended). Private lesson instruction is designed to pursue specialization in the instrument that will be most utilized as a supportive tool for offering music instruction in a classroom and/or private lesson or ensemble setting. This course consists of a weekly, one-hour private lesson.

EDU-106
Private Lesson 2 | 2.0 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction on the primary instrument of the student's choosing (piano or guitar recommended). Private lesson instruction is designed to pursue specialization in the instrument that will be most utilized as a supportive tool for offering music instruction in a classroom and/or private lesson or ensemble setting. This course consists of a weekly, one-hour private lesson.

EDU-107
Private Lesson 3 | 2.0 Credits
Throughout each level of this course, students meet one hour per week in a one-on-one setting for private instruction on the primary instrument of the student's choosing (piano or guitar recommended). Private lesson instruction is designed to pursue specialization in the instrument that will be most utilized as a supportive tool for offering music instruction in a classroom and/or private lesson or ensemble setting. This course consists of a weekly, one-hour private lesson.

EDU-110
Vocal Techniques for Music Educators | 2.0 Credits
This course provides music education majors with vocal instruction focused on developing fundamental to intermediate singing skills essential for effective teaching. Students will work on building a healthy vocal technique, exploring areas such as breath control, tone production, diction, range development, and expressive singing. Emphasis will be placed on practical skills like modeling vocal exercises, teaching basic vocal techniques, and leading group singing activities. Students will also explore strategies for teaching vocal health and voice development in classroom and ensemble settings. By the end of the course, students will gain the skills and confidence needed to use their voice effectively as both a teaching tool and a model for students in various educational environments. This course is a lecture course that occurs once per week for two hours.

EDU-112
Elementary Music Instruction Techniques | 3.0 Credits
This course provides music education majors with foundational knowledge and practical skills for teaching music in elementary school settings. Students will explore age-appropriate pedagogical methods, including singing, movement, instrument playing, and creative music-making, tailored to children from kindergarten through fifth grade. The course covers lesson planning, classroom management, assessment strategies, and techniques for fostering musical creativity and literacy in young learners. Emphasis will be placed on understanding the developmental stages of children and implementing inclusive and culturally responsive teaching practices. Through hands-on activities, observations, and micro-teaching sessions, students will gain confidence and competence in delivering engaging and effective elementary music instruction. This course is a lecture course that occurs once per week for three hours.

EDU-120
Bass Techniques for Music Educators| 2.0 Credits
This course offers music education majors focused instruction on the fundamental to intermediate skills of bass playing, tailored for use in teaching settings. Students will explore key aspects of bass performance, including finger positioning, plucking techniques, scales, arpeggios, basic music theory, and rhythmic precision. The class emphasizes practical applications, such as using the bass to support ensemble playing, lead rhythm sections, and introduce students to foundational concepts in harmony and groove. Additionally, students will learn strategies for teaching beginning bass players in school ensembles. By the end of the course, students will be equipped with the skills and knowledge to effectively utilize the bass in educational environments, enhancing their versatility as music educators. This course is a lecture course that occurs once per week for two hours.

EDU-122
Contemporary Secondary Music Instruction | 3.0 Credits
This course focuses on the methods, materials, and strategies for teaching music in today's secondary school settings, including middle and high school. Music education majors will explore contemporary approaches to music instruction, such as modern band, music technology, songwriting, and diverse ensemble experiences beyond traditional choral and instrumental programs. Topics include curriculum design, student engagement, assessment, and integrating popular and world music to create an inclusive and relevant music classroom. Through discussions, projects, and teaching simulations, students will develop skills to address the varying needs and interests of adolescents, preparing them to lead dynamic and innovative secondary music programs. This course is a lecture course that occurs once per week for three hours.

EDU-200
Drum & Percussion Techniques for Music Educators | 2.0 Credits
This course provides music education majors with the techniques and pedagogical strategies necessary to teach modern drum set and percussion in a variety of educational settings. Students will explore foundational aspects of drumming, including stick technique, rhythmic patterns, coordination, groove development, and styles ranging from rock and jazz to world percussion. Emphasis will be placed on practical approaches for teaching drum set, auxiliary percussion, and integrating percussion instruments into ensembles and general music classes. The course also covers strategies for adapting instruction to different skill levels, creating engaging percussion activities, and using technology to support percussion education. By the end of the course, students will be prepared to confidently incorporate modern drum and percussion techniques into their teaching practices, enriching their music programs. This course is a lecture course that occurs once per week for two hours.

EDU-201
Music Technology & Instructional Tools | 3.0 Credits
This course introduces music education majors to a wide range of music technology and digital tools that enhance teaching and learning in the music classroom. Students will explore software and hardware applications, including digital audio workstations (DAWs), music notation software, recording equipment, and interactive learning platforms. The course covers techniques for integrating technology into lessons, facilitating composition and production activities, and utilizing online resources for assessment and student engagement. Through hands-on projects, students will learn to create multimedia teaching materials, develop interactive lessons, and implement technology to support diverse learning styles. By the end of the course, students will be equipped with the skills to effectively incorporate music technology into their instructional practices. This course is a lecture course that occurs once per week for three hours.

EDU-202
The History & Evolution of Music Education | 3.0 Credits
This course provides an in-depth exploration of the historical development of music education from ancient cultures to modern-day practices. Music education majors will examine key philosophies, movements, and figures that have shaped music teaching and learning in schools. Topics include the origins of music pedagogy, the evolution of music curricula, and the impact of social, cultural, and political changes on music education. Students will critically analyze past and present educational models, with discussions on how historical trends inform contemporary practices and future directions in music education. This course aims to foster a comprehensive understanding of the field's legacy, preparing students to become informed and reflective music educators. This course is a lecture course that occurs once per week for three hours.

EDU-203
Woodwind Techniques for Music Educators | 2.0 Credits
This course provides music education majors with the techniques and pedagogical strategies needed to teach woodwind instruments in school settings. Students will explore the fundamentals of playing and teaching individual woodwind instruments, including flute, clarinet, and saxophone. The curriculum covers essential aspects such as proper embouchure, fingerings, breath control, tone production, and articulation for each instrument, as well as common technical challenges and effective troubleshooting techniques. Emphasis will be placed on practical teaching methods, ensemble integration, and strategies for beginning and intermediate woodwind instruction. By the end of the course, students will be equipped with the knowledge and skills to confidently teach and support woodwind players in various educational environments. This course is a lecture course that occurs once per week for two hours.

EDU-205
Music Instruction Resources & Repertoire | 2.0 Credits
This course is designed to equip music education majors with a comprehensive understanding of instructional resources and repertoire selection for a variety of music classroom settings. Students will explore a wide range of teaching materials, including method books, digital tools, sheet music, and recordings, suitable for different grade levels and ensemble types. Emphasis will be placed on selecting age-appropriate, diverse, and culturally relevant repertoire that supports student learning and engagement. Through analysis, discussion, and practical application, students will develop skills in curating and organizing resources to create balanced and effective music programs. By the end of the course, students will be prepared to build and adapt their own libraries of music instruction materials for various educational contexts. This course is a lecture course that occurs once per week for two hours.

EDU-206
Brass Techniques for Music Educators | 2.0 Credits
This course equips music education majors with the techniques and teaching strategies necessary for instructing brass instruments in school settings. Students will explore the fundamentals of playing and teaching individual brass instruments, including trumpet, trombone, and tuba. The curriculum covers essential elements such as proper embouchure, breath support, articulation, tone production, range development, and valve/slide technique specific to each instrument. Emphasis will be placed on practical approaches for addressing common technical challenges, ensemble integration, and creating effective instruction for beginning and intermediate brass players. By the end of the course, students will be prepared to confidently teach and support brass musicians in a variety of educational contexts. This course is a lecture course that occurs once per week for two hours.

EDU-208
Socioeconomic Diversity in the Classroom | 3.0 Credits
This course examines the impact of socioeconomic diversity on music education and explores strategies for creating inclusive, equitable learning environments. Music education majors will investigate how factors such as income inequality, access to resources, and cultural background influence student participation and success in music programs. Topics include building relationships with students from various socioeconomic backgrounds, adapting curriculum to diverse needs, and advocating for music programs in underserved communities. Through case studies, research, and discussions, students will develop skills to address challenges and leverage opportunities that arise from socioeconomic diversity. By the end of the course, future music educators will be equipped to foster an inclusive classroom where all students can engage and thrive in music-making. This course is a lecture course that occurs once per week for three hours.

EDU-210
Songwriting Techniques for Music Educators | 2.0 Credits
This course provides music education majors with the tools and techniques necessary to teach songwriting in various educational settings. Students will explore fundamental aspects of songwriting, including melody creation, harmonic progressions, lyric writing, form, and arranging. Emphasis will be placed on practical approaches for guiding students through the songwriting process, fostering creativity, and integrating songwriting into general music, ensemble, and technology-based music classes. The course also covers strategies for providing constructive feedback, facilitating collaborative songwriting, and adapting activities to diverse skill levels. By the end of the course, students will be prepared to confidently lead songwriting projects and encourage creative expression in their future classrooms. This course is a lecture course that occurs once per week for two hours.

EDU-212
Choral Ensemble Pedagogy | 3.0 Credits
This course focuses on the principles and methods of teaching and directing choral ensembles at the elementary, middle school, and high school levels. Music education majors will explore vocal techniques, rehearsal strategies, score preparation, and repertoire selection tailored to diverse choral settings. Topics include developing healthy vocal habits, building ensemble unity, addressing the needs of changing voices, and fostering musicianship within a choir. Students will also examine inclusive and culturally responsive teaching practices for a variety of choral genres and styles. Through conducting exercises, peer teaching, and hands-on rehearsals, students will gain the skills needed to create a positive and effective choral learning environment. This course is a lecture course that occurs once per week for three hours.

EDU-214
Neurodivergence Applied to Education | 3.0 Credits
This course explores the concepts of neurodiversity and their application in music education, preparing music education majors to create inclusive classrooms that support students with diverse neurological needs, including autism, ADHD, dyslexia, and other neurodivergent profiles. Students will study developmental and learning theories related to neurodivergence, examine how these differences impact music learning and social interaction, and develop strategies for adapting instruction and assessment. Topics include classroom management, differentiated instruction, sensory considerations, the use of technology, and alternative communication methods. Through case studies, discussions, and hands-on activities, students will learn to design and implement music experiences that celebrate neurodiversity, fostering an environment where all students can thrive musically. This course is a lecture course that occurs once per week for three hours.

EDU-216
Music Education Access and Entrepreneurship | 3.0 Credits
This course examines strategies for expanding access to music education and explores entrepreneurial approaches to creating inclusive music programs in various communities. Music education majors will learn how to identify and address barriers to music participation, such as socioeconomic challenges, cultural differences, and resource limitations. The course covers topics like grant writing, fundraising, program development, community partnerships, and the use of technology to reach diverse student populations. Students will also explore innovative music education models, including private studios, after-school programs, and nonprofit organizations. Through project-based learning and discussions, students will develop skills in building sustainable music programs that foster equitable access to music education for all. This course is a lecture course that occurs once per week for three hours.

EDU-220
Cultural & Societal Impacts on Music Education | 3.0 Credits
This course examines the influence of cultural, societal, and historical factors on music education, focusing on how identity, community values, and social dynamics shape teaching and learning in the music classroom. Music education majors will explore topics such as cultural diversity, equity, inclusion, and the impact of socioeconomic status, race, ethnicity, gender identity, sexual orientation, and language on student experiences. Emphasis will be placed on developing culturally responsive and affirming teaching practices, creating music programs that reflect and respect the diverse identities and backgrounds of all students. Through research, discussions, and case studies, students will learn strategies to navigate and address complex societal issues, fostering an inclusive, equitable, and supportive music education environment for every learner. This course is a lecture course that occurs once per week for three hours.

EDU-222
Production Techniques for Music Educators | 2.0 Credits
This course equips music education majors with the skills and knowledge necessary to teach music production in various classroom settings. Students will explore key aspects of music production, including digital audio workstations (DAWs), recording techniques, mixing, sound design, and basic music theory as it applies to production. Emphasis will be placed on practical methods for incorporating music production into the curriculum, engaging students in creative projects, and using technology to enhance music learning. The course also covers strategies for teaching students with different experience levels, providing constructive feedback, and fostering a collaborative, project-based learning environment. By the end of the course, students will be prepared to integrate music production into their teaching practices, encouraging creativity and technological proficiency in their future classrooms. This course is a lecture course that occurs once per week for two hours.

EDU-224
Instrumental Ensemble Pedagogy | 3.0 Credits
This course provides music education majors with the knowledge and skills necessary to teach and direct instrumental ensembles at the elementary, middle, and high school levels. Topics include effective rehearsal techniques, score study, repertoire selection, and ensemble development. Focus will be placed on traditional bands and orchestras as well as contemporary and popular music ensembles, such as jazz bands and modern rock/pop groups. Students will learn how to address common challenges in various ensemble settings, including classroom management, balancing ensemble sound, and accommodating different skill levels. Emphasis will also be placed on incorporating diverse genres and creating inclusive environments that reflect students' musical interests and cultural backgrounds. Through hands-on

conducting practice, peer teaching, and critical analysis, students will gain practical experience in leading dynamic and relevant instrumental music programs. This course is a lecture course that occurs once per week for three hours.

EDU-300
Pedagogy Techniques for Music Educators | 2.0 Credits
This course is designed to help music education majors develop their unique pedagogical strengths and approaches for teaching a variety of instruments and general music concepts. Students will explore strategies for teaching multiple instruments, including keyboard, guitar, percussion, woodwinds, brass, and voice, while integrating general music skills such as rhythm, melody, harmony, and music literacy. The curriculum emphasizes practical methods for lesson planning, classroom management, and adapting instruction to diverse learning environments. Students will engage in hands-on teaching activities, discussions, and self-reflection exercises to discover their personal teaching style. By the end of the course, students will have a well-rounded toolkit of techniques and approaches to confidently lead general music classes and multi-instrumental ensembles. This course is a lecture course that occurs once per week for two hours.

EDU-302
Online Music Instruction Methods & Platforms | 3.0 Credits
This course explores the methods and tools necessary for effective music instruction in an online environment. Music education majors will learn to design and implement music lessons using digital platforms and technologies. Topics include virtual classroom management, creating interactive and engaging content, designing tutorial videos, adapting traditional music instruction for online delivery, and utilizing various digital resources such as video conferencing, recording software, and music education apps. The course will also cover strategies for teaching diverse music subjects online including general music, ensemble practice, and private lessons. Through hands-on projects, platform simulations, and video production exercises, students will develop the skills to navigate and leverage online teaching tools, preparing them for the evolving landscape of music education. This course is a lecture course that occurs once per week for three hours.

EDU-304
Principles of Classroom Management | 3.0 Credits
This course provides music education majors with essential strategies and techniques for effective classroom management in diverse music education settings. Students will explore theories of behavior management, student motivation, and the development of positive learning environments tailored to music classrooms, rehearsals, and ensemble settings. Topics include establishing routines, setting expectations, managing group dynamics, conflict resolution, and creating inclusive spaces that accommodate students of varying needs and backgrounds. Through discussions, case studies, and role-playing scenarios, students will learn to address common challenges in music classrooms and develop a personalized classroom management plan. By the end of the course, students will be equipped with the skills to foster a productive and supportive environment that enhances student engagement and learning. This course is a lecture course that occurs once per week for three hours.

EDU-306
Music Instruction Teaching Seminar | 3.0 Credits
This seminar is a preparatory course for music education majors entering their student teaching internships. It provides an in-depth exploration of effective teaching practices, classroom management strategies, and professional responsibilities specific to music educators. Students will refine their skills in lesson planning, assessment, rehearsal techniques, and adapting instruction for diverse learners. The seminar features guest instructors from various classroom levels, including elementary, middle, and high school music programs, who will share practical insights and experiences. Additional topics include building strong mentor relationships, navigating school policies, ethical considerations, and effective communication with students, parents, and colleagues. Through discussions, peer teaching sessions, and portfolio development, students will gain confidence and clarity as they transition into their student teaching internships, setting the foundation for a successful start to their careers in music education. This course is a lecture course that occurs once per week for three hours.

EDU-400
Student Teaching Internship Prep | 2.0 Credits
This course prepares music education majors for a successful student teaching internship by equipping them with the skills, knowledge, and confidence needed for real-world classroom experiences. Students will explore key aspects of student teaching, including lesson planning, classroom management, assessment strategies, and adapting to various school environments. The course will also cover professional responsibilities, such as communication with mentor teachers, parents, and administrators, as well as ethical considerations and self-reflection practices. Through mock teaching and interview scenarios, resume and portfolio development, and discussions on effective teaching practices, students will be well-prepared to enter their student teaching internships and begin their journey as music educators. This course is a lecture course that occurs once per week for two hours.

EDU-410
Student Teaching Internship | 5.0 Credits
This culminating course provides music education majors with hands-on teaching experience in a real-world classroom setting. Under the guidance of a mentor instructor, students will take on the responsibilities of planning, instructing, and managing music classes at the elementary, middle, or high school level. Throughout the internship, students will apply their knowledge of music

internship, students will apply their knowledge of music pedagogy, classroom management, assessment, and rehearsal techniques in a supervised environment. They will gain insight into daily classroom operations, adapt to diverse student needs, and participate in professional activities such as meetings and parent communication. Regular reflections, evaluations, and support from both the mentor and LACM Career Services & Internships Manager will facilitate professional growth, preparing students for successful careers as music educators. Students will provide teaching assistance and direct instruction to students under supervision for 15-25 hours per week.

EDU-420
Capstone Project/Presentation for Committee | 2.0 Credits
This course provides students with the opportunity to integrate and demonstrate the knowledge, skills, and creative practices developed throughout the Bachelor of Arts in Music Education program. Students design and execute an individual capstone project that reflects their readiness to enter the profession as reflective, innovative, and inclusive music educators. Projects may include curriculum design, applied research, performance-based instruction, community engagement initiatives, or other approved topics relevant to music education. Each student submits a written component and delivers a formal presentation to a faculty committee, articulating their educational philosophy, project outcomes, and evidence of professional growth. Emphasis is placed on independent inquiry, critical reflection, and professional presentation. Successful completion signifies the student's ability to synthesize theory and practice and to contribute effectively to contemporary music teaching and learning. This course consists of a two-hour weekly class meeting with a faculty member who will advise and mentor through the process of developing the final presentation.

GRADUATE COURSE CODES & DESCRIPTIONS

MUSIC COMPOSITION

COMP-500CVM/SW
Pedagogy 1: Private Studio Teaching | 1 credit
Focused study in private studio and mentoring techniques in composition and songwriting. Students apply a variety of in-person and online teaching methods and learn to operate online teaching platforms. Includes a focus on business strategies, a survey of scheduling systems and payment platforms culminating in students creating a teaching practice business plan. Instructor supervised mock teaching sessions and undergraduate student mentoring. This class consists of a weekly one-hour lecture.

COMP-501
History of Music in Film and TV | 3 credits
This course provides the opportunity to see, study, and discuss the works of composers of the past, as well as many working in the current day. Through these studies, students gain an appreciation of how difficult and rewarding a career in composition may be. This course consists of two, weekly 90-minute lectures.

COMP-504
Composing for Genre| 3 credits
This class is specific to composing for a particular genre of film, television, commercials or video games. The course 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 field, and includes extensive hands on experience. Graduate students can select from a variety of genre courses to fulfill this requirement. This course consists of a weekly, two-hour lecture and lab.

COMP-505
Modern Composition Theory | 1 credit
Advanced music theory, arranging, and orchestration concepts for the contemporary songwriter. This class consists of a weekly one-hour lecture.

COMP-506
Working with Picture / Applied Techniques 2
2 credits
This course provides students with the chance to learn and experience the nuance and craft of writing for film. In level 2 of the course, students continue with an increased 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, one-hour lecture and two-hour lab.

COMP-507
Composers in Depth| 2 credits
This class provides students a chance to closely examine the work of a film composer chosen by them. Films will be viewed during class, students will be asked to discuss the composer's work, and will replicate a piece of his/her score. By examining the music in-depth, students are able to learn exactly how the composer achieved what he/she did. This course consists of a weekly, two-hour lecture.

COMP-508

Harmony for the Media Composer 1| 2 credits

Harmony and Voice Leading for the Media Composer, with practical applications and examples from Film, Television, and Video Games. As a focused extension of Theory Labs, first elements of Harmony will be discussed, including scales and intervals, triads and four part writing. Harmonic progressions in the major and minor modes. Dominant Harmony, and Modes. All presented with examples from films scores from John Williams, Brian Tyler, Hans Zimmer, John Powell, and others to show their use in composing for visual media including film, television, and videogames. This course consists of a weekly one-hour lecture and two-hour lab.

COMP-509

Instrumentation | 2 credits

A lecture-based introduction to the instruments of the orchestra through the study of each instrument family (strings, woodwinds, brass, and percussion). Learn how sound is produced on them and explore typical idiomatic scoring techniques for each one. Examine the rudiments of combining sounds to begin developing your understanding of the orchestral palette and its infinite possibilities. Coursework includes a review of music fundamentals, a primer on how to read and study an orchestral score, and assigned exercises. Apply your knowledge by composing two short pieces for small ensembles, to be played down in class or a studio recording session. This course consists of a weekly, two-hour lecture.

COMP-510

Writing for Sync| 2 credits

In-depth exploration of styles of songwriting and composition related to varied visual media outlets (Film/TV/Video Games/Apps/etc). This class consists of a weekly one-hour lecture and two-hour lab.
COMP-511: Film Score Mixing| 3 credits
Film music mixing principles, styles, and techniques through exploration of stereo, surround and immersive mixing. This includes the in-depth study of advanced reverb applications and techniques with regard to contemporary sample libraries in conjunction with live recordings. We will explore and develop listening analysis skills and how to implement them into your mixes while applying "defensive" mixing - Streaming to various formats, etc.. The class consists of a weekly two-hour lecture and two-hour lab.

COMP-512

Music Media Production | 2 credits

Students will learn about various platforms for creation of original visual media content to present original song material. Assets for EPK, Website, Social Media, etc. will be developed for practical use and promotion. This class consists of a weekly two-hour lecture.

COMP-513

Intro to Orchestration | 2 credits

This course builds on the knowledge acquired in Instrumentation, broadening the student's understanding of how orchestral sounds work in combination with one another. Through score study of classical masterworks and examples from the Film/TV world, you gain practical insightinto the process of orchestral writing and techniques. Also covered are proper score layout, voicing within individual families, and how to achieve orchestral balance. You apply the techniques you've learned by composing two short pieces for small ensembles. These pieces will be recorded during Finals Week. This course consists of a weekly, twohour lecture.

COMP-514

Songwriting 1 | 1.5 credits

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

COMP-515

Original Solo Showcase | 1.5 credits

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

COMP-516

History of Song 1 | 1.5 credits

Upon successful completion of this course, students should begin to have a more complete understanding on the context and development of the modern song. History of Song 1 is a survey course covering the origins and development of music and "the song," beginning with antiquity, through the music of the early Christian church, Medieval period, Renaissance period, Baroque period, Classical period, and Romantic period. The course consists of a weekly lecture and discussion. This course will consist of a one and a half-hour weekly lecture.

COMP-517

Songwriting 2 | 1.5 credits

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

COMP-518

Guitar Vocal Showcase | 1.5 credits

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

COMP-519

History of Song 2 | 1.5 credits

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

COMP-520-621CVM

Private Lesson 1-5 | 2 credits each

Individual applied instruction in composition and composing for visual media. Private lessons are designed to reinforce and compliment curriculum and guide the student's exploration in artistic and creative goals. This class consists of a weekly one-hour private lesson.

COMP-520-621SW

Private Lesson 1-5 | 2 credits each

Individual applied instruction in songwriting and composition. Private lessons are designed to reinforce and compliment curriculum and guide the student's exploration in artistic and creative goals. This class consists of a weekly one-hour private lesson.

COMP-523

Integrated Songwriting Styles| 2 credits

Survey of varied styles and approaches to the craft of Songwriting; spanning and incorporating multiple genres. This course consists of weekly two-hour lecture.

COMP-524

Small Band Showcase | 1.5 credits

Students will write charts for and rehearse with a small group of musicians (2-3) in weekly rehearsals, culminating in a final showcase of 3-6 original songs (number to be determined by instructor). According to how they would like to express and perform their original material, the instrumentation will be the students' choice and they will act as both musical director and participant in the performance. This course will consist of a weekly one-hour lecture and one-hour lab.

COMP-525

Piano Vocal Showcase | 1.5 credits

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

COMP-526

Lyric Writing | 2 credits

This course will be an in-depth study of the craft of creating and placing lyrics in sequence to music, with a focus on the intricacies of rhythmic components and melodic phrasing. While the most crucial factor is the core concept of the lyric and how it speaks to the listener in a unique way, the syllabic stresses and patterns can make all the difference when crafting a conversational set of phrases that is voiced naturally and with impact. Rhyme schemes, stressed and unstressed beats, navigating different time signatures, placement of hooks and more, will all be discussed in detail and with focus on the development of each individual songwriter's material. This course consists of weekly, two-hour lecture.

COMP-527

Music Supervision | 2 credits

This course covers 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.

COMP-528

Advanced Songwriting 1 | 1.5 credits

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

COMP-529

Advanced Songwriting 2 | 1.5 credits

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

COMP-530

Advanced Film Score Analysis| 3 credits

Film score analysis in this course emphasizes on musical storytelling within the art of scoring for visual media, exploring how film composers create, establish, and utilize a compelling melodic, thematic and textural development in scoring for visual media. This class consists of two weekly 90-minute lectures.

COMP-531

Virtual Orchestral Demos in Film Scoring
3.00 credits

This course focuses on the art of creating practical and realistic sounding virtual orchestral demos utilizing contemporary orchestral sample libraries within industry standard DAWs. Students will explore the nuanced midi emulation of live orchestral performances, current state-of-the-now tools and techniques developed by professional composers in visual media with regard to scoring television, film and video games. This class consists of a weekly two-hour lecture and two-hour lab.

COMP-532

Film Scoring: Orchestral | 3.00 credits

This course is an in-depth study and application in film scoring for a full orchestra. Students will work directly with experienced and professional composer-orchestrators in scoring film cues to be performed and recorded with a professional orchestra. This class consists of a weekly two-hour lecture and two-hour lab.

COMP-533

Composer Entrepreneur 1: Collaboration and Communication
3.00 credits

This course emphasizes maximizing the composers' relationship with the director, editors, and producers. The class focuses on collaboration and communication styles within the entertainment industry at large as well as exploring a "Score Pitch", business skills, contracts, and working within the limitations of budgets. This class consists of two weekly 90-minute lectures.

COMP-534

Song Catalog Development & Presentation
2 credits

Survey of multiple platforms for organizing, utilizing, and pitching song catalog externally. Development of full song catalog with metadata along with practical knowledge of how to actively pitch to opportunities This class consists of a weekly two-hour lecture.

COMP-535

Writer/Producer Collaboration 1| 2 credits

Paired with a producer or production team, songwriters will write "to pitch" and collaborate on production for a minimum 3-song demo. This class consists of a weekly one-hour lecture and two-hour lab.

COMP-536

Collaborative Composition | 2 credits

Lecture/Lab course designed to actively explore the art and business of collaboration between varied stylistic approaches and roles (i.e.Songwriter/Producer; Songwriter/Artist; Ensemble Collaboration etc). This class consists of a weekly one-hour lecture and two-hour lab.

COMP-537

Songwriter Showcase 1 – Singer/Songwriter

1.5 credits

Each songwriter develops a full set of 5-6 original songs, with full arrangement for a live backing band featuring themselves as the lead vocalist/performer; culminates in presentation to industry panel. This class consists of a weekly one-hour lecture and one-hour lab.

COMP-538

Industry Showcase | 1.5 credits

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

COMP-539

History of Song 3 | 1.5 credits

History of Song 3 is the third level of a sequenced course, with the focus placed on Opera and an in-depth study on the history and impact of the art form. This will include a thorough look at those who are considered to be the Master Composers and how the genre is relevant to the modern songwriter and musician. Aspects of varied styles of Opera, as well as a study of composition technique throughout the varied stylistic approaches, will be delved into and dissected. This course consists of a weekly one and a half hour lecture.

COMP-540

Advanced Film Score Analysis | 3.00 credits

Film score analysis in this course emphasizes on musical storytelling within the art of scoring for visual media, exploring how film composers create, establish, and utilize a compelling melodic, thematic and textural development in scoring for visual media. This class consists of two weekly 90-minute lectures.

COMP-541

History of Song 4 | 1.5 credits

In this course, students 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 a weekly one and a half hour lecture.

COMP-542

Collaborative Showcase | 1.5 credits

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

COMP-543

Co-Writing 1 | 2 credits

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

COMP-544

Co-Writing 2 | 2 credits

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

COMP-545

Intro to Scoring for Picture| 2 credits

This course is 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.

COMP-547

Songwriter Showcase 2 – Music Supervisor Pitch

1.5 credits

Each songwriter writes and produces 3 original tracks to specific Sync pitch briefs; culminates in presentation to industry panel. This class consists of a weekly one-hour lecture and one-hour lab.

COMP-550

Advanced Music Analysis | 3.00 credits

This class builds upon the foundation of Composing for Visual Media's Advanced Bachelor Music Theory (Harmony for the Media Composer 1 and 2). The course builds on melodic and harmonic structure and development in relation to traditional harmony with regard to composing for visual media. This class consists of two weekly 90-minute lectures.

COMP-560

Advanced Composition for Visual Media| 3.00 credits

This class will explore advanced techniques in musical story-telling in conjunction with composing for visual media. The class will allow the student to utilize all composition skills studied up to this point and incorporate them into a final film score in conjunction with directors from participating film schools. This class consists of a weekly two-hour lecture and two-hour lab.

COMP-600

Pedagogy 2: Program and Course Development

1 credit

Curriculum development strategies – writing a syllabus, preparing lessons plans, lectures and assignments, preparing and delivering presentations and assessment and grading procedures. Students present three lectures for undergraduate courses. This class consists of a weekly one-hour lecture.

COMP-601

Repertory and Analysis| 2 credits

Exploration of defined repertory through readings and analysis. Specific topics vary. This class consists of a weekly two-hour lecture.

COMP-605

Advanced Production and Recording for Composers

3 credits

Production and recording techniques that can effectively help a composer make a more productive and efficient use of their time when recording and mixing a project.. This class consists of a weekly two-hour lecture and two-hour lab.

COMP-610

Advanced Conducting Techniques for Composers

2 credits

This class will explore advanced techniques that can effectively help a composer make a more productive and efficient use of their time working with musicians ranging from a choir, small ensemble to a large orchestra. This class consists of a weekly two-hour lecture.

COMP-613

Artist Management Practicum| 4 credits

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

COMP-630

New Music Forum 1 | 1.50 credits

Interactive course in preparation and performance of premiere work especially composed for graduate performer or performers by graduate composer at LACM. This class consists of a weekly two-hour lecture and two-hour lab.

COMP-631

Intersection of Education and Entertainment

3.00 credits

This course will introduce students to the function of higher education administration within contemporary schools of music, as well as within various music companies featuring an educational component. This class consists of a weekly three-hour lecture.

COMP-632

Film Score Orchestration for Live Orchestra Recording Sessions

3.00 credits

This course focuses on advanced orchestration techniques and how they relate to orchestrating for different sized orchestral groups within the context of recording a professional film score. Students will work directly with experienced and professional orchestrators in preparing pieces to be performed and recorded with a professional orchestra. This class consists of a weekly two-hour lecture and two-hour lab. Prerequisite: Film Scoring: Orchestral

COMP-633

Composer Entrepreneur 2: Long-Term Career Development

3.00 credits

This course explores successful music business practices and how they relate to scoring for visual media. The class explores the best practices in developing your professional network, and how that relates to creating professional opportunities, and ultimately building a successful career in composing for visual media. Entrepreneurial and business strategies will be presented, along with advanced marketing and promotion strategies. Culminates in initial individualized business plan with initial marketing assets developed. This class consists of two weekly 90-minute lectures.

COMP-634

New Music Forum 2| 1.5 credits

Interactive course in preparation and performance of premiere work composed for small ensemble. Studio recording and live performance to picture. This class consists of a weekly 90-minute lecture. *Pre-requisite: COMP-630: New Music Forum 1*

COMP-635

Writer/Producer Collaboration 2| 2 credits

Each songwriter/producer will pair with another songwriter/producer and each will collaboratively write and produce a 3-song demo; co-writing and co-producing on each track. This class consists of a weekly one-hour lecture and two-hour lab. *Prerequisite: Writer/Producer Collaboration 1.*

COMP-637

Songwriter Showcase 3 – Artist Pitch | 1.5 credits

Each songwriter develops 3-4 original songs for an artist to perform with a live ensemble; culminates in presentation to industry panel. This class consists of a weekly one-hour lecture and one-hour lab.

COMP-647

Songwriter Showcase 4 – Live Video Production

1.5 credits

Each songwriter develops 3 originally written and produced tracks and sets to visual media (music video/lyric video). This class consists of a weekly one-hour lecture and one-hour lab.

COMP-690CVM

Thesis Project: CVM | 1.00 credit

Students choose a research topic and present a graduate thesis in three parts. A 50-page thesis paper, an accompanying oral presentation and 30-minutes of new music related to the thesis topic. Students select a topic and present a proposal to the department head for approval at the end of the fourth quarter. The thesis research paper covers the topic in detail and answers questions posed by the student's proposal. The music presentation consists of one or more new compositions related to the thesis topic and submitted as full scores and recordings synced to picture. An oral presentation before the student's Thesis committee covers the research topic and how it relates to the thesis composition(s). A three-member committee consisting of the department chair, the committee chair chosen by the student from the CVM Department and one faculty member of the student's choosing from any department evaluate the paper, the score and recordings and the oral presentation. This class consists of bi-monthly meetings with the student's department chair.

COMP-690PLCVM

Thesis Project Private Lesson | 2.00 Credits

The private lesson aligned with the Thesis Project is conducted by the student's thesis committee chair. The lesson is designed to guide the student in completing the thesis project successfully and prepare for the oral presentation at the end of quarter six. This class consists of a weekly one-hour private lesson with the student's thesis committee chair.

COMP-690SW

Thesis Project: Songwriting | 1.00 credit

Students choose a research topic and present a graduate thesis in three parts. A 50-page thesis paper, an accompanying oral presentation and eight original songs related to the thesis topic. Students select a topic and present a proposal to the department head for approval at the end of the fourth quarter. The thesis research paper covers the topic in detail and answers questions posed by the student's proposal. The music presentation consists of songs related to the thesis topic and submitted as PDF lead

sheets, arrangement scores and recordings. An oral presentation before the student's Thesis committee covers the research topic and how it relates to the thesis composition(s). A three-member committee consisting of the department chair, the committee chair chosen by the student from the Songwriting Department and one faculty member of the student's choosing from any department evaluate the paper, the score and recordings and the oral presentation. This class consists of bi-monthly meetings with the student's department chair.

COMP-690PLSW
Thesis Project Private Lesson | 2.00 Credits
The private lesson aligned with the Thesis Project is conducted by the student's thesis committee chair. The lesson is designed to guide the student in completing the thesis project successfully and prepare for the oral presentation at the end of quarter six. This class consists of a weekly one-hour private lesson with the student's thesis committee chair.

MUSIC BUSINESS

IND-500

Entrepreneurship and Marketing for the Professional Musician

1.50 credits

Entrepreneurial and business strategies will be presented, along with advanced marketing and promotion strategies. Culminates in initial individualized business plan with initial marketing assets developed. This class consists of a weekly 90-minute lecture.

IND-501

Advanced Music Publishing & Licensing| 2 credits

Building on initial foundation of knowledge in the area of music publishing, licensing, copyright law, and common business practices, to expand into more advanced methodology behind capitalizing on intellectual property. This class consists of a weekly two-hour lecture.

IND-511

Independent Studio & DAW Production for Business Majors

2 credits

Focusing on the advanced mechanics and possibilities within ProTools, Logic and Ableton, this course will also instruct the student in how to be self-sufficient in a full-service recording studio environment. This class consists of a weekly one-hour lecture and two-hour lab.

IND-512

Mastering the Art of Coaching | 2 credits

Students will learn the art of artist development and coaching without interfering in the creative process. Hands on work alongside artists and bands in both studio and live performance environments. This class consists of a weekly one-hour lecture and two-hour lab.

IND-513
Contemporary Song Survey | 2 credits
This course reviews aspects of hit songs from varied genres and eras, dissecting and studying the components of the song itself as well as the production elements. This class consists of a weekly two-hour lecture.

IND-520
A&R Strategy in a Complex Ecosystem | 2 credits Study of the role and responsibilities of A&R within multiple business models including major label, independent label, publishing, licensing, production companies, and more. This class consists of a weekly two-hour lecture.

IND-521
Music Industry Data Strategy | 2 credits
Understanding how to analyze data regarding sales, industry trends, marketing strategies, and more. Students will learn how to craft and implement a broad scope data strategy. This class consists of a weekly two-hour lecture.

IND-522
Revenue Streams and Budgeting Strategy | 2 credits
Students will explore multiple ancillary streams of revenue, study varied models of business strategy, and will gain an understanding of budgeting for small and large scale projects. This class consists of a weekly two-hour lecture.

IND-523
Marketing Strategy & Asset Creation | 2 credits
This course will study multiple marketing strategies proven to be successful, ancillary and third party platforms for use, as well as the creation of marketing assets. This class consists of a weekly two-hour lecture.

IND-524
Royalty Accounting & Analytics | 2 credits
This course offers an advanced scope of royalty accounting practices, as well as the theory and study of analyzing multiple streams of revenue with the intent to formulate more effective business strategies. This class consists of a weekly two-hour lecture.

IND-525
Music Business Practicum 1 | 2.5 credits
Students will have the opportunity to "work" in a hands on setting that mocks an active publishing and licensing company. Sourcing from talent within the LACM student body, each student will find one artist or songwriter with material that needs to be developed and promoted. Acting as part of the publishing company, students will learn to "pitch" material to specific projects and opportunities. Working with the LACM Music Licensing catalog, students will also act as publishing administrators in filing copyright forms, cue sheets and calculating royalty distributions. This class consists of a weekly two-hour lecture and one-hour lab.

IND-530

Artists & Brand Partnerships | 2 credits

Students will study consumer brands and review case studies of symbiotic artist and brand partnerships. Through analysis of ROI and multiple indicators of performance, students will create a full-scale proposal for a marketing and business campaign between artist and brand. This class consists of a weekly two-hour lecture.

IND-531

Industry Leadership Principles | 2 credits

Understanding how to advance within the music industry requires grasping the primary principles of leadership within a corporation, as an entrepreneur working with multiple creative and business partners, and more. This class consists of a weekly two-hour lecture.

IND-561

A&R Strategy | 2 credits

A&R (Artists & Repertoire) relates to the process of sourcing and signing new talent, helping the artist(s) define their repertoire in accordance with the marketing strategy and overall label vision, along with overseeing the development and delivery of the final product. This course includes a study in selecting songs and producers for the project, managing the studio process, creating the music budget, and partnering with the artist and producer through the process, while also meeting the demands of the company financing the release. This course consists of one two-hour weekly lecture.

IND-562

Brand Development & Partnership | 1 credit

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

IND-563

Social Media Branding | 2 credits

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

IND-564

Music Licensing 1| 2 credits

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

IND-565

Music Publishing 1| 2 credits

This course focuses on the industry of music publishing and the various income sources related, for both the songwriter and the company involved. Students will study the areas of Copyright Rights & Protections, Performance Rights Organizations (PRO), along with the many varied approaches to publishing splits and deals. This course consists of a weekly, two-hour lecture.

IND-566

Music Licensing 2| 2 credits

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

IND-567

Music Publishing 2| 2 credits

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

IND-568

Marketing Budgeting | 2 credits

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

IND-569

Digital Distribution | 1 credit

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

IND-570

Creating Artist Pitch Materials | 1 credit

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

IND-571

Indie Record Labels | 2 credits

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

IND-572

Merchandise Licensing & Retail | 2 credits

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

IND-573

Touring Strategies 1| 2 credits

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

IND-574

Music Journalism | 2 credits

This course introduces the professional field of journalism as applied to the music industry. Students will learn how to craft an effective review of live shows, recorded releases, new music and technology products, and more. Understanding how to source a compelling angle to present an artist in a biographical format will also be a focus. Applications of music journalism will include the crafting of informative reviews, news articles, interviews, blog postings, online media content and product reviews. The business of writing and selling content will also be introduced, along with the technical skills and specifications required of a music journalist. This course consists of a two-hour weekly lecture, once per week.

IND-575

Publicity| 2 credits

Publicity is an integral part of the marketing mix which garners national and local media coverage to build an artist's image and career with the public. This course will provide a strong understanding of the role of publicity

in a marketing campaign, key strategies to create a publicity plan, and methods used to pitch and secure media placement. The course will include an overview of key media outlets, developing a press plan, writing press releases, pitching media outlets, and providing media training to artists or executives. This course consists of one two-hour weekly lecture.

IND-576

Touring Strategies 2 | 2 credits

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

IND-577

Music Delivery Devices and Services | 1 credit

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

IND-578

Managing Your Audience | 1 credit

Fan management is essential, not only to connect artists with their fans and to expose emerging artists to new audiences, but it allows for a strong marketing platform that creates direct-to-fan revenue streams. Audience groups can have many different structures, business models, and platforms including web-based or app driven organization and mobilization tools. This course will explore these many structures, tools, and the variety of companies that offer audience development and management services. This course consists of one onehour weekly lecture.

IND-579

Music Supervision | 2 credits

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

IND-580

Technology Startups | 1 credit

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

IND-581

App Development | 1 credit

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

IND-600

Branding, Partnerships and Promotion Concepts 1.50 credits

This course will dive deeper into the varied industry partnership opportunities, methods of branding, marketing and promotion. Students will implement into their marketing strategy. This class consists of a weekly 90-minute lecture.

IND-601

Creative Solutions | 2 credits

This course will integrate psychology concepts applied

to interpersonal conflict, business ethics, relationship building, and more. This class consists of a weekly twohour lecture.

IND-605

Foundations and Methods for Advertising | 2 credits

This course will introduce the foundations of advertising as it applies to the music industry, with special focus on creating organic fan base growth through the use of multiple promotion outlets, brand conversions, and algorithms. This class consists of a weekly two-hour lecture.

IND-613

Artist Management Practicum| 4 credits

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

IND-614

Advanced Music Business Law & Contract Negotiation

2 credits

A deeper dive into varied types of contracts, agreements, proposals, etc. that must be understood by the music industry professional. This course will also instruct in a practical manner on the art of negotiation. This class consists of a weekly two-hour lecture.

IND-615

Music Industry Ethics & The Law | 2 credits

This course will focus on important ethical guidelines within varied business and creative environments, along with introducing common contracts and legal parameters a music industry professional must understand. This class consists of a weekly two-hour lecture.

IND-617

Press and Publicity | 1 credit

Understanding how to assist artists and musicians in capitalizing on the reach of press and opportunities for publicity will be a critical component for success in the music industry. This class consists of a weekly two-hour lecture.

IND-618

New Technology Development | 2 credits

Introduction to coding and creating new technology assets within an app or platform designed for use in the music industry. This class consists of a weekly two-hour lecture.

IND-619

Music Supervision | 2 credits

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

IND-620

Entrepreneurial Business Management Strategy

2 credits

Comprehensive study of business models in varied lanes of the music industry, with particular focus on financial strategy and organizational structure. This class consists of a weekly two-hour lecture.

IND-625

Music Business Practicum 2 | 2.5 credits

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

IND-626

Live Event & Tour Production | 2 credits

Conceptual study of all business and creative management aspects involved in the production of live events and tours. This class consists of a weekly two-hour lecture.

IND-631

Intersection of Education and Entertainment

3 credits

This course will introduce students to the function of higher education administration within contemporary schools of music, as well as within various music companies featuring an educational component. This class consists of a weekly three-hour lecture.

IND-632

The Business of Philanthropy: Fundraising, Grant Writing, and Program Development

1 credit

As independent artists and songwriters, understanding the opportunities and methods necessary to secure grant funding as well as to align with existing organizations or create a new philanthropic organization, can be a critical component for success. This class consists of a weekly one-hour lecture.

IND-635

Music Industry Internship | 5 credits

Students will be placed in a Los Angeles area music company for an internship comprised of a minimum of 10 hours per week.

IND-690

Thesis Project: Music Business | 1 credit

Students present a graduate thesis in three parts, 1) artist management strategy, 2) music entrepreneur pitch (full business plan seeking investment/partnership) and 3) new technology pitch (new app or platform). Students select a topic and present a proposal to the department chair for approval at the end of the fourth quarter. The thesis consists of a written portfolio supporting the three components and an oral presentation before an industry panel and the student's three-member thesis committee, which includes the department chair, the committee chair from the Music Business Department chosen by the student and and one faculty member of the student's choosing from any department. The industry panel, which chosen by the department chair, provides feedback and the thesis committee evaluates the portfolio oral presentation for a grade. This class consists of bi-monthly meetings with the student's department chair.

IND-690PL

Thesis Project Private Lesson | 2 Credits

The private lesson aligned with the Thesis Project is conducted by the student's thesis committee chair. The lesson is designed to guide the student in completing the thesis project successfully and prepare for the oral presentation at the end of quarter six. This class consists of a weekly one-hour private lesson with the student's thesis committee chair.

MUSIC PERFORMANCE

MUS-500B, BWW, D, G, K, V

Pedagogy 1: Private Studio Teaching | 1 credit

Focused study in private studio and mentoring techniques on the major field instrument. Students apply a variety of in-person and online teaching methods and learn to operate online teaching platforms. Includes a focus on business strategies, a survey of scheduling systems and payment platforms culminating in students creating a teaching practice business plan. Instructor supervised mock teaching sessions and undergraduate student mentoring. This class consists of a weekly one-hour lecture.

MUS-501

Advanced Musicianship 1 | 1 credit

Advanced harmony/theory study in modern harmonic language, advanced aural skills. Students develop skills on notation software through transcription projects. This class consists of a weekly one-hour lecture.

MUS-502

Advanced Musicianship 2 | 1 credit

Continued advanced harmony/theory study in modern harmonic language. Includes the study of the composition systems of influential 20th composers – serialism, modes of limited transposition, tintinnabulation, third stream and others. This class consists of a weekly one-hour lecture.

MUS-504

Music History: Jazz Studies | 2 credits

In-depth examination of the development of jazz music from the 1950s and 1960s. The course investigates representative composers, and examines the musical characteristics, compositional practices, and instrumental/vocal techniques associated with Be Bop, Cool and Modal jazz. This class consists of a weekly two-hour lecture.

MUS-505

Alexander Technique | 1 credit

The Alexander Technique is an educational method teaching how to change faulty postural habits in order to improve mobility, posture, and performance. In this course, students will learn to recognize and release unnecessary tension in order improve breathing, breath production, and speed and accuracy of movement. Specific topics to be addressed include: physical mechanics, the stress response and its effect on function and performance and audition techniques. This class consists of a weekly one-hour lecture/session.

MUS-506

Singers as Movers and Shakers | 2 credits

History of songs & singers in relationship to social movements and society's changes 1940-2021. The course

investigates representative performers and songwriters and examines the musical characteristics, compositional practices, and instrumental/ vocal techniques associated with the American Songbook and modern popular music. This class consists of a weekly two-hour lecture.

MUS-507: Vocal Arranging 1 | 1.50 credits
Arranging for small ensembles (3-5 part). Students learn the basics of professional vocal arranging – ranges, blend, notation – and begin to experiment with techniques of pop vocal arranging, background vocals in a variety of genres. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-508: Conducting Vocal Ensembles 1 | 2.00 credits
Students will cultivate skills in leading vocal ensembles: conducting, rehearsing, communication and general leadership skills in music direction. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-509
Music History: Popular Music 1960-1980 | 2 credits
In-depth examination of the development of popular from the 1960s and 70s. The course investigates representative composers, and examines the musical characteristics, compositional practices and production styles associated with British Invasion, Folk, Motown, Prog-Rock and more. This class consists of a weekly two-hour lecture.

MUS-510, 511, 610, 611
Masters Forum with Industry Leaders 1-4
1 credit each
This seminar series covers the practical, technical, and creative elements of the contemporary music industry. Meeting five times per quarter, each two-hour symposium features leaders in the field of music performance, recording, composition, production and business and provides a learning, networking and mentoring environment for students. Students prepare for the seminars by researching the guest and topics of discussion and formulating questions. Following each seminar, students submit detailed reports on the speaker, the topic, what they learned and how it applies to their artistic and career goals.

MUS-517
Session Arranging & Production Techniques
1.5 credits
This course will instruct in advanced and efficient methods for arranging for a demo session, full scale production, quick pitch, etc. This course consists of a weekly one-hour lecture and one-hour lab.

MUS-518
Advanced Applied Sight Reading 1 | 1.50 Credits
This course is designed to advance the development of the guitar student's rhythmic and melodic reading abilities. ASR drills the material in a group format, so all students are engaged and playing together. Students begin by focusing on single line reading and notation theory. They are introduced to etudes that continue throughout the course and gradually increase in difficulty. This course consists of two 90-minute lecture/labs per week.

MUS-520-621B, BWW, D, G, K, V
Private Lesson 1-5 | 2 credits each
Individual applied instruction in performance technique, improvisation and stylistic versatility. Private lessons are designed to reinforce and compliment curriculum and guide the student's exploration in artistic and creative goals. This class consists of a weekly one-hour private lesson.

MUS-523
Performing at Your Limits | 1.5 credits each
This class focuses on enhancing performance & acting techniques, as well as deepening the performer's emotive skills. Students will go to their absolute limits - in the areas of vulnerability/courage, authenticity and complete commitment to the music, and also work towards comfort and authenticity in working "on camera". This class consists of a weekly one-hour lecture and one-hour lab.

MUS-524
Repertoire Development | 1 credit
To better prepare vocalists for more performance opportunities, this class focuses on building repertoire: great versions of cover songs & originals. Students will create arrangements of songs appropriate to their artistic bent, and will perform weekly. This class consists of a weekly one-hour lecture/lab.

MUS-525, 526, 625, 626
Masters Ensemble 1-4 | 2 credits each
Students rehearse and perform a diverse repertoire of music, guided by faculty but largely student directed. Create and interpret charts, produce song arrangements and rehearse the ensemble for a live showcase at the end of the quarter. This class consists of two, two-hour weekly lecture/labs.

MUS-527, 528, 529, 627, 628
Contemporary Ensemble 1-5 | 2 credits each
The Contemporary Ensemble replicates the experience found in most concert and studio environments. Students rehearse and perform a diverse repertoire of music, guided by faculty but largely student directed – including the music of Ellington, Thad Jones/Mel Lewis, Maria Schneider, Bill Holman and many other traditional and contemporary composers. A special emphasis will be placed on period-correct improvising and phrasing. Students create and interpret charts, produce song arrangements and rehearse the ensemble for a live showcase at the end of the quarter. This course consists of two weekly two-hour rehearsals.

MUS-530
Advanced Improvisational Concepts 1 | 1.5 credits
Advanced techniques for exploring and expanding the understanding and mastery of contemporary improvisational concepts. Harmonic, melodic, rhythmic, and

conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This class consists of a weekly twohour lecture/lab.

MUS-531
Advanced Improvisational Concepts 2 | 1.5 credits
Continued advanced techniques for exploring and expanding the understanding and mastery of contemporary improvisational concepts. Harmonic, melodic, rhythmic, and conceptual aspects of modern improvisation are explored, emphasizing the development of each student's unique musical voice. This class consists of a weekly two-hour lecture/lab.
Prerequisite Advanced Improvisational Concepts 1

MUS-532
Advanced Signal Processing 1 | 1 credit
Advanced signal processing is a deep dive into the world of analogue/digital pedals and effects for both live/studio applications. This class consists of a weekly two-hour lab.

MUS-533
Advanced Signal Processing 2 | 1 credit
Continued advanced signal processing - analogue/digital pedals and effects for both live/studio applications. This class consists of a weekly two-hour lab.

Prerequisite Advanced Signal Processing 1

MUS-534
Advanced Studio Bass Practicum | 1.5 credits
This class covers practical, technical, and creative elements of advanced contemporary studio performance in depth. Relationships in the studio between the producer, the arranger, the conductor and the artist are examined and studied across multiple genres of music. Development of self-directed decision making and collaboration. This class consists of a weekly two-hour lecture/lab.

MUS-535
Advanced Styles and Analysis | 1.5 credits
Focused study of the most influential bassists across genres, with an accompanying performance lab. This class consists of a weekly two-hour lecture/lab.

MUS-536
The MD Horn Player | 2 credits
This class covers Music Director techniques for working with singers, conducting, rehearsing, touring and hiring. Effective music directing and leadership combines a variety of skills including arranging, conducting, management, communication and musicianship. This course brings these skills together and examines what makes a good music director. Students collaborate with songwriting students on showcase projects as well as apply leadership skills in Contemporary Ensemble classes. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-537
Horn Tracking and Stacking for Home Studio
1.5 credits
This course focused on the recording strategies, equipment and techniques for tracking in a home studio environment. Includes experimentation with the digital audio workstation, interfaces, a variety of microphones, signal processing plug-ins, digital delivery formats and more. A focus on creative practices involving collaboration and communication with producers and recording/mixing engineers. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-538
Endless Miles | 2 credits
A survey of important Miles Davis compositions, periods and players. From be-bop to electronic, emphasis placed on Miles lesson of creating the "new" in improvised music, while drawing on fundamentals. Concepts are developed by improvising with a professional rhythm section in an interactive workshop. This course consists of a weekly one-hour lecture and two-hour lab.

MUS-539
Commercial Horn Practices| 2 credits
A survey of performance practices of the current studio-recording artist and touring musician. Emphasis placed on mastering styles form the R&B, Funk, Fusion and "Horn Section" genres. Concepts are developed by improvising with a professional rhythm section in an interactive workshop. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-540
Studio Date 1 | 1.00 credit
This class covers techniques required of the professional studio musician for "day-of" studio calls – assignments that cone in at the last minute and allow for little or no preparation. Techniques in advanced sight-reading, intonation and click playing are worked through in a variety of situations and musical genres. Class is held in a studio environment where students are recorded and analyzed. This class consists of a weekly two-hour lab.

MUS-541
Advanced Rhythm Studies 1 | 1.5 credits
This course focuses on rhythmic concepts from cultures all over the world. The goal is to understand and apply these concepts in the music of today. Included topics are: the grouping concept, metric and linear grids, polymeter, superimposed metric modulation and metric modulation, diminution and augmentation, meta-sticking, etc. The performer will learn how these concepts can be applied in

all playing styles at the drum set. This course consists of a weekly one-hour lecture and a one-hour ensemble lab

MUS-542
Advanced Style and Analysis 1 | 1.5 credits
This course focuses on the stylistic traits of music and musicians from the mid 20th Century to the present. The styles include Jazz, Fusion, ECM, and alternative hybrid styles and the players include people like Chick Corea, Herbie Hancock, Michael Brecker, Elvin Jones, Tony Williams, Jack De Johnette, Billy Cobham. The analysis part will include an in-depth study and investigation of music and those who make the music. This course consists of a weekly one-hour lecture and a one-hour lab.

MUS-542
Drum Styles and Analysis: Steely Dan | 1.50 Credits
Students will be expected to learn ten different Steely Dan songs with ten different drummers. Gadd, Keltner, Porcaro, etc. Students would be expected to learn and/or transcribe the grooves to each song verbatim. These are classic grooves and tunes that ALL drummers should know. Analyzing their styles and importance to those iconic songs. Hour 2 will allow the students to perform in an ensemble setting. This class consists of a weekly one-hour lecture and one hour lab.

MUS-543
Global Percussion | 1.50 Credits
The Global Percussion course is designed to introduce students to a variety of traditional percussion instruments used in various genres. These instruments help to create the vibrant rhythms and textures indicative of various Latin American & Caribbean styles. Throughout this ten-week course, students will learn how to incorporate such instruments as clave, congas, bongos, güiro, cowbells, shakers, timbales, surdos, pandeiro, triangle, djembe, and cajón into these many styles. We will be exploring Brazilian (samba), Columbian (cumbia), Cuban (charanga/guajira), Caribbean (soka), Puerto Rican (salsa), Dominican (merengue), Persian 6/8 and the Mexican tradition of how to incorporate those concepts into their daily routines will contribute to developing their musicality. This course consists of a weekly one-hour lecture and a one-hour lab.

MUS-544
The Importance of Singing | 1.50 Credits
Contrary to what the title of this class might suggest, this course is not meant to teach vocal techniques and repertoire to the student. Students will be exposed to the Solkattu language and the importance of being able to "sing" the pulse and subdivisions while playing any style or groove, developing their internal "clock". Coordination and independence exercises will be proposed, such as learning melodies and soloing over them while singing. Learning how to incorporate those concepts into their daily routines will contribute to developing their musicality. This course consists of a weekly one-hour lecture and a one-hour lab.

MUS-545
Drum Styles and Analysis: Tower of Power | 1.50 Credits
Students will be expected to learn ten different Tower of Power songs. Students would be expected to learn and/or transcribe the grooves to each song verbatim. These are classic grooves and tunes that ALL drummers should know. Analyzing their styles and importance to those iconic songs. Hour 2 will allow the students to perform in an ensemble setting. This class consists of a weekly one-hour lecture and one hour lab.

MUS-547, 548, 636
Percussion Ensemble 1-3 | 1 credit each
This course focuses on ensemble practice and development on a variety of percussion instruments in various musical styles, including Afro/Cuban, Brazilian Batucada and more. The course will include improvisation and reading of well-known percussion ensemble scores. This class consists of a weekly two-hour ensemble lab.

MUS-549
Advanced Studio Guitar | 1.5 credits
Students work through advanced cues – they have to be able to execute these pieces and be competent as engineers at a home studio. Concepts are explored in class. This class consists of a weekly one-hour lecture and one-hour lecture/lab.

MUS-550
Tones and Gear| 1 credit
Students take a deep dive into gear-signal processing, guitars, amps- how to create iconic sounds. This class consists of a weekly two-hour lab.

MUS-551
Solo Guitar | 1.5 credits
Solo guitar playing is one of the more challenging things to do on the guitar. In this course students study arrangements of solo guitar pieces and also come up with their own. This class consists of a weekly one-hour lecture and one-hour lecture/lab.

MUS-552

Repertoire Development 2 | 1 credit

Students explore chart writing, band leading, and repertoire. Each week students bring in a chart (he/she wrote- not a chart from online) to perform with an ensemble. The student must lead the song: he or she must have a clear intro, ending, and other key elements such as feel and tempo in his or her chart. This class consists of a weekly two-hour ensemble lab.

MUS-553

Improvisation and Harmony Development | 1 credit

Analyzing solos, improvisation techniques, tonal decisions, and advanced harmony in order develop as an improviser and artist. This class consists of a weekly two-hour lecture/lab.

MUS-554

The Art of the One-Minute Guitar Arrangement

1.5 credits

There is an art to creating a dynamic one-minute guitar arrangement. In this course, students develop how to arrange short guitar pieces for online content. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-555, 560

Performance Styles and Technology 1-2

1.5 credits each

Students will demonstrate command of multiple genres as musical director of their ensembles. Advanced conducting techniques, set pacing, track triggering and keyboard programming will be employed to match and complement recordings. Techniques are applied in Performance Ensemble classes. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-556

Creative Practices for Today's Keyboardist 1

1 credit

This project-based course focuses on the research skills required to thrive in multiple audition and live gigging scenarios. Sound matching, tone complimenting, advanced accompaniment techniques, reference tracks, artist message and branding will be discussed. This class consists of a weekly one-hour lecture/lab.

MUS-557

Art of the Trio 1 | 1.5 credits

This course explores the language and history great Jazz piano trios of our time. Weekly student performances will feature student arrangements in the style of popular piano trios. Students are responsible for arranging, rehearsing, and directing their trios and will also analyze the most defining characteristics of Bill Evans, Oscar Peterson, Keith Jarret, Chic Corea, Herbie Hancock, Joey Alexander, Alan Pasqua and Brad Mehldau. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-558

EQ and Mixing Techniques for Keyboardists| 1 credit

This course is a delves into the sonic spectrum and provides keyboardists with the tools necessary to manipulate EQ of popular sounds and sonic landscapes to suit multiple live performance and recording scenarios. This class consists of a weekly one-hour lecture.

MUS-559

Graduate Performance Master Class 1 | 1.5 credits

Students research and present weekly clinics and master classes. Public speaking and organization skills will be emphasized. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-561

Advanced Vocal Styles: Exploration and Performance

2 credits

This class focuses on cultivating skills and experience in varied world music style to expand vocalists' breadth and depth. Songs from various cultures and languages will be studied and performed including those from France, Ireland, the Balkans and Asia. In addition, there will be a strong focus on strengthening the performer's stage presence, and a deeper emotional connection to the music. Students will learn to use the voice in different ways such as yodeling, extreme ranges, and in healing practice (toning, affirmations/mantras, deep listening). This class consists of a weekly one-hour lecture and two-hour lab.

US-562

Advanced Rhythm Studies | 2.00 Credits

This course advanced the student's fluency on their instrument, while working on different feels and time concepts. Students are challenged to play in a variety of odd, extended, or shifting meters, with the goal of applying these concepts to their own musical endeavors. This course consists of a weekly one-hour lecture and two one-hour labs.

MUS-566

Creative Practices for Today's Keyboardist 2

1 credit

Continuing research skills required to thrive in multiple audition and live gigging scenarios. Sound matching, tone complimenting, advanced accompaniment techniques, reference tracks, artist message and branding will be discussed. This class consists of a weekly one-hour lecture/lab.

Prerequisite Creative Practices for the Today's Keyboardist 1.

MUS-567

Art of the Trio 2 | 1.5 credits

This course explores the language and history great Jazz piano trios of our time. Weekly student performances will feature student arrangements in the style of popular piano trios. Students are responsible for arranging, rehearsing, and directing their trios and will also analyze the most defining characteristics of Bill Evans, Oscar Peterson, Keith Jarret, Chic Corea, Herbie Hancock, Joey Alexander, Alan Pasqua and Brad Mehldau. This class consists of a weekly one-hour lecture and one-hour lab.

Prerequisite Art of the Trio 1.

MUS-568

Advanced Physical Performance | 1.5 credits

Great performers have a strong connection with their physicality; this class takes students out of their comfort zones, deeply utilizing the body, movement, and dance in performance. This class consists of a weekly 30-minute lecture and two-hour lab.

MUS-590B, BWW, D, G, K, V

First Year Recital | 2 credits

Students prepare a 60-minute recital for the end of their third quarter. Students select repertoire for approval by the Department Chair and with the guidance of the thirdquarter private lesson instructor, prepare the set-list, select and rehearse the band, promote the performance and perform for an audience. The Department Chair supervises preparations. A three-member committee consisting of the Department Chair, the private lesson instructor and a member of the Graduate Studies Committee representing the Performance degree majors evaluates the student's performance. This class consists bi-monthly meetings with the student's Department Chair.

MUS-600: Pedagogy 2

Program and Course Development | 1 credit

Curriculum development strategies – writing a syllabus, preparing lessons plans, lectures and assignments, preparing and delivering presentations and assessment and grading procedures. Students present three lectures for undergraduate courses. This class consists of a weekly one-hour lecture.

MUS-601 Conducting / Music Leadership | 1 credit

Effective music directing and leadership combines a variety of skills including arranging, conducting, management, communication and musicianship. This course brings them together in examining what makes a good music director and in practical application as students lead undergraduate ensembles as part of the Performance Ensemble requirement. This class consists of a weekly one-hour lecture.

MUS-602

Ethnomusicology | 1 credit

Detailed study of global music culture through unique musical elements. Students examine aspects of modality, rhythm, meter and instrumentation and discover how music reflects and expresses culture as a whole. Course curriculum focuses on an individual region – rotating topic quarter to quarter. This class consists of a weekly onehour lecture.

MUS-603 BB

Advanced Arranging: Big Band Arranging | 2 credits

Focus on jazz big band arranging including historical combinations, primary, secondary and tertiary focus levels, cross-sectional possibilities, open and close position voicings, soloists and solo sections. Students write for the LACM Contemporary Ensemble. This course consists of a weekly two-hour lecture.

MUS-603 CE

Advanced Arranging: Contemporary Ensembles 2 credits

This course will approach the art of arranging as an extension of one's compositional voice. Through score analysis and the study of melodic counterpoint, harmonic voicings, reharmonization, timbral blend, and fundamental notation practices, students will gain facility and flexibility in writing for a variety of ensembles. Students will write arrangements for student-led ensembles and direct the rehearsal of those arrangements. This course consists of a weekly two-hour lecture.

MUS-603 G

Advanced Arranging: Guitar Ensemble | 2 credits

Focus on guitar ensemble arranging including voicings and voice distribution, countermelodies and voice leading and dynamics in duet to quartet ensembles Students write for the LACM Guitar Ensemble. This course consists of a weekly two-hour lecture.

MUS-603 OR

Advanced Arranging: The Orchestra: Instrumentation and Orchestration | 2 credits

A study of the instruments of each orchestra – strings, woodwinds, brass, and percussion. Students learn how sounds are produced and explore typical idiomatic scoring techniques for each one. Orchestration techniques broaden

the student's understanding of how orchestral sounds work in combination with one another. Through score study of classical masterworks and examples from the Film/TV world, students gain practical insight into the process of orchestral writing and techniques, including proper score layout, voicing within individual families, and how to achieve orchestral balance. Students apply the techniques by composing two short pieces for small ensembles. These pieces are recorded at midterm and during Finals Week. This course consists of a weekly two-hour lecture.

MUS-603 P

Advanced Arranging: Percussion Ensemble

2 credits

Focus on percussion ensemble arranging including tonal and non-tonal ensembles. Students write for the LACM Percussion Ensemble. This course consists of a weekly two-hour lecture.

MUS-603 V

Advanced Arranging: Vocal Arranging | 2 credits

Arranging for small ensembles/background vocals (3-5 part). Students learn basics of professional vocal arranging – ranges, blend, notation – and begin to experiment with techniques of pop vocal arranging, background vocals in a variety of genres. This class consists of a weekly two-hour lecture.

MUS-607: Vocal Arranging 2 | 1.50 credits

Arranging for larger ensemble in more complex idioms, employing advanced harmonic & rhythmic complexity. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-608: Conducting Vocal Ensembles 2 | 2.00 credits

Further study and experience in leading vocal ensembles including planning/promoting concerts. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-609

Music Journalism | 2 credits

This course introduces music journalism/criticism. Students learn how to craft an effective review of live shows, recorded releases, new music, technology products, and more. Understanding how to source a compelling angle to present an artist in a biographical format will also be a focus. Applications of music journalism include writing informative reviews, news articles, interviews, blog postings, online media content and product reviews. This course consists of a weekly one hour lecture.

MUS-623

Performing Beyond Your Limits | 1.5 credits

Building on what was learned in "Performing at Your Limits", students will focus on cultivating greater authenticity in performance; with more work with camera & staging. This class consists of a weekly one-hour lecture and one-hour lab. Prerequisite: Performing At Your Limits.

MUS-624

Focused Career Development | 1.5 credits

In this course, students will dive deep into their career, in a substantive way...focusing on ONE area, which will move their career forward. Topics will be decided upon, by the student, with counsel and guidance of the teacher – from amongst the following possibilities: Recording Project (cd, streaming campaign, etc); Planning/Developing a "Large performance", incorporating outside musicians, other students; possibly a Tribute event, or Benefit concert, etc.; a Career Promotion Project (described more fully, below); Arranging Project-focusing on a specific topic, artist or demographic (high-school, college level). These are representative. Other projects may be submitted and considered. This class consists of a weekly one-hour lecture.

MUS-630

Contemporary Touring Bassist | 1.5 credits

Analysis and preparation for real-world live performance scenarios encountered by the touring bassist: performance technology, instrument selection, gear, rehearsal strategies, etc. This class consists of a weekly 30-minute lecture and two-hour lab.

MUS-631

Collaborative Practice | 2 credits

Explores the artistic role of the bassist in collaborative composition, creation, improvisation, and performance practices. Bass students work with composition, production and other performance students on collaborative projects. This class consists of a weekly one-hour lecture and two-hour lab.

MUS-632

Advanced Upright Bass Concepts | 1.5 credits

This course focuses on the development of acoustic bass playing for the electric bassist. Fingering, bowing, sound production, and pickup selection, and doubling are addressed through jazz repertoire and the study of influential jazz acoustic bassists. This course consists of a weekly one-hour lecture and one-hour lab.

MUS-633BWW, G

Deep Dive: BWW, Guitar | 2 credits

Students research a particular player, album, project or style to delve into historical context. Students are evaluated on research paper and performance presentation. Topics vary. This class consists of a weekly two-hour lecture.

MUS-633V

Deep Dive: Vocal | 2 credits

Research project into a vocalist, album, project and/or style focusing on the historical context, influences and effect on later performers. Students are evaluated on research paper and performance presentation. Topics vary. This class consists of a weekly two-hour lecture.

MUS-634

Drummer as MD | 1.00 Credit

A survey of the development and application of drums and drumming throughout the world from pre-history up to the vast diversity of drumming in global cultures. The course is aligned with Advance Hand Percussion Techniques where students apply this knowledge to performance. This course consists of a weekly one-hour lab and a one-hour EW.

MUS-635

Advanced Applied Sight Reading 1 | 1.50 Credits

This course is a designed to develop the student's ability to sight read through advanced sight-reading techniques and exercises. The focus will be on the combination of aural and visual stimuli to teach the student the importance of not only hearing the rhythm but also seeing the written notation of that rhythm. Student take-downs (transcriptions) reinforce the connection between aural and written music form. This course consists of a weekly one-hour lecture and one-hour lab.

MUS-637

Advanced Studio Technology for Drummers

1.5 credits

This course takes a close look at music technology for drummers and percussionists from electronic kits and sound libraries to drum programming and sound processing equipment. How to use the technology in the studio and in the home recording environment. Studio professionals are recording more and more at home for producers all over the world. This class shows how to set up the equipment and use it. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-638

Duo Playing | 1 credit

It is essential for guitarists to be well versed in duo playing. In this course students learn how to approach guitar duo's and vocal/ guitar duo's in a variety of genres. Students study how to improvise, accompany, and play melodies in the duo setting. A portion of the class is spent on duo guitar playing with other students in the class, the remainder of the class is spent working with EW players. This class consists of a weekly one-hour lecture.

MUS-639

Guitar Trio | 1.5 credits

This course would be an extension of Repertoire Development. Diving deeper into the elements of trio guitar playing. Lecture and performance aspect. This class consists of a weekly one-hour lecture and

MUS-637

Advanced Studio Technology for Drummers

1.5 credits

This course takes a close look at music technology for drummers and percussionists from electronic kits and sound libraries to drum programming and sound processing equipment. How to use the technology in the studio and in the home recording environment. Studio professionals are recording more and more at home for producers all over the world. This class shows how to set up the equipment and use it. This class consists of a weekly one-hour lecture and one-hour lab.

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It is essential for guitarists to be well versed in duo playing. In this course students learn how to approach guitar duo's and vocal/ guitar duo's in a variety of genres. Students study how to improvise, accompany, and play melodies in the duo setting. A portion of the class is spent on duo guitar playing with other students in the class, the remainder of the class is spent working with EW players. This class consists of a weekly one-hour lecture.

MUS-639

Guitar Trio | 1.5 credits

This course would be an extension of Repertoire Development. Diving deeper into the elements of trio guitar playing. Lecture and performance aspect. This class consists of a weekly one-hour lecture and

MUS-640
Studio Date 2 | 1.0 credit

Continuing "day-of" studio call techniques, this class focuses on "instant" horn arrangements in a variety of situations and musical genres. Students are presented with a track that requires a horn arrangement on-the-spot and then create and record the arrangement during the class. This class consists of a weekly two-hour lab.

MUS-641
Advanced Rhythm Studies 2 | 1.5 credits

This course continues to apply the concepts that were introduced in Advanced Rhythm Studies 1. Students will also learn to apply these concepts in soloing in various formats: trading, on the form, open solos. This course consists of a weekly one-hour lecture and a one-hour ensemble lab.

Prerequisite Advanced Rhythm Studies 1

MUS-642
Advanced Style and Analysis 2 | 1.5 credits

This course is an in-depth study of the stylistic characteristics of particular genres and the musicians who make that music. The styles include Jazz, Fusion, ECM and alternate hybrid styles. Players include people like Dave Holland, John Scofield, Keith Jarrett, Brad Meldau, Bill Stewart, Mark Guiliana, Eric Harland, Jeff Ballard, etc. This class consists of a weekly one-hour lecture and one-hour lecture/lab.
Prerequisite Advanced Styles and Analysis 1

MUS-643
Advanced Applied Sightreading 2 | 1.50 credits

This course is a designed to develop the student's ability to sight read through advanced sight-reading techniques and exercises. The focus will be on the combination of aural and visual stimuli to teach the student the importance of not only hearing the rhythm but also seeing the written notation of that rhythm. Student take-downs (transcriptions) reinforce the connection between aural and written music form. This course consists of a weekly one-hour lecture and one-hour lab.

MUS-644
The Touring Guitarist | 1.0 credits

In this course students learn how to execute guitar parts for touring work. Students study a variety of styles and techniques in order to prepare them to work as touring guitarists. This class consists of a weekly one-hour lecture.

MUS-645
Slide Guitar / Open Tuning | 1 credit

In this course students explore slide guitar and alternate tuning. This course is designed to help guitar students be well-rounded musicians. Students will learn the skillsets needed to develop their slide technique and understand the possibilities of alternate tunings. The works and techniques of slide giants such as Derek Trucks, Son House, and Ry Cooder will be studied in the course. The course consists of a weekly one-hour lecture.

MUS-646
Virtual Bass for Keyboard Players | 2 credits

Virtual bass playing techniques and sounds are explored in this class. Extensive listening to the recordings of bass players and demonstrations by bassists in class introduce keyboard players to the stylistic elements that make an effective bass part. Virtual bass sounds are examined and replicated through plug-ins in the DAW. This class consists of a weekly two-hour lecture/lab.

MUS-647
Advanced Hammond Organ | 1 credit

Students apply advanced performance skills on the Hammond Organ including drawbar and bass pedal techniques, percussion and vibrato effects, manipulating the Leslie rotating speaker and more. Advanced repertoire, microphone technique and iconic organ ensembles will also be discussed. This class consists of a weekly one-hour lecture.

MUS-648
Solo Piano | 2 credits

Solo performance techniques are examined and applied in class. Iconic jazz soloists such as Oscar Peterson, Keith Jarrett, Bill Evans and many others are studied. Students perform in recital at the end of the term. This class consists of a weekly one-hour lecture and two-hour performance lab.

MUS-650
Advanced Studio Technology for Drummers 2 | 1.50 Credits

This course continues a close look at music technology for drummers and percussionists from electronic kits and sound libraries to drum programming and sound processing equipment. How to use the technology in the studio and in the home recording environment. Studio professionals are recording more and more at home for producers all over the world. This class shows how to set up the equipment and use it. This class consists of a weekly one-hour lecture and one-hour lab.

MUS-659
Graduate Performance Master Class 2 | 1.5 credits

Continuing weekly clinic presentations where students research a topic and present before the class. Public speaking and organization skills will be emphasized. This class consists of a weekly one-hour lecture and one-hour lab.

Prerequisite: Graduate Performance Master Class 1.

MUS-690B, STT, D, G, K, V

Thesis Project | 1 credits

Students choose a research topic and present a graduate thesis in three parts. A 50-page thesis paper, an accompanying oral presentation and a 60-minute recital of music that is related to the thesis topic. Students select a topic and present a proposal to the department chair for approval at the end of the fourth quarter. The thesis research paper covers the topic in detail and answers questions posed by the student's proposal. The recital consists of a performance of repertoire related to the thesis topic and a summary oral presentation of the paper in a lecture/performance format. The department chair supervises. A three-member committee consisting of the department chair, the committee chair chosen by the student from the Performance Department and one faculty member of the student's choosing from any department evaluates the paper, performance and oral presentation. This class consists of bi-monthly meetings with the student's department chair.

MUS-690PL

Thesis Project Private Lesson | 2.00 Credits

The private lesson aligned with the Thesis Project is conducted by the student's thesis committee chair. The lesson is designed to guide the student in completing the thesis project successfully and prepare for the oral presentation at the end of quarter six. This class consists of a weekly one-hour private lesson with the student's thesis committee chair.

MUSIC PRODUCTION

PROD-500

Advanced DAW Techniques | 2 credits

Advanced Digital Audio Workstation techniques cover creative MIDI and audio editing capabilities, signal processing plug-ins and mastering tools. Students produce broadcast quality sessions for their professional portfolio. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-501MPR

Pedagogy 1: Private Studio Teaching | 1 credit

Focused study in private studio and mentoring techniques in music production. Students apply a variety of in-person and online teaching methods and learn to operate online teaching platforms. Includes a focus on business strategies, a survey of scheduling systems and payment platforms culminating in students creating a teaching practice business plan. Instructor supervised mock teaching sessions and undergraduate student mentoring. This class consists of a weekly one-hour lecture.

PROD-505

Classic Synthesizers 1 | 2 credits

This course dives deep into specific classic synthesizers that have had significant impact on popular music, film music, and sound design. Students learn to recreate these sounds and to build their own original sounds applying classic synthesis techniques to virtual instrument versions of vintage synthesizers originally produced by Moog, Sequential, Oberheim, Yamaha, etc. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-506

Classic Synthesizers 2 | 2 credits

This class explores influential vintage synthesizers featuring technologies (digital, FM, wavetable, phase distortion) that emerged as alternatives to analog subtractive synthesis. It will also focus on the evolution of signal routing paradigms. In all cases examples of these synths in popular music or film score/sound design will be provided and students will learn how to recreate these sounds and explore the sonic potential of each synth, gaining the knowledge necessary to confidently design synth sounds in virtually any synthesis environment. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-520, 521, 522, 621, 621MPR

Private Lesson 1-5 | 2 credits each

Individual applied instruction in music production and recording. Private lessons are designed to reinforce and compliment curriculum and guide the student's exploration in artistic and creative goals. This class consists of a weekly one-hour private lesson.

PROD-600

Advanced Recording and Home Studio Techniques

2 credits

Advanced Digital Audio Workstation techniques cover creative MIDI and audio editing capabilities, signal processing plug-ins and mastering tools. Students produce broadcast quality sessions for their professional portfolio. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-605

Online Performance of the Independent Artist

2 credits

Students develop technological skills and defined strategy

for streaming online content via social media and various platforms. Optimum audio equipment and software for live performance. Creating audio/visual ensemble performances from individually recorded tracks. Publishing and protecting intellectual property. The class consists of a weekly one-hour lecture and two-hour lab.

PROD-531

Pro Tools 310-M | 3 credits

This Advanced Music Production Techniques course focuses on the advanced operation of a Pro Tools | Ultimate system with HD-series hardware in a professional music production environment. It offers technical insights into both Pro Tools | Ultimate software and Pro Tools | HD-series hardware. This class consists of a two-hour lecture and two-hour lab.

Prerequisite: Pro Tools 300-S6

PROD-532

Game Music Production | 3 credits

Game audio is a field that is just over fifty years old and has evolved drastically along with the technology that gave rise to this field through an entirely new medium of art: the video game. This course will explore the production- specific needs of video games, from soundtracks and sound effects to derivative genres. Topics covered will include seamless looping, working with and mixing for dynamic audio groups, blending synth and acoustic sources, orchestral/hybrid stem mixing, sound design, VO editing, implementation, and mastering. This course will consist of a weekly two-hour lecture and two-hour lab.

PROD-535

Contemporary Ensemble Recording | 2 credits

Production students are assigned to specific Performance programs classes/events – acoustic and electric instrumentation. This class aligns with Performance Ensemble in the Performance program. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-545

MIDI Production 1 | 2 credits

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

PROD-546

MIDI Production 2 | 2 credits

MIDI Production 2 digs even deeper into the world of computer MIDI-based production. This level focuses on advanced MIDI editing, routing and creating multi/stacks, and synth programming. This course consists of a weekly, one-hour lecture and two-hour lab.

PROD-547

Sound And Signals | 1 credit

This course is designed to provide the first layer of knowledge about the nature of sound, its characteristics and properties, and how those translate into a musical context. When sounds are recorded they become signals, the characteristics of which are reviewed next. Lastly, the focus shifts to how signals are transferred between devices, and connectivity standards. This course consists of a weekly one-hour lecture.

PROD-548

Introduction to Signal Processing | 3 credits

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

PROD-549

Advanced Signal Processing | 3 credits

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

PROD-550

Microphone Technology | 2 credits

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

PROD-551

Producer's Survival Skills | 2 credits

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

This course consists of a weekly, two-hour lecture. PROD-552: Production Styles and Genres| 2 credits
Just as an instrumentalist must be familiar with various styles and techniques, so must a producer know different production styles and genres. With that goal in mind, this course analyzes commercial recorded musical examples in a variety of different musical and production styles, providing both the background necessary to emulate these styles and the information necessary to blaze new territory. This course consists of a weekly, two-hour lecture.

PROD-553

Pro Tools 101| 3 credits

In Pro Tools 101 students explore introductory level Pro Tools hardware and software functionality while studying the supplementary coursework provided. Through studying the basic Pro Tools principles, students gain the skills needed to complete a Pro Tools project from initial set up to final mix-down. Whether the project involves recording live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides the basic skills needed to succeed. At the conclusion of this course students will be given the official Pro Tools 100 certification exams. This course consists of a weekly, two hour lecture and two-hours of lab.

PROD-554

Pro Tools 110| 3 credits

Pro Tools 110 continues building on the concepts learned in Pro Tools 101. Students focus on the key concepts and skills needed to operate a Pro Tools system, and provides the foundation for later post-production courses within the program. At the conclusion of both levels, students will be given the official Pro Tools 101 and 110 certification exams. This course consists of a weekly, two-hour lecture and two-hours of lab.

Prerequisite: Pro Tools 1000.

PROD-555

Pro Tools 201| 3 credits

This course covers the core concepts and skills needed to operate an Avid Pro Tools | HD 12 system in a professional studio environment. This course builds on the Pro Tools Fundamentals I and II series of courses (PT101, PT110) providing intermediate and advanced level Pro Tools concepts and techniques. Students learn to customize the configuration of Pro Tools | HD Native systems to maximize results and improve recording, editing, and mixing workflows. The hands-on exercises provide experience optimizing system resources, configuring I/O, navigating and color-coding sessions, managing session media, using advanced selection and auditioning techniques, working with clip gain, applying advanced automation techniques, creating submixes and applying parallel processing, advanced mixing and finishing techniques for a final mixdown. This course provides the foundational training for the Avid Certified Operator: Pro Tools | Music Candidates wishing to sit either of these certification exams must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and two-hour lab.

Prerequisite: PT101, PT110

PROD-556

Pro Tools 210M| 3 credits

Pro Tools 210 covers techniques for working with Pro Tools systems in a professional music production environment. Concepts and skills learned in Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) and Pro Tools Production I (PT201) courses are reinforced with practical music-specific examples. This course prepares candidates for the Avid Certified Operator: Pro Tools | Music certification exam. Candidates wishing to take this certification exam must have firstly passed the Avid Certified User: Pro Tools certification exam. This course consists of a weekly, two-hour lecture and twohour lab.

Prerequisite: PT101, PT110, PT201

PROD-601

Pedagogy 2: Program and Course Development
1 credit

Curriculum development strategies – writing a syllabus, preparing lessons plans, lectures and assignments, preparing and delivering presentations and assessment and grading procedures. Students present three lectures for undergraduate courses. This class consists of a weekly one-hour lecture.

PROD-602

Production Styles and Genres | 2 credits

In-depth study of influential production techniques and the producers who established them. Includes music industry guest speakers. Topics vary. Includes music industry guest speakers. Students are evaluated on a research paper and oral presentation. This class consists of a weekly two-hour lecture.

PROD-630

Advanced Modular Synthesis | 3 credits

This course explores advanced modular synthesis functionality with an emphasis on logical functions. This class consists of a weekly two-hour lecture and two hour lab.

PROD-631

Intro Max/MSP Programming | 2 credits

This course introduces MSP Programming - a visual programming language for music and multimedia that is used to create recordings, performances, and installations. Students conceive, build, alter and market logical devices for all platforms and stand-alone applications. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-632

Advanced Max/MSP Programming | 2 credits

Continuing work and exploration of Max/MSP programming. This class consists of a weekly one-hour lecture and two-hour lab.

Prerequisite: Intro to Max/MSP Programming

PROD-633

Advanced Digital Processors | 2 credits

This class introduces modern processors featuring machine learning and/or artificial intelligence technologies. This class consists of a weekly one-hour lecture and twohour lab.

PROD-635

Classical/Film Score Recording | 2 credits

Production students are assigned to specific Composing for Visual Media classes & recording sessions. Producers work with composers in shepherding session preparation, pre-records, etc. This class aligns with Film Scoring: Orchestral in the Composition program. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-636

Songwriter Recording | 2 credits

Production students are assigned to specific Songwriting programs classes/recording sessions. Producers also work with Songwriter students in shepherding Session Preparation, pre-records, etc. This class aligns with Writer/Producer Collaboration in the Songwriting program. This class consists of a weekly one-hour lecture and two-hour lab.

PROD-640

Advanced Mixing | 2 credits

This course expands the craft of mixing to musical genres beyond the world of pop, focusing on jazz, classical, orchestral, and the modern hybrid productions heard in TV and film scores. The unique aspects of genres are analyzed, and the resulting differences in mixing technique are discussed and demonstrated in class. This course consists of a weekly one-hour lecture and two-hour lab.

PROD-641

Surround Sound | 2 credits

This course introduces the concepts and technologies at the core of modern surround sound, all the way to Dolby Atmos. This course consists of a weekly, one-hour lecture, and one two-hour lab.

PROD-642

Acoustics & Studio Design | 2 credits

This course analyzes the impact of acoustics on recording, monitoring, and design considerations for live environments and for the recording studio and control rooms. Includes studio target use analysis, technical specifications and integration. This course consists of a weekly two-hour lecture.

PROD-690MPR

Thesis Project: Production | 1 credits

Students choose a research topic and present a graduate thesis in three parts. A 50-page thesis paper, an accompanying oral presentation and 40-minutes of recorded music related to the thesis topic. Students select a topic and present a proposal to the department head for approval at the end of the fourth quarter. The thesis research paper covers the topic in detail and answers questions posed by the student's proposal. The music presentation consists of recordings conceived and produced by the student and submitted in the form of final mixes and an accompanying production journal detailing the production process and credits of the participants. An oral presentation before the student's Thesis committee covers the research topic and how it relates to the thesis recordings. A three-member committee consisting of the department chair, the committee chair chosen by the student from the MPR Department and one faculty member of the student's choosing from any department evaluate the paper, the score and recordings and the oral presentation. This class consists of bi-monthly meetings with the student's department chair.

PROD-690PL

Thesis Project Private Lesson | 2 Credits

The private lesson aligned with the Thesis Project is conducted by the student's thesis committee chair. The lesson is designed to guide the student in completing the thesis project successfully and prepare for the oral presentation at the end of quarter six. This class consists of a weekly one-hour private lesson with the student's thesis committee chair.


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