MISSION STATEMENT

Musicians Institute is dedicated to inspiring artistic and academic excellence while preparing students for careers in the music and entertainment industry. Our cutting-edge educational offerings provide the information, skills and expertise necessary for musicians and creative professionals to achieve their goals. We strive to develop a diverse array of talented individuals who can enrich the global community with their artistic contributions.
NOTICE

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.

FACULTY QUALIFICATIONS
In keeping with Musicians Institute’s mission, MI recognizes the importance of real-world music industry experience and academic credentials in our teaching positions. In order to provide students with the most current and competitive skill set and career preparation, MI weighs both professional experience and academic accomplishments when evaluating the assets of potential faculty members.

APPROVAL AND ACCREDITATION
Musicians Institute is a private institution that is approved to operate in the State of California by the Bureau for Private Postsecondary Education. Such approval to operate requires compliance with state standards as set forth in the Ed. Code. MI has been an accredited institutional member of the National Association of Schools of Music since 1981. The National Association of Schools of Music is recognized by the United States Department of Education (USDE).

ACCURACY OF INFORMATION
Information in this catalog is accurate as of the date of printing/publication. Catalogs are updated and published on an annual basis. MI reserves the right to revise or cancel the programs, courses, activities, or services described herein without prior notice. Applicants are advised to confirm their availability prior to enrollment. At all times, the information contained in the digital/online version of the catalog takes precedence over this printed version. Please refer to the index of addenda to this catalog at the end of the online version for information and updates.

This catalog is available to students, members of the public, and interested parties via the MI website: mi.edu/musicians-institute-course-catalog/, by request to MI Admissions (admissions@mi.edu), or by calling MI at (800) 255-7529. In addition to the above, students are provided digital access to the course catalog during their initial enrollment/registration process, and on an annual basis during subsequent registration periods.

Musicians Institute 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.)

NO GUARANTEE OF EMPLOYMENT
While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on our Artist Support Center (formerly known as Career Development Office), visit www.mi.edu. For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit our website at: www.mi.edu/state-and-federal-student-consumer-disclosures

QUESTIONS AND COMPLAINTS
Students are encouraged but not required to refer any questions or complaints regarding this catalog to Musicians Institute. Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education:

The Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
Website: www.bppe.ca.gov
Toll free: (888) 370-7589 / Phone: (916) 431-6959
Fax: (916) 263-1897

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 (toll-free) or by completing a complaint form, which can be obtained on the bureau’s website: www.bppe.ca.gov.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248
Telephone: 703.437.0700
Email: info@arts-accredit.org

CONTACT MUSICIANS INSTITUTE
6752 Hollywood Blvd. Hollywood, CA 90028
Toll free: (800) 255-7529
Local: (323) 462-1384
Web: www.mi.edu

HANDS-ON MUSIC EDUCATION
MISSION STATEMENT
NOTICE
ACADEMIC CALENDAR
CERTIFICATE & DEGREE
NON-CERTIFICATE
CERTIFICATE
Entertainment Industry Studies
Audio Engineering
DJ Performance & Production
Guitar Craft
Independent Artist Development
Artist/Producer/Entrepreneur
Music Business
Performance Studies
Bachelor of Music Minor addition

ASSOCIATE DEGREES
Associate of Art in Performance
Bass
Drum
Guitar
Keyboard Technology
Vocal
Associate of Science in Music Business

BACHELOR OF MUSIC DEGREE
Bachelor of Music in Composition
Bachelor of Music in Performance
Bass
Drum
Guitar
Keyboard
Vocal
Bachelor of Music in Songwriting & Production

MASTER OF MUSIC DEGREE
Master of Music in Performance

NON-CERTIFICATE
Summer Shot
MI Select & MI Select Express
Pro Tools Certification

CAMPUS
Main Complex
Audio Engineering Studios
Independent Artist Studios
Production Labs
DJ Performance & Production Labs
Production Studios
Instrument Specific Studios
Counseling and Practice Facilities
Music Library
Special Facilities/Services
Additional Facilities
Guitar Craft
Concert Hall
Studios & Labs

COURSE DESCRIPTIONS
Audio Engineering
DJ Performance & Production
Guitar Craft
Independent Artist Development
Artist/Producer/Entrepreneur
Music Business
Bachelor of Music
Bachelor of Music in Composition
Bachelor of Music in Performance

ADMISSIONS
TUITION & FEES
FINANCIAL AID
ARTIST & INDUSTRY
SUPPORT CENTER
POLICIES
ADMINISTRATION
FACULTY BIOS
### FALL QUARTER
<table>
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<td>September 25-October 6</td>
<td>September 24-October 5</td>
<td>September 23-October 4</td>
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<tr>
<td>New Student Orientation</td>
<td>October 5</td>
<td>October 4</td>
<td>October 3</td>
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<td>Quarter Begins</td>
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<td>November 23-26</td>
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<td>*Thanksgiving Break</td>
<td>November 22-23</td>
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<td>Final Exams</td>
<td>December 18-22</td>
<td>December 17-21</td>
<td>December 16-20</td>
</tr>
<tr>
<td>Graduation</td>
<td>December 23</td>
<td>December 22</td>
<td>December 21</td>
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<tr>
<td>Quarter Break</td>
<td>December 23-January 8</td>
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<td>December 22-January 5</td>
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<tr>
<td>Quarter Begins</td>
<td>January 8</td>
<td>January 7</td>
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<tr>
<td>*Martin Luther King Day</td>
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<td>January 20</td>
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<td>March 24</td>
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<tr>
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<td>April 9</td>
<td>May 28</td>
<td>May 27</td>
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<tr>
<td>*Memorial Day</td>
<td>May 28</td>
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<td>Final Exams</td>
<td>June 18-22</td>
<td>June 17-21</td>
<td>June 17-21</td>
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<tr>
<td>Graduation</td>
<td>June 23</td>
<td>June 22</td>
<td>June 22</td>
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<tr>
<td>Quarter Break</td>
<td>June 24-July 8</td>
<td>June 23-July 7</td>
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<td>May 28-June 22</td>
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<td>June 25-July 6</td>
<td>June 24-July 5</td>
<td>June 24-July 5</td>
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<tr>
<td>New Student Orientation</td>
<td>July 6</td>
<td>July 5</td>
<td>July 5</td>
</tr>
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<td>Financial Aid Application Deadline</td>
<td>1 Week prior to registration</td>
<td>1 week prior to registration</td>
<td>1 week prior to registration</td>
</tr>
<tr>
<td>*Independence Day</td>
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<td>July 4</td>
<td>July 4</td>
</tr>
<tr>
<td>Quarter Begins</td>
<td>July 9</td>
<td>July 8</td>
<td>July 8</td>
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<td>*Labor Day</td>
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<td>September 2</td>
<td>September 2</td>
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<td>Final Exams</td>
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<td>September 16-20</td>
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<td>September 21</td>
<td>September 21</td>
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<td>Quarter Break</td>
<td>September 23-October 7</td>
<td>September 22-October 6</td>
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*School Closed*
## CERTIFICATE & DEGREE OVERVIEW

### QUARTER

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Certificate</th>
<th>Associate Degrees</th>
<th>Bachelor of Music Degrees</th>
<th>Master of Music Degrees</th>
<th>Combined Bachelor and Master of Music Degrees</th>
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<tr>
<td>1</td>
<td>Entertainment Industry Studies</td>
<td>Performance Studies</td>
<td>Performance Studies</td>
<td>Performance Studies</td>
<td>Performance Studies</td>
</tr>
<tr>
<td>2</td>
<td>Songwriting</td>
<td>Audio Engineering, DJ, Music Business, Independent Artist Development</td>
<td>Associate of Science in Music Business</td>
<td>Bachelor of Music Composition</td>
<td>Bachelor of Music in Composition (Scoring for Visual Media)</td>
</tr>
<tr>
<td>3</td>
<td>Performance Studies</td>
<td>Audio Engineering (Post Production, Live Sound), Music Business Entrepreneur</td>
<td>Bachelor of Music in Performance</td>
<td>Bachelor of Music in Performance (Contemporary Styles)</td>
<td>Bachelor of Music in Performance (Contemporary Styles)</td>
</tr>
<tr>
<td>4</td>
<td>Performance Studies</td>
<td>Performance Studies</td>
<td>Bachelor of Music in Songwriting and Production</td>
<td>Bachelor of Music in Songwriting and Production</td>
<td>Bachelor of Music in Songwriting and Production</td>
</tr>
</tbody>
</table>

**Note:** For transfer details, please speak with your Admission Advisor or refer to the Transfer section.

Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs, 15 units per quarter for Certificate and Associate Programs.
**CERTIFICATE & DEGREE BREAKDOWN**

### QUARTER

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
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</thead>
</table>

#### CERTIFICATE

- **Songwriting**
- **School of Industry Studies**
  - Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development or Music Business
- **School of Industry Studies**
  - Audio Engineering // Post Production Audio
  - Audio Engineering // Live Sound Production
  - Guitar Craft // Acoustic Guitar Design
  - Music Business // Entrepreneur
- **Performance Studies**
  - Bass, Drum, Guitar, Keyboard or Vocal

#### ASSOCIATE DEGREES

- **Associate of Arts in Performance Studies**
  - Bass, Drum, Guitar, Keyboard or Vocal
  - // Combined Emphasis
    - Bass, Drum, Guitar, Keyboard or Vocal
    - Emphasis: Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development or Music Business
  - Associate of Science in Music Business
- **Performance Studies**
  - Bass, Drum, Keyboard or Vocal
  - Emphasis: Audio Engineering, DJ Performance & Production, Guitar Craft, Independent Artist Development or Music Business

#### BACHELOR OF MUSIC DEGREES

- **Bachelor of Music in Performance (Contemporary Styles)**
  - Bass, Drum, Guitar, Keyboard or Vocal
- **Bachelor of Music in Composition (Scoring for Visual Media)**
- **Bachelor of Music in Songwriting & Production**

#### MASTER OF MUSIC DEGREES

- **Master of Music in Performance (Contemporary Styles)**
  - Bass, Drum, Guitar, Keyboard or Vocal

#### COMBINED BACHELOR AND MASTER OF MUSIC DEGREES

Note: For transfer details, please speak with your Admission Advisor or refer to the Transfer section.

*Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs, 15 units per quarter for Certificate and Associate Programs and 7-8 units per quarter for Part-time programs.

**30 credits to complete a Minor in the B.M. These courses/credits can be taken and completed at any time.

***Major in Bachelor of Music in Performance and Bachelor of Music in Composition.
## NON-CERTIFICATE OVERVIEW

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
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</thead>
</table>

### SUMMER SHOT
Performance & Industry Studies

### MI SELECT EXPRESS

### MI SELECT

### PRO TOOLS CERTIFICATION

- Pro Tools 100 Level (User) Certificate
- Pro Tools 200 Level (Operator) Certificate

**WEEKENDS ONLY**

---

**SUMMER SHOT**
Performance & Industry Studies
Bass, Drum, Guitar, Keyboard Technology, Vocal, Independent Artist Development, Recording, Guitar Building and DJ

**MI SELECT and MI SELECT EXPRESS**
Performance Studies
Bass, Drum, Guitar, Keyboard Technology or Vocal

**PRO TOOLS CERTIFICATION**
Pro Tools 100 & 200 Level Certifications
Classes are held on the weekends only
Audio Engineering

30 Credits / 2 Quarters
Required to Complete This Certificate Program*

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
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<tbody>
<tr>
<td>Recording Techniques</td>
<td>1</td>
</tr>
<tr>
<td>Console Operation 1: Neve</td>
<td>2</td>
</tr>
<tr>
<td>Pro Tools 101 &amp; 110</td>
<td>4</td>
</tr>
<tr>
<td>The Business of Audio</td>
<td>1</td>
</tr>
<tr>
<td>Critical Listening</td>
<td>2</td>
</tr>
<tr>
<td>Musicanship for Audio Engineers</td>
<td>1</td>
</tr>
<tr>
<td>Mac Basics and Gear Set-Up</td>
<td>1</td>
</tr>
<tr>
<td>Recording Theory</td>
<td>1</td>
</tr>
<tr>
<td>Console Operation 1: API</td>
<td>2</td>
</tr>
<tr>
<td>Console Operation 2: SSL Duality</td>
<td>2</td>
</tr>
<tr>
<td>Pro Tools 201 &amp; 210</td>
<td>4</td>
</tr>
<tr>
<td>Mixing Essentials</td>
<td>3</td>
</tr>
<tr>
<td>Intro to Live Sound</td>
<td>1</td>
</tr>
<tr>
<td>Intro to Post Production</td>
<td>1</td>
</tr>
<tr>
<td>Signal Processing</td>
<td>2</td>
</tr>
</tbody>
</table>

Major Area = 28 Credits

Electives = 2 Credits

Various

*Based on optimal course load of 15 credits per quarter

Through hands-on instruction, students learn to record, mix and master with industry standard equipment in preparation for the demands of working as an engineer in professional or project-based recording studios.
**CERTIFICATE**

**AUDIO ENGINEERING**

*Based on optimal course load of 15 credits per quarter

**Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

**THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS**

---

**Q1**

<table>
<thead>
<tr>
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</tr>
<tr>
<td>AUDIO-109</td>
<td>Console Operation 1: API</td>
<td>2</td>
</tr>
<tr>
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<td>Pro Tools 101 &amp; 110</td>
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<tr>
<td>AUDIO-104</td>
<td>The Business of Audio</td>
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<td>AUDIO-105</td>
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<tr>
<td>AUDIO-107</td>
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**TOTAL** 15

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**Q2**

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<td>Console Operation 2: SSL Duality</td>
<td>4</td>
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<tr>
<td>AUDIO-203</td>
<td>Mixing Essentials</td>
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</tr>
<tr>
<td>AUDIO-204</td>
<td>Intro to Live Sound</td>
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<tr>
<td>AUDIO-207</td>
<td>Intro to Post Production</td>
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**TOTAL** 8

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**TOTAL** 5

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**AUDIO ENGINEERING**

30 CREDITS / 4 QUARTERS*/ PART-TIME

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</tr>
<tr>
<td>AUDIO-204</td>
<td>Mixing Essentials</td>
<td>3</td>
</tr>
<tr>
<td>AUDIO-207</td>
<td>Intro to Live Sound</td>
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<td>AUDIO-204</td>
<td>Mixing Essentials</td>
<td>3</td>
</tr>
<tr>
<td>AUDIO-207</td>
<td>Intro to Live Sound</td>
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**TOTAL** 8

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**Q3**

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<td>Pro Tools 201 &amp; 310</td>
<td>4</td>
</tr>
<tr>
<td>AUDIO-207</td>
<td>Intro to Post Production</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-208</td>
<td>Signal Processing</td>
<td>1</td>
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**TOTAL** 6

---

**Q4**

<table>
<thead>
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<tr>
<td>AUDIO-202</td>
<td>Console Operation 2: SSL Duality</td>
<td>3</td>
</tr>
<tr>
<td>AUDIO-203</td>
<td>Intro to Live Sound</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-204</td>
<td>Signal Processing</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOTAL** 5

---

**AUDIO ENGINEERING**

/ POST-PRODUCTION AUDIO

45 CREDITS / 3 QUARTERS*

**Q1+Q2** of this program are identical to the Certificate in Audio Engineering (see p. 16).

**Q3**

<table>
<thead>
<tr>
<th>CODE</th>
<th>COURSE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>AUDIO-301</td>
<td>ADR, Voice Over, and Dialogue Forensics</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-302</td>
<td>Video Game Audio</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-303</td>
<td>Percussion Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-305</td>
<td>Mixing for Film and Television</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-307</td>
<td>Post Essentials</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-308</td>
<td>Dialogue Editing</td>
<td>1</td>
</tr>
<tr>
<td>AUDIO-309</td>
<td>Background &amp; Sound FX Editing</td>
<td>2</td>
</tr>
<tr>
<td>AUDIO-310</td>
<td>Console Op 3: Euphonix &amp; Icon</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOTAL** 15

---

The part-time Audio Engineering Program is designed for individuals wishing to pursue a Certificate in Audio Engineering who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Audio Engineering program.
CERTIFICATE AUDIO ENGINEERING

In addition to the Audio Engineering Certificate, students are trained in the processes of sound effects editing, mixing for film, field recording, video game audio and more. The post-production program prepares graduates for a wide range of audio engineering opportunities in the film and television industries.

AUDIO ENGINEERING / LIVE SOUND PRODUCTION
45 CREDITS / 3 QUARTERS*

Q1+Q2 of this program are identical to the Certificate in Audio Engineering (see p. 16).

Q5

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<tr>
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<th>COURSE</th>
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<tr>
<td>EMBRISHI</td>
<td>Monitor Setup and Operations 2</td>
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<tr>
<td>AUDIO-402</td>
<td>Console Op: Venue and Yamaha 2</td>
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<tr>
<td>AUDIO-403</td>
<td>Live Recording &amp; Mixing 4</td>
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<tr>
<td>AUDIO-405</td>
<td>Sound Reinforcement Essentials 2</td>
<td></td>
</tr>
<tr>
<td>AUDIO-406</td>
<td>Stage &amp; Tour Management 2</td>
<td></td>
</tr>
<tr>
<td>AUDIO-407</td>
<td>Live Sound Application 2</td>
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</tr>
<tr>
<td>AUDIO-408</td>
<td>Event Production Contracts 1</td>
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</table>

TOTAL 7

In addition to the Audio Engineering Certificate, students are trained in live production skills like console operation, monitor set-up, stage and tour management and more. The Live Sound production program prepares graduates for a wide range of audio engineering opportunities in the field of live music.

AUDIO ENGINEERING // POST PRODUCTION // PART-TIME
45 CREDITS / 6 QUARTERS*

Q1-Q4 of this program are identical to the Part-time Audio Engineering (see p. 17).

Q5

<table>
<thead>
<tr>
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<th>COURSE</th>
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<tr>
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TOTAL 5

Q6

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<td>Video Game Audio 2</td>
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<td>AUDIO-302</td>
<td>Foley Editing 1</td>
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<tr>
<td>AUDIO-303</td>
<td>Mixing for Film and Television 2</td>
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<tr>
<td>AUDIO-305</td>
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<tr>
<td>AUDIO-308</td>
<td>Background &amp; Sound FX Editing 2</td>
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TOTAL 10

*Based on optimal course load of 15 credits per quarter
**Part-Time study may not be available for all programs
Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

This Catalog Applies to Academic Year 2018/2019: October 1, 2018 - September 30, 2019.
Additions and Changes to the Catalog Occur Frequently. Please Visit www.mi.edu/catalog for Updates and Announcements.
CERTIFICATE
DJ PERFORMANCE & PRODUCTION

This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data. *This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data. **Part-Time study may not be available for all programs.

Musicians Institute’s Certificate in DJ Performance and Production is a 2-quarter, 30-unit program for aspiring DJs, producers, beat-makers, remix artists, and electronic music composers and performers. Students are provided with in-depth knowledge and training in the latest technologies, tools and techniques used in contemporary electronic performance and production.

30 CREDITS / 2 QUARTERS
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

MAJOR AREA = 14 CREDITS

COURSE
Private Lesson 1-2
DAW 1-2: Ableton Live© for DJs 1-2
DJ Set Building 1-2
Beat Matching 1-2
DJ Software 1: Serato DJ Pro
DJ Software 2: Traktor Pro
Remixing
CREDIT
4
2
2
3
1
1
1

PROF. DEVELOPMENT = 5 CREDITS

COURSE
History and Analysis of Recorded Popular Music 1-2
The Business of DJ’ing
Independent Artist Marketing
CREDIT
2
1
2

MUSICIANSHIP = 7 CREDITS

COURSE
Musicianship 1-2
Song Building 1-2
CREDIT
3
4

ELECTIVES = 4 CREDITS

COURSE
Various
CREDIT
4

**Part-Time study may not be available for all programs.

CERTIFICATE
DJ PERFORMANCE & PRODUCTION

This program is new. The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.

*Based on optimal course load of 15 credits per quarter
**Part-Time study may not be available for all programs.

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This catalog applies to academic year 2018/2019: October 1, 2018 - September 30, 2019.
Additions and changes to the catalog occur frequently. Please visit www.mi.edu/catalog for updates and announcements.
DJ PERFORMANCE & PRODUCTION
30 CREDITS / 4 QUARTERS* / PART-TIME

The part-time DJ Performance and Production Program is designed for individuals wishing to pursue a certificate in DJ who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time DJ program.

Q1
CODE COURSE CREDIT
MAJOR AREA
DJ-101 Private Lesson 1 2
DJ-008 DAW 1: Ableton Live® for DJs 1 1
DJ-102 Beat Matching 1 1.5
DJ-103 DJ Software 1: Serato DJ Pro 1
ELECTIVES
Various Various 2

TOTAL 7.5

Q2
CODE COURSE CREDIT
MAJOR AREA
DJ-101 Private Lesson 2 2
DJ-158 DAW 2: Ableton Live® for DJs 1 1
DJ-203 Beat Matching 2 1.5
DJ-104 DJ Software 2: Traktor Pro 1
MUSICIANSHIP
DJ-207 Song Building 1 2

TOTAL 7.5

Q3
CODE COURSE CREDIT
MAJOR AREA
DJ-101 DJ Set Building 1 1
DJ-105 History & Analysis of Recorded Popular Music 1 1
DJ-108 The Business of DJ'ing 1
ELECTIVES
Various Various 1

TOTAL 7.5

Q4
CODE COURSE CREDIT
MAJOR AREA
DJ-201 DJ Set Building 2 1
DJ-205 Remixing 1
PROF. DEV.
DJ-205 History & Analysis of Recorded Popular Music 1 1
MUSBUS-0307 Independent Artist Marketing 2
MUSICIANSHIP
DJ-206 Musicianship 2 1.5
ELECTIVES
Various Various 1

TOTAL 7.5

GUITAR CRAFT
30 CREDITS / 2 QUARTERS
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

Students learn to build an electric guitar or bass from scratch—including design, fabrication, wiring, electronics, repair and maintenance. This program provides comprehensive preparation for professions in the fields of instrument manufacturing and repair.

30 CREDITS / 2 QUARTERS
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

COURSE CREDIT
Instrument Design 1 & 2 3
Instrument Fabrication 1 & 2 12
Fretwork & Setup 1 & 2 4
Electronics 1 & 2 2
Instrument Repair 2
Finish Work 3

PERFORMANCE = 4 CREDITS

Instrument Performance 1 & 2** 4

**Beginning Fall, 2018. Part-Time study may not be available for all programs.

***The Guitar Craft instrument performance credit or AA Combined Emphasis is only available in combination with instrument studies in Guitar or Bass.
**CERTIFICATE**

**GUITAR CRAFT**

*Based on optimal course load of 15 credits per quarter

**Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.


ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

### Q1

<table>
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<tr>
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<tr>
<td>GCRFT-103</td>
<td>Instrument Design 1</td>
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<tr>
<td>GCRFT-104</td>
<td>Instrument Fabrication 1</td>
<td>6</td>
</tr>
<tr>
<td>GCRFT-102</td>
<td>Fretwork &amp; Setup 1</td>
<td>2</td>
</tr>
<tr>
<td>GCRFT-101</td>
<td>Electronics 1</td>
<td>1</td>
</tr>
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<td>PERFORMANCE</td>
<td>Instrument Repair</td>
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<td>Instrument Performance 1</td>
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### Q2

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<td>GCRFT-203</td>
<td>Instrument Design 2</td>
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<td>GCRFT-204</td>
<td>Instrument Fabrication 2</td>
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<tr>
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<td>Fretwork &amp; Setup 2</td>
<td>2</td>
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<td>GCRFT-201</td>
<td>Electronics 2</td>
<td>1</td>
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<tr>
<td>PERFORMANCE</td>
<td>Finish Work</td>
<td>3</td>
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### Q3 (Q1 + Q2 ARE THE SAME AS ABOVE)

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<tbody>
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<td>GCRFT-303</td>
<td>Acoustic Guitar Design</td>
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<td>GCRFT-304</td>
<td>Acoustic Guitar Fabrication</td>
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<tr>
<td>GCRFT-302</td>
<td>Acoustic Guitar Fretwork</td>
<td>4</td>
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<td>GCRFT-306</td>
<td>Acoustic Guitar Finishing</td>
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<td>GCRFT-307</td>
<td>Instrument Performance 3</td>
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<tr>
<td>TOTAL</td>
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</table>

**INDEPENDENT ARTIST DEVELOPMENT**

### 30 CREDITS / 2 QUARTERS

**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>CREDIT</th>
</tr>
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<tbody>
<tr>
<td>Recording Project 1 &amp; 2</td>
<td>4</td>
</tr>
<tr>
<td>Project Advising 1 &amp; 2</td>
<td>2</td>
</tr>
<tr>
<td>DAW 1 &amp; 2 (choose from one platform below)</td>
<td>2-4</td>
</tr>
<tr>
<td>- Pro Tools 101 &amp; 110 (4 credits)</td>
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</tr>
<tr>
<td>- Apple Logic 1 &amp; 2 (2 credits)</td>
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</tr>
<tr>
<td>- Propellerhead Reason 1 &amp; 2 (2 credits)</td>
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</tr>
<tr>
<td>- Ableton Live 1 &amp; 2 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>- Digital Performer 1 &amp; 2 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Artist Identity</td>
<td>1</td>
</tr>
<tr>
<td>Final Project</td>
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</tbody>
</table>

### PROF. DEVELOPMENT = 9 CREDITS

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<tr>
<th>COURSE</th>
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<tbody>
<tr>
<td>Applied Entertainment Business 1 &amp; 2</td>
<td>3</td>
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<tr>
<td>Independent Artist Marketing</td>
<td>2</td>
</tr>
<tr>
<td>Visual Media 1 &amp; 2</td>
<td>4</td>
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</tbody>
</table>

### MUSICIANSHIP = 6 CREDITS

<table>
<thead>
<tr>
<th>COURSE</th>
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</tr>
</thead>
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<td>3</td>
</tr>
<tr>
<td>Songwriting 1 &amp; 2</td>
<td>3</td>
</tr>
</tbody>
</table>

### ELECTIVES = 2 OR 4 CREDITS DEPENDING ON TRACK

<table>
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<tr>
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<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various</td>
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</tr>
</tbody>
</table>

In addition to learning the material taught in the Certificate program for Guitar Craft, which covers electric instruments, students can also learn in the specific design, fabrication and finishing requirements of acoustic guitars.

**GUITAR CRAFT // ACOUSTIC GUITAR DESIGN 45 CREDITS / 3 QUARTERS**

**Based on optimal course load of 15 credits per quarter

**Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.
INDEPENDENT ARTIST DEVELOPMENT

The part-time Independent Artist Program is designed for individuals wishing to pursue a certificate in Independent Artist who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Independent Artist program.

### Q1

<table>
<thead>
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<tr>
<td></td>
<td>ARTIST-101</td>
<td>2</td>
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<tr>
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<tr>
<td>PROF DEV</td>
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</tr>
<tr>
<td></td>
<td>MUBUS-0307</td>
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<td>CC-306</td>
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<td>CC-406</td>
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</tr>
<tr>
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<td></td>
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*Based on optimal course load of 15 credits per quarter

### Q2

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### Q3

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### Q4

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<td>1-2</td>
</tr>
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INDEPENDENT ARTIST DEVELOPMENT WITH LOGIC, REASON, ABLETON LIVE OR DIGITAL PERFORMER

30 CREDITS / 4 QUARTERS*/PART-TIME

### Q1

<table>
<thead>
<tr>
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<td></td>
<td>ARTIST-102</td>
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</tr>
<tr>
<td>PROF DEV</td>
<td>MUBUS-0300</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td>MUBUS-0307</td>
<td>2</td>
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<tr>
<td>MUSICIANSHP</td>
<td>CC-406</td>
<td>2</td>
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<tr>
<td>ELECTIVES</td>
<td>ARTST-106</td>
<td>1.5</td>
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<tr>
<td></td>
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*Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.
Instrumentalists, singers, songwriters, rappers, DJs and producers learn the entire process of creating their own project—from writing and recording to marketing, publicity, website design and final release. This program is designed to equip musicians with the various skills needed to independently write, record and market their original material.

**Major Area** = 19-21 Credits

- **Artistic Identity**
  - 1 credit
- **Recording Project**
  - 1-4 credits
- **DAW**
  - 1 & 2 (choose from one platform below)
  - 1-2 credits
- **Digital Performer**
  - 1 & 2 (choose from one platform below)
  - 1-2 credits
- **Ableton Live**
  - 1 & 2 (choose from one platform below)
  - 1-2 credits
- **Propellerhead Reason**
  - 1 & 2 (choose from one platform below)
  - 1-2 credits
- **Logic Pro X**
  - 1 & 2 (choose from one platform below)
  - 1-2 credits
- **DAW 1 Level 1**
  - 1-2 credits
- **DAW 2 Level 1**
  - 1-2 credits

**Musicianship** = 14 Credits

- **Musicianship 1-4**
  - 1-4 credits
- **Keyboard Essentials 1-2**
  - 1-2 credits
- **Advanced Songwriting**
  - 1-2 credits
- **Keyboard Essentials 1-2**
  - 1-2 credits
- **Various**
  - 0-1 credits

**Electives** = 8-10 Credits

- **Independent Artist Marketing**
  - 1 credit
- **Musicianship 3**
  - 3 credits
- **Songwriting 1 & 2**
  - 1-2 credits
- **Propellerhead Groove Agent**
  - 2 credits
- **Logic Pro X 1 & 2**
  - 1-2 credits
- **Final Project for A/P/E**
  - 1 credit
- **Artist Identity**
  - 1 credit
- **Vocal Production**
  - 1 credit
- **Social Media Branding for the Independent Artist**
  - 1 credit
- **Advanced Songwriting for A/P/E 1 & 2**
  - 1-2 credits
- **Various**
  - 0-1 credits

**Prof. Development** = 17 Credits

- **Advanced Songwriting For A/P/E 1 & 2**
  - 1-2 credits
- **Music Video Editing w/ Adobe Premiere**
  - 1-2 credits
- **Music Video Bootcamp**
  - 1 credit
- **Visual Media 1 & 2**
  - 1 credit
- **Visual Media 3**
  - 1 credit
- **Music Video Editing Bootcamp**
  - 1 credit

**Electives** = 14 Credits

- **Advanced Songwriting**
  - 1-2 credits
- **Songwriting 1 & 2**
  - 1-2 credits
- **Musicianship 3**
  - 1 credit
- **Songwriting 3**
  - 2 credits
- **Various**
  - 0-1 credits

**Total Credits** = 60 Credits / 4 Quarters

*Based on optimal course load of 15 credits per quarter

**Part-Time study may not be available for all programs**

**Admissions and Changes to the Catalog Occur Frequently. Please Visit WWW.MI.EDU/CATALOG for Updates and Announcements**
For those seeking non-performance careers in the music industry, this program provides the knowledge and practical skills needed for entry-level positions at record labels, marketing and personal artist management firms, or music industry companies specializing in music publishing and licensing, A&R, entertainment law, live concert touring and more.

30 CREDITS / 2 QUARTERS
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

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MAJOR AREA = 28 CREDITS

ELECTIVES = 2 CREDITS

Various

2

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TOTAL 15

MUSIC BUSINESS

30 CREDITS / 4 QUARTERS*/PART-TIME

The part-time Music Business Program is designed for individuals wishing to pursue a certificate in Music Business who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Music Business program.

*Based on optimal course load of 15 credits per quarter
**Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.
## Music Business Certificate

**MUSIC BUSINESS**

### Q1: Core Courses

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### Additional Courses

- **MUSIC BUSINESS - ENTREPRENEUR 45 CREDITS / 6 QUARTERS**

- **Musicianship = 16 CREDITS**

- **Electives = 4 CREDITS**

---

## Bass Certificate

**BASS**

Students can earn a Certificate in MI's Performance Studies program for Bass. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

### Required Courses

- **60 CREDITS / 4 QUARTERS**

- **Major Area = 40 CREDITS**

- **Electives = 4 CREDITS**

### Course Descriptions

**Major Area Courses**

- Bass Performance 013-230
- Bass Technique & Fretboard 011-210
- Bass Reading 012-220
- Bass Gear Maintenance & Mastery
- Bass & Drum Concepts
- DAW 1-2

**Electives**

- Harmony & Theory 011-201
- Ear Training 012-202
- Keyboard Proficiency 1-2

---

*Based on optimal course load of 15 credits per quarter

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---

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**TOTAL** 15

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**TOTAL** 15

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**Note:**
- The above courses are part of the part-time Bass Program.
- **Student's choice of various DAWs**
- **Part-Time study may not be available for all programs**
- **Certification 60 CREDITS / 8 QUARTERS/ PART-TIME**

---

**The part-time Bass Program is designed for individuals wishing to pursue a certificate in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.**

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**Admissions and changes to the catalog occur frequently. Please visit www.mi.edu/catalog for updates and announcements.**

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**Financial Aid:**
- Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

---

**Part-Time study may not be available for all programs.**

---

**Based on optimal course load of 15 credits per quarter.**

---

**Certification 60 CREDITS / 8 QUARTERS/ PART-TIME**

---

**Due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.**

---

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---

**Part-Time study may not be available for all programs.**

---

**Based on optimal course load of 15 credits per quarter.**

---

**Certification 60 CREDITS / 8 QUARTERS/ PART-TIME**
Students can earn a Certificate in MI’s Performance Studies program for Drums. With an innovative 360-degree approach to music education, MI’s Drum Certificate is centered on Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

### 60 CREDITS / 4 QUARTERS

**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM**

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**MAJOR AREA = 42 CREDITS**

**MUSICIANSHIP = 14 CREDITS**

**ELECTIVES = 4 CREDITS**

### COURSE CREDIT

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### Q1

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### Total Credits

- **Q1**: 15 credits
- **Q2**: 15 credits
- **Q3**: 15 credits
- **Q4**: 15 credits

**Total**: 60 credits

*Based on optimal course load of 15 credits per quarter

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**Additions and Changes to the Catalog Occur Frequentaly. Please Visit WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS**
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**Students can earn a Certificate in MI’s Performance Studies program for Guitar. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.**

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<tr>
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**Major Area = 40 Credits**

**Musicianship = 16 Credits**

**Electives = 4 Credits**

**Students choice of various DAWs**

**Beginning Fall, 2017. Part-Time study may not be available for all programs**

**60 CREDITS / 4 QUARTERS**

**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM**

**NOTE:**

- **Students financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.**
- **ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.**
GUITAR

CERTIFICATE

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.

ELECTIVES

Q3

CODE | COURSE | CREDIT
--- | --- | ---
CC-011 | Ear Training 102 | 1.5
CC-012 | Harmony & Theory 101 | 1
CC-013 | Rhythm Reading Workout 1 | 1
GUIT-011 | Guitar Gear Maintenance | 1
GUIT-012 | Guitar Reading 012 | 2
GUIT-013 | Guitar Technique 011 | 2
GUIT-014 | Guitar Performance 013 | 2
Q1 | Total | 15
Q2 | Total | 15
Q3 | Total | 15
Q4 | Total | 15
Q5 | Total | 7.5
Q6 | Total | 7.5
Q7 | Total | 7.5
Q8 | Total | 7.5

**Part-Time study may not be available for all programs

*Based on optimal course load of 15 credits per quarter

**Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

CERTIFICATE

GUITAR

60 CREDITS / 8 QUARTERS*/ PART-TIME

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Q1

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 1 | 2
CC-013G | Guitar Performance 013 | 2
GUIT-011 | Guitar Technique 011 | 2
MUSICIANSHIP | GUIT-021 | Ear Training 021 | 1.5
MUSICIANSHIP | GUIT-022 | Harmony & Theory 021 | 1.5
MUSICIANSHIP | GUIT-023 | Rhythm Reading Workout 1 | 1.5
MUSICIANSHIP | GUIT-024 | Private Lesson 024 | 2
Q1 | Total | 7.5

Q2

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 2 | 2
CC-023G | Guitar Performance 023 | 2
GUIT-021 | Guitar Technique 021 | 2
GUIT-022 | Guitar Reading 022 | 2
GUIT-024 | Guitar Gear Mastery | 1
MUSICIANSHIP | GUIT-031 | Ear Training 031 | 1.5
MUSICIANSHIP | GUIT-032 | Harmony & Theory 031 | 1.5
MUSICIANSHIP | GUIT-033 | Rhythm Reading Workout 2 | 1
ELECTIVES | Various | Various | 1
Q2 | Total | 7.5

Q3

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 3 | 2
CC-103G | Guitar Performance 103 | 1
GUIT-110 | Guitar Technique 110 | 2
GUIT-120 | Guitar Reading 120 | 2
DAW-058 | Private Lesson 120 | 1
MUSICIANSHIP | CC-101 | Ear Training 101 | 1.5
MUSICIANSHIP | CC-110 | Harmony & Theory 110 | 1.5
MUSICIANSHIP | CC-111 | Keyboard Proficiency 110 | 1
ELECTIVES | Various | Various | 1
Q3 | Total | 7.5

Q4

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 4 | 2
CC-203G | Guitar Performance 203 | 2
GUIT-210 | Guitar Technique 210 | 2
GUIT-220 | Guitar Reading 220 | 2
DAW-058 | Private Lesson 220 | 1
MUSICIANSHIP | CC-201 | Ear Training 201 | 1.5
MUSICIANSHIP | CC-202 | Harmony & Theory 201 | 1.5
MUSICIANSHIP | CC-203 | Keyboard Proficiency 201 | 1
ELECTIVES | Various | Various | 1
Q4 | Total | 7.5

Q5

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 5 | 2
CC-103G | Guitar Performance 103 | 1
GUIT-110 | Guitar Technique 110 | 2
MUSICIANSHIP | GUIT-231 | Ear Training 231 | 1.5
MUSICIANSHIP | GUIT-230 | Harmony & Theory 230 | 1.5
MUSICIANSHIP | GUIT-232 | Keyboard Proficiency 230 | 1
Q5 | Total | 7.5

Q6

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 6 | 2
CC-203G | Guitar Performance 203 | 2
GUIT-210 | Guitar Technique 210 | 2
GUIT-220 | Guitar Reading 220 | 2
GUIT-224 | Guitar Gear Mastery | 1
MUSICIANSHIP | CC-201 | Ear Training 201 | 1.5
MUSICIANSHIP | CC-202 | Harmony & Theory 201 | 1.5
MUSICIANSHIP | CC-203 | Keyboard Proficiency 201 | 1
ELECTIVES | Various | Various | 1
Q6 | Total | 7.5

Q7

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 7 | 2
CC-303G | Guitar Performance 303 | 1
GUIT-310 | Guitar Technique 310 | 1
GUIT-320 | Guitar Reading 320 | 2
GUIT-324 | Guitar Gear Mastery | 1
MUSICIANSHIP | CC-301 | Ear Training 301 | 1.5
MUSICIANSHIP | CC-302 | Harmony & Theory 302 | 1.5
MUSICIANSHIP | CC-303 | Keyboard Proficiency 301 | 1
ELECTIVES | Various | Various | 1
Q7 | Total | 7.5

Q8

CODE | COURSE | CREDIT
--- | --- | ---
GUIT-PL | Private Lesson 8 | 2
CC-303G | Guitar Performance 303 | 2
GUIT-310 | Guitar Technique 310 | 2
GUIT-320 | Guitar Reading 320 | 2
GUIT-324 | Guitar Gear Mastery | 1
MUSICIANSHIP | CC-301 | Ear Training 301 | 1.5
MUSICIANSHIP | CC-302 | Harmony & Theory 302 | 1.5
MUSICIANSHIP | CC-303 | Keyboard Proficiency 301 | 1
ELECTIVES | Various | Various | 1
Q8 | Total | 7.5
Students can earn a Certificate in MI’s Performance Studies program for Keyboard Technology. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

Choosing the Performance Track allows students to receive a heavier emphasis on live performance skills, as well as basic training in using a Digital Audio Workstation (DAW)/software.

### Course Requirements:

**MAJOR AREA = 39 CREDITS**

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**MUSICIANSHIP = 14 CREDITS**

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**ELECTIVES = 7 CREDITS**

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60 CREDITS / 4 QUARTERS

REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

*Based on optimal course load of 15 credits per quarter

$**$Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

This Catalog Applies to Academic Year 2018/2019: October 1, 2018 - September 30, 2019.

**Additions and changes to the catalog occur frequently. Please visit www.mi.edu/catalog for updates and announcements.**
CERTIFICATE

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK
60 CREDITS / 8 QUARTERS* PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Keyboard program.

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**Student’s choice of various DAWs**

**Beginning Fall, 2018: Part-Time study may not be available for all programs**

**Student's choice of various DAWs**

Students can earn a Certificate in MI’s Performance Studies program for Keyboard Technology. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

Choosing the Producer Track allows students to receive a heavier emphasis in studio-based recording and production skills, including the use of Logic and Pro Tools software; as well as core courses in Digital Music and Synthesis & Sampling.

60 CREDITS / 4 QUARTERS
REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM*

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**MAJOR AREA = 36 CREDITS**

**MUSICIANSHIP = 14 CREDITS**

**ELECTIVES = 10 CREDITS**

**Various**

**10**
### CERTIFICATE

**KEYBOARD TECHNOLOGY // PRODUCTION TRACK**

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### CERTIFICATE

**VOCAL**

60 CREDITS / 4 QUARTERS

**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM**

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**MAJOR AREA = 40 CREDITS**

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**MUSCIANSHP = 16 CREDITS**

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**ELECTIVES = 4 CREDITS**

Students can earn a Certificate in MI’s Performance Studies program for Vocal. With an innovative 360-degree approach to music education, MI Certificates are centered on Harmony, Theory and Ear Training, with core subjects in Reading, Technique and Performance. This Certificate program provides students with a broad foundation of knowledge and practical experience, encouraging the rapid development of skills in preparation for a range of professional music performance situations.

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*Based on optimal course load of 15 credits per quarter

**Beginning Fall, 2017. Part-Time study may not be available for all programs

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.
**VOCAL CERTIFICATE**

Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.

**ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.**

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**ELECTIVES**

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**CURRICULUM**

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**60 CREDITS / 8 QUARTERS*/ PART-TIME**

The part-time Vocal Program is designed for individuals wishing to pursue a certificate in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

---

**VOCAL CERTIFICATE**

*Based on optimal course load of 15 credits per quarter

**Part-Time study may not be available for all programs.**

**Student Financial Aid may be affected by enrollment in Part-Time programs. Financial Aid students should consult with the Financial Aid Office for guidance.**

---

**ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.**
Students can earn a Certificate in Songwriting and Production. With this intensive program, students will learn practical training sufficient to create a foundation for a career as a professional songwriter in the contemporary music and entertainment industry. With an innovative approach to music education, MI Certificate in Songwriting program is centered on Harmony and Theory, Lyric Writing, Songwriting, Keyboard essential and Recording and Production. This Certificate program provides students with a broad foundation of knowledge and practical experience to proceed to advanced degree as well.

### 30 CREDITS / 2 QUARTERS
**REQUIRED TO COMPLETE THIS CERTIFICATE PROGRAM***

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<td>Keyboard Essentials 1-2</td>
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*Based on optimal course load of 15 credits per quarter

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ASSOCIATE OF ARTS OVERVIEW
6 QTRS IN PERFORMANCE STUDIES*

MI’s Associate of Arts Degree in Performance offers students extensive vocational training in Bass, Drum, Guitar, Keyboard Technology or Vocal. Topics in Harmony, Theory and Ear Training are explored in extensive depth through Reading, Technique and Performance on the chosen instrument.

The intensive A.A. curriculum prepares musicians to perform in professional situations, along with learning professional development skills such as basic computer use, EPK creation, resume and bio writing, and social media as a tool for business and networking. The Associate of Arts Degree is intended to equip students with the knowledge and training needed to become professional performers in today’s music industry.

ASSOCIATE OF ARTS // COMBINED EMPHASIS
4 QTRS IN PERFORMANCE STUDIES & 2 QTRS IN ENTERTAINMENT INDUSTRY STUDIES*

With additional training, students can choose to earn an Associate of Arts Degree with a Combined Emphasis in Performance and Entertainment Industry Studies. Enhancing the instrumental performance education of a regular Associate of Arts Degree, graduates attain specialization in their choice of Audio Engineering, DJ Performance & Production, Independent Artist, Guitar Craft or Music Business (see Certificate section for details).

See the Admissions/Bachelor Program/Transfer of Credit section of this catalog for information on transfer of Associate of Arts credits into MI’s Bachelor of Music Program.

ASSOCIATE OF SCIENCE OVERVIEW
6 QTRS IN MUSIC BUSINESS*

The 90-credit ASMB degree provides students with in-depth training in a diverse range of subjects encountered in today’s music industry. In addition to courses in entertainment law, music publishing and licensing, record labels, distribution, and personal management, our Associate of Science degree also includes music industry history, international music publishing, accounting and finance, marketing, and visual media.

During the course of six quarters, students take part in two internships as well as music courses covering song structure, recording & production, and critical listening skills. MI Music Business instructors share real-world experience earned from working with major artists & record label executives; music supervisors for film & TV; publishing consultants; and media outlets. Our Associate of Science in Music Business degree prepares students to work as music industry professionals in various areas, including (but not limited to) record labels, music publishing, artist management, touring, and entrepreneurship.

*Based on optimal course load of 15 credits per quarter.
## ASSOCIATE OF ARTS

### BASS

**90 CREDITS / 6 QUARTERS**

REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

**MAJOR AREA = 53 CREDITS**

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<td>Bass Technique &amp; Fretboard 011-210</td>
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**PROF. DEVELOPMENT = 11 CREDITS**

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**MUSICIANSHIP = 19 CREDITS**

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*Based on optimal course load of 15 credits per quarter
### BASS

#### ASSOCIATE OF ARTS

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**Q1** - **Q6**: **15 Credits Each Quarter**

*Based on optimal course load of 15 credits per quarter. **Student’s choice of various DAWs*

**ASSOCIATE OF ARTS**

**BASS**

**90 CREDITS / 12 QUARTERS/ PART-TIME**

The part-time Bass Program is designed for individuals wishing to pursue a certificate in Bass who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Bass program.

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**Q1** - **Q6**: **7.5 Credits Each Quarter**
### ASSOCIATE OF ARTS

#### BASS

**90 CREDITS / 12 QUARTERS*/ PART-TIME/ CONT.**

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ASSOCIATE OF ARTS

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

ASSOCIATE

MAJOR AREA = 56 CREDITS

REQUIREMENTS:

PROF. DEVELOPMENT = 11 CREDITS

MUSICIANSHIP = 17 CREDITS

ELECTIVES = 6 CREDITS

DRUM

COURSE

CREDIT

Private Lesson 1-6
Drum LPW 013-403
Drum Performance 019-230
Drum Technique 010-210
Drum Reading 012-220
Developing Your Groove
Drum Gear Maintenance & Mastery
E-Drumming Essentials
Timekeeping
Advanced Drumming Styles: Jazz
Advanced Drumming Styles: Latin, Jazz 2 or R&B Gospel (pick one option)
Project Recording: Drum 1-2

12
6
8
8
8
1
1
1
2
2
2
4

MAJOR AREA = 56 CREDITS

CODE

COURSE

CREDIT

Q1
DRUM-PL
Private Lesson 1
2
CC-013D
Drum LPW 013
1
DRUM-013
Drum Performance 013
2
DRUM-011
Drum Technique 011
2
DRUM-015
Drum Reading 012
1
DRUM-014
Drum Gear Maintenance & Mastery
1
MUSICIANSHIP
CC-011
Harmony & Theory 011
1.5
CC-010
Ear Training 012
1.5
ELECTIVES
Various
Various
1

TOTAL
15

Q2
DRUM-PL
Private Lesson 2
2
CC-023D
Drum LPW 023
1
DRUM-023
Drum Performance 023
2
DRUM-021
Drum Technique 021
2
DRUM-022
Drum Reading 022
1
AUDIO-056
DAW 1
1-2
DRUM-029
Timekeeping
1
MUSICIANSHIP
CC-021
Harmony & Theory 021
1.5
CC-022
Ear Training 022
1.5
ELECTIVES
Various
Various
0-1

TOTAL
15

Q3
DRUM-PL
Private Lesson 3
2
CC-150D
Drum LPW 103
1
DRUM-150
Drum Performance 103
2
DRUM-110
Drum Technique 100
2
DRUM-150
Drum Reading 102
1
AUDIO-155
DAW 3
1-2
MUSICIANSHIP
CC-101
Harmony & Theory 101
1.5
CC-102
Ear Training 102
1
CC-108
Keyboard Proficiency 1
1
ELECTIVES
Various
Various
0-1

TOTAL
15

Q4
DRUM-PL
Private Lesson 4
2
CC-303D
Drum LPW 203
1
DRUM-230
Drum Performance 230
2
DRUM-210
Drum Technique 210
2
DRUM-220
Drum Reading 220
1
DRUM-240
Timekeeping
1
MUSICIANSHIP
CC-201
Harmony & Theory 201
1.5
CC-202
E-Drumming Essentials
CC-208
Keyboard Proficiency 2
1
ELECTIVES
Various
Various
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TOTAL
15

Q5
DRUM-PL
Private Lesson 5
2
CC-305D
Drum LPW 303
1
DRUM-350
Advanced Drumming Style: Jazz 1
2
DRUM-380
Advanced Drumming Style 2: Latin
2
PROF. DEV.
MUSBUS-0380
Applied Entertainment Business 1
1.5
MUSBUS-0202
Media Relations
2
CC-307
Visual Media 1
1
MUSICIANSHIP
CC-306
Songwriting 1
1.5
ELECTIVES
Various
Various
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TOTAL
15

Q6
DRUM-PL
Private Lesson 6
2
CC-4030
Drum LPW 403
1
DRUM-451
Advanced Drumming Style 2A: Jazz 2
2
DRUM-480
Advanced Drumming Style 2B: Latin
2
DRUM-452
Advanced Drumming Style 2C: R&B/Gospel
2
PROF. DEV.
MUSBUS-0460
Project Recording: Drum 2
2
MUSBUS-0307
Applied Entertainment Business 2
1.5
CC-407
Independent Artist Marketing
2
ELECTIVES
Various
Various
1

TOTAL
15

*Based on an optimal course load of 15 credits per quarter

** Student’s choice of various DAWs

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
ASSOCIATE OF ARTS

DRUM

60 CREDITS / 12 QUARTERS* PART-TIME

The part-time Drum Program is designed for individuals wishing to pursue a certificate in Drum who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Drum program.

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ASSOCIATE OF ARTS

DRUM

90 CREDITS / 12 QUARTERS* PART-TIME / CONT.

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** Student’s choice of various DAWs

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
## ASSOCIATE OF ARTS

### GUITAR

**90 CREDITS / 6 QUARTERS**

*Required to complete this Associate of Arts Degree*

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**MAJOR AREA = 54 CREDITS**

**PROF. DEVELOPMENT = 11 CREDITS**

**MUSICIANSHIP = 19 CREDITS**

**ELECTIVES = 6 CREDITS**

*Based on optimal course load of 25 credits per quarter*
### GUITAR

**ASSOCIATE OF ARTS**

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The part-time Guitar Program is designed for individuals wishing to pursue a certificate in Guitar who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Guitar program.

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*Based on optimal course load of 15 credits per quarter

** Student's choice of various DAWs

**This Catalog Applies to Academic Year 2018/2019: October 1, 2018 - September 30, 2019. Additions and Changes to the Catalog Occur Frequently. Please Visit www.mi.edu/catalog for Updates and Announcements

**No CREDITS / 12 QUARTERS*/ PART-TIME

90 CREDITS / 12 QUARTERS*/ PART-TIME
## ASSOCIATE OF ARTS

### GUITAR

**90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.**

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**ASSOCIATE OF ARTS IN PERFORMANCE**

**KEYBOARD TECHNOLOGY**

---
ASSOCIATE OF ARTS
KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

MAJOR AREA = 53 CREDITS

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PROF. DEVELOPMENT = 11 CREDITS

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MUSICIANSHIP = 17 CREDITS

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ELECTIVES = 9 CREDITS

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**Based on optimal course load of 15 credits per quarter

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

ASSOCIATE OF ARTS
KEYBOARD TECHNOLOGY // PERFORMANCE TRACK

Q1 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 1                                 2
CC-303K                                      Keyboard LPW 013                                1
KEYBD-013                                    Keyboard Performance 013                        2
KEYBD-011                                    Keyboard Technique 011                          2
KEYBD-012                                    Keyboard Reading 012                             2
MUSICIANSHIP
CC-015                                       Rhythm Reading Workout 1                          1
CC-011                                       Harmony & Theory 011                              1.5
CC-012                                       Ear Training 012                                 1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

Q2 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 2                                 2
CC-303K                                      Keyboard LPW 023                                1
KEYBD-023                                    Keyboard Performance 023                        2
KEYBD-021                                    Keyboard Technique 021                          2
KEYBD-022                                    Keyboard Reading 022                             2
MUSICIANSHIP
CC-025                                       Rhythm Reading Workout 2                          1
CC-021                                       Harmony & Theory 021                              1.5
CC-022                                       Ear Training 022                                 1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

** Student’s choice of various DAWs

Q3 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 3                                 2
CC-303K                                      Keyboard LPW 103                                1
KEYBD-130                                    Keyboard Performance 130                         2
KEYBD-110                                    Keyboard Technique 110                           2
KEYBD-120                                    Keyboard Reading 120                             2
MUSICIANSHIP
CC-101                                       Harmony & Theory 101                              1.5
CC-102                                       Ear Training 102                                 1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

Q4 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 4                                 2
CC-303K                                      Keyboard LPW 203                                1
KEYBD-230                                    Keyboard Performance 230                         2
KEYBD-210                                    Keyboard Technique 210                           2
KEYBD-220                                    Keyboard Reading 220                             2
MUSICIANSHIP
AUDIO-105                                    DAW 1                                          1
MUSICIANSHIP
CC-201                                       Harmony & Theory 201                              1.5
CC-202                                       Ear Training 202                                 1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

Q5 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 5                                 2
CC-303K                                      Keyboard LPW 303                                1
KEYBD-350                                    Commercial Composition 1                          2
KEYBD-360                                    Project Recording: Keyboard 1                     2
MUSICIANSHIP
MUBUS-0360                                   Applied Entertainment Business 1                  1.5
MUBUS-0320                                   Media Relations                                   2
CC-307                                       Visual Media 1                                   2
MUSICIANSHIP
CC-306                                       Singwriting 1                                    1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

Q6 CODE   COURSE                                      CREDIT
MAJOR AREA
KEYBD-PL                                     Private Lesson 6                                 2
CC-403K                                      Keyboard LPW 403                                1
KEYBD-450                                    Commercial Composition 2                          2
KEYBD-460                                    Project Recording: Keyboard 2                     2
MUSICIANSHIP
MUBUS-0460                                   Applied Entertainment Business 2                  1.5
CC-457                                       Visual Media 2                                   1.5
MUBUS-0307                                   Independent Artist Marketing                      1.5
MUSICIANSHIP
CC-405                                       Singwriting 2                                    1.5
ELECTIVES                                    Various                                        Various

TOTAL                                                                                          15

** Based on optimal course load of 25 credits per quarter

*Based on optimal course load of 15 credits per quarter
ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PERFORMANCE TRACK
90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time keyboard program.

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Q12

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ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

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MAJOR AREA = 52 CREDITS

PROF. DEVELOPMENT = 11 CREDITS

MUSICIANSHP = 17 CREDITS

ELECTIVES = 9 CREDITS

Various 10

*Based on optimal course load of 15 credits per quarter
ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

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  KEYBD-011
  AUDIO-052 |
  Private Lesson 1
  Keyboard LPW 013
  Keyboard Performance 013
  DAW 1: Logic 1 | 2
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  CC-011
  CC-012 |
  Harmony & Theory 011
  Ear Training 012 | 1.5
| TOTAL | 15 |

Q2

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  KEYBD-021
  KEYBD-022 |
  Private Lesson 2
  Keyboard LPW 023
  Keyboard Technique 021
  Keyboard Reading 022 | 2
| ELECTIVES |
  CC-024 |
  Ear Training 022 | 1.5
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Q3

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  CC-103K
  KEYBD-024
  AUDIO-057 |
  Private Lesson 3
  Keyboard LPW 103
  Keyboard Gear Mastery
  Digital Music 1 | 2
| ELECTIVES |
  CC-101
  CC-102 |
  Harmony & Theory 101
  Ear Training 102 | 1.5
| TOTAL | 15 |

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  AUDIO-157 |
  Private Lesson 4
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  Digital Music 1 | 2
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  CC-024 |
  Ear Training 023 | 1.5
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  AUDIO-057 |
  Private Lesson 5
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Q6

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  Keyboard LPW 043
  Commercial Composition 2 | 2
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  MUSIUS-0300 |
  Applied Entertainment Business 1 | 1.5
| TOTAL | 15 |

Q1

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  Private Lesson 1 |
| ELECTIVES |
  CC-011 |
  Harmony & Theory 011 | 1.5
| TOTAL | 7.5 |

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| ELECTIVES |
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| ELECTIVES |
  CC-101 |
  Harmony & Theory 101 | 1.5
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| ELECTIVES |
  CC-024 |
  Ear Training 023 | 1.5
| TOTAL | 7.5 |

Q5

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| ELECTIVES |
  CC-307 |
  Visual Media 1 | 1.5
| TOTAL | 15 |

Q6

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  Private Lesson 6 |
| ELECTIVES |
  MUSIUS-0300 |
  Applied Entertainment Business 1 | 1.5
| TOTAL | 15 |

*Based on an optimal course load of 15 credits per quarter

ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK

90 CREDITS / 12 QUARTERS* / PART-TIME

The part-time Keyboard Technologies Program is designed for individuals wishing to pursue a certificate in Keyboard who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time keyboard program.

Q1

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  Keyboard LPW 033 | 1.5
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  Keyboard LPW 033 | 1.5
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| ELECTIVES |
  MUSIUS-0300 |
  Applied Entertainment Business 1 | 1.5
| TOTAL | 15 |

**ASSOCIATE**

**ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.**
ASSOCIATE OF ARTS

KEYBOARD TECHNOLOGY // PRODUCTION TRACK
90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.

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ASSOCIATE OF ARTS

VOCAL

90 CREDITS / 6 QUARTERS
REQUİRED TO COMPLETE THIS ASSOCIATE OF ARTS DEGREE*

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MAJOR AREA = 54 CREDITS

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MUSICIANSHIP = 19 CREDITS

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<td>Ear Training 012-202</td>
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ELECTIVES = 6 CREDITS

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**Based on optimal course load of 15 credits per quarter

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

ASSOCIATE OF ARTS

VOCAL

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TOTAL 15

**Based on optimal course load of 25 credits per quarter

** Student’s choice of various DAWs

*Based on optimal course load of 15 credits per quarter

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VOCAL

90 CREDITS / 12 QUARTERS*/ PART-TIME

The part-time Vocal Program is designed for individuals wishing to pursue a certificate in Vocals who, due to employment, time constraints, family responsibilities, or health reasons, may not be able to undertake a traditional full-time program. Specific requirements and regulations apply to enrollment in the part-time Vocal program.

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** Student’s choice of various DAWs

** ASSOCIATE OF ARTS

ASSOCIATE OF ARTS

VOCAL

90 CREDITS / 12 QUARTERS*/ PART-TIME / CONT.
ASSOCIATE OF SCIENCE

MUSIC BUSINESS

90 CREDITS / 6 QUARTERS
REQUIRED TO COMPLETE THIS ASSOCIATE OF SCIENCE DEGREE*

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**Based on optimal course load of 15 credits per quarter

*Based on optimal course load of 15 credits per quarter

The number of students who graduate, the number of students who are placed, or the starting salary you can earn after finishing the educational program are unknown at this time. Information regarding general salary and placement statistics may be available from governmental sources or from the institution, but is not equivalent to actual performance data.
## ASSOCIATE OF SCIENCE
### MUSIC BUSINESS

**Q1**

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*Based on optimal course load of 15 credits per quarter

**ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS**
BACHELOR OF MUSIC OVERVIEW

MI's Bachelor of Music Degree offers several options for students who want to gain an in-depth mastery of Harmony, Theory and Ear Training as well as comprehensive courses in music history, music production software, producing, and business relations. Bachelor Degrees are available in either Composition, Performance or Songwriting & Production with the goal of preparing graduates to become professional artists in the contemporary music and entertainment industry.

Bachelor of Music in Composition (Scoring for Visual Media)
The goal of this degree program is to provide a complete educational foundation that prepares students for careers as soundtrack composers, arrangers, orchestrators, editors and copyists for film, TV, animation and video games. Specific objectives include a comprehensive education in Music Composition, professional training in digital music creation tools, contemporary arranging and orchestration; a foundation in theory, ear training, music history and music styles; a general education to develop critical thinking skills and perspective with regard to music’s place in contemporary culture; and preparation for further studies at the graduate level.

Bachelor of Music in Performance (Contemporary Styles)
This unique degree program combines contemporary music performance training with the rigorous study of traditional disciplines including sight-reading, music history, arranging, conducting, recording and more. Students attain expertise in one of five major instruments: Bass, Drums, Guitar, Keyboard or Vocal. The comprehensive program instructs students to demonstrate stylistic depth, creative maturity and professional competence in preparation for careers in today’s music industries.

Minor in Audio Production
Additional recording courses cover technology and techniques including Acoustics, Console Operation, Pro Tools, Mixing and Mastering, and more.

Minor in Entertainment Industry Studies
Concentrated courses in Music Publishing, Music Law, Record Companies, Management, Marketing and more.

Bachelor of Music in Songwriting & Production
The Bachelor of Songwriting & Production degree program is designed to prepare students for careers as songwriters in today’s modern music industry. Graduates of this program will be able to write and produce their own music, while also gaining the skills to write music for other artists or for TV, film and commercial placement. Curriculum includes classes in Songwriting, Lyric Writing, Contemporary Arranging, Studio Production, Ensemble, Logic, Pro Tools, Ear Training, and more.

*See General Education Transfer Credits for required credit distribution on page 178. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 224.

Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.
**BACHELOR OF MUSIC IN COMPOSITION**
(SCORING FOR VISUAL MEDIA)

180 CREDITS / 12 QUARTERS
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

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<td>Scoring 1-10</td>
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<td>Contemporary Arranging 1-6</td>
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<tr>
<td>Orchestration 1-2</td>
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MAJOR AREA = 64 CREDITS

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<td>Sibelius Notation</td>
<td>1</td>
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<td>DAW 1 &amp; 2 **</td>
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<td>Logic 1 &amp; 2</td>
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<tr>
<td>Pro Tools 101 &amp; 110</td>
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<td>Mechanics of Score Production 1-2</td>
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<td>Composers Ensemble 1-2</td>
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SUPPORTIVE MUSIC = 33 CREDITS

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<td>Keyboard Proficiency 1-5</td>
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MUSICIANSHIP = 33 CREDITS

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GENERAL ED* = 45 CREDITS

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ELECTIVES = 5 CREDITS

**Student’s choice of DAW**

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

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QUARTER/CREDIT BREAKDOWN

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**Note:** Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.
**BACHELOR OF MUSIC IN PERFORMANCE**  
(CONTEMPORARY STYLES) BASS

180 CREDITS / 12 QUARTERS  
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

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<td>Bachelor Performance 1-4</td>
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<td>Bass Technique 110-410</td>
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**MAJOR AREA = 48 CREDITS**

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<td>Contemporary Arranging 1-5</td>
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<td>Directing and Conducting</td>
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<tr>
<td>Contemporary Music Instruction</td>
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<td>Logic 1 &amp; 2</td>
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<td>Pro Tools 101 &amp; 110</td>
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**SUPPORTIVE MUSIC = 47 CREDITS**

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**PROF. DEVELOPMENT = 3 CREDITS**

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**MUSICIANSHIP = 29 CREDITS**

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**GENERAL ED* = 45 CREDITS**

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**ELECTIVES = 8 CREDITS**

**QUARTER/CREDIT BREAKDOWN**

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**Note:** Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

**Student's choice of DAW**
# Bachelor of Music in Performance (Contemporary Styles) Drums

## 180 Credits / 12 Quarters

Required to complete this Bachelor of Music Degree*

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
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<tbody>
<tr>
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<tr>
<td>Bachelor Performance 1-4</td>
<td>4</td>
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<tr>
<td>Drum Technique 110-410</td>
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<tr>
<td>Drum Reading 120-420</td>
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**Major Area = 48 Credits**

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**Supportive Music = 47 Credits**

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**Prof. Development = 3 Credits**

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**Musicianship = 29 Credits**

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**General Ed* = 45 Credits**

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**Electives = 8 Credits**

**Quarter/Credit Breakdown**

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**Note:** Student’s choice of DAW

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# Bachelor of Music in Performance (Contemporary Styles) - Guitar

**180 Credits / 12 Quarters Required to Complete This Bachelor of Music Degree***

### Course List

**Major Area = 48 Credits**

- Private Lesson 3-14: 24 credits
- Guitar Performance 130-230: 4 credits
- Bachelor Performance 1-4: 4 credits
- Guitar Technique 110-410: 8 credits
- Guitar Reading 120-420: 8 credits

**Supportive Music = 47 Credits**

- DAW 1 & 2**: 2 credits
- Sibelius Notation: 1 credit
- Style Survey: 1 credit
- BACH Ensemble 1-12: 12 credits
- Music History 1-4: 8 credits
- Contemporary Arranging 1-5: 10 credits
- Directing and Conducting: 2 credits
- Contemporary Music Instruction: 1 credit
- Logic 1 & 2: 2 credits
- Pro Tools 101 & 110: 4 credits
- Sophomore Jury Prep / Sophomore Jury: 2 credits
- Senior Jury Prep / Senior Jury: 2 credits

**Prof. Development = 3 Credits**

- Applied Entertainment Business 1-2: 3 credits

**Musicianship = 29 Credits**

- Harmony & Theory 101-801: 15 credits
- Ear Training 102-602: 11 credits
- Keyboard Proficiency 1-3: 3 credits

**General Ed* = 45 Credits**

- Various: 45 credits

**Electives = 8 Credits**

- Various: 8 credits

### Quarter/Credit Breakdown

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**Student’s choice of DAW

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

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**BACHELOR OF MUSIC IN PERFORMANCE**

**CONTEMPORARY STYLES**

**GUITAR**

**THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.**

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# Bachelor of Music in Performance

## (Contemporary Styles) Keyboard

## 180 Credits / 12 Quarters

**Required to Complete This Bachelor of Music Degree**

**Major Area = 48 Credits**

<table>
<thead>
<tr>
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<td>Bachelor Performance 1-4</td>
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<tr>
<td>Keyboard Technique 110-210</td>
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<tr>
<td>Keyboard Reading 120-420</td>
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**Supportive Music = 47 Credits**

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**Musicianship = 26 Credits**

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**Electives = 11 Credits**

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**Quarter/Credit Breakdown**

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**Student's choice of DAW**
BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) Vocal

180 CREDITS / 12 QUARTERS
REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE*

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<td>Vocal Creativity 320-420</td>
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MAJOR AREA = 50 CREDITS

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SUPPORTIVE MUSIC = 51 CREDITS

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PROF. DEVELOPMENT = 3 CREDITS

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MUSICIANSHP = 29 CREDITS

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GENERAL ED* = 45 CREDITS

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ELECTIVES = 4 CREDITS

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**Student’s choice of DAW

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.

BACHELOR OF MUSIC IN PERFORMANCE
(CONTEMPORARY STYLES) Vocal

QUARTER/CREDIT BREAKDOWN

<table>
<thead>
<tr>
<th>Quarter/Credit Breakdown</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
<th>Q6</th>
<th>Q7</th>
<th>Q8</th>
<th>Q9</th>
<th>Q10</th>
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Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.
**BACHELOR OF MUSIC**

**SONGWRITING & PRODUCTION**

### 180 CREDITS / 12 QUARTERS

**REQUIRED TO COMPLETE THIS BACHELOR OF MUSIC DEGREE**

<table>
<thead>
<tr>
<th>COURSE</th>
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<tr>
<td>Private Lesson 1-12</td>
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<tr>
<td>Songwriting 1-6</td>
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<tr>
<td>Compositional Style and Analysis 1-2</td>
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<tr>
<td>Lyric Writing 1-2</td>
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<tr>
<td>Contemporary Arranging 1-5</td>
<td>10</td>
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<tr>
<td>Vocal Technique for Songwriters</td>
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<td>Guitar Harmony for Songwriters</td>
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<tr>
<td>Vocal Arranging 1-2</td>
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<tr>
<td>Sophomore Recital</td>
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<td>Senior Portfolio Project</td>
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<td>Keyboard Harmony for Songwriting 1-2</td>
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<td>Vocal Production and Collaboration 1-2</td>
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<td>Business of Composing 1-2</td>
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<td>Production Music for Visual Media 1-2</td>
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<td>Sibelius Notation</td>
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<td>Logic 1-2</td>
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<td>ProTools 101-110</td>
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<td>Harmony &amp; Theory 1-8</td>
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<td>Ear Training 1-6</td>
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<td>Keyboard Proficiency 1-3</td>
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<td>Composers Ensemble 1-2</td>
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**MAJOR AREA = 63 CREDITS**

**SUPPORTIVE MUSIC = 33 CREDITS**

**MUSICIANSHP = 33 CREDITS**

**GENERAL ED* = 45 CREDITS**

**ELECTIVES = 6 CREDITS**

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*See General Education Transfer Agreement for required credit distribution on page 166. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 123. Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.*

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**QUARTER/CREDIT BREAKDOWN**

<table>
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<tr>
<th>Quarter/Credit Breakdown</th>
<th>Q1</th>
<th>Q2</th>
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*See General Education Transfer Agreement for required credit distribution on page 166. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 123. Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.*
### BACHELOR OF MUSIC IN PERFORMANCE MINOR

#### AUDIO PRODUCTION [+30 CREDITS*]

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<td>MINOR AREA</td>
<td>AUDIO-102</td>
<td>Console Operation 1: Neve</td>
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<td>MINOR AREA</td>
<td>AUDIO-103</td>
<td>Console Operation 1: API</td>
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<td>MINOR AREA</td>
<td>AUDIO-104</td>
<td>The Business of Audio</td>
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<td>MINOR AREA</td>
<td>AUDIO-105</td>
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<td>AUDIO-106</td>
<td>Recording Theory</td>
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<td>MINOR AREA</td>
<td>AUDIO-107</td>
<td>Mac Basics and Gear Set-Up</td>
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<td>MINOR AREA</td>
<td>AUDIO-108</td>
<td>Recording Theory</td>
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<td>MINOR AREA</td>
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#### MUSIC INDUSTRY STUDIES [+30 CREDITS*]

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<td>MUBUS-101</td>
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<td>MUBUS-102</td>
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<td>MINOR AREA</td>
<td>MUBUS-103</td>
<td>Record Labels</td>
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<td>MUBUS-104</td>
<td>Your Music Business Career</td>
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<td>MINOR AREA</td>
<td>MUBUS-105</td>
<td>Digital Marketing</td>
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<td>MUBUS-106</td>
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<td>MINOR AREA</td>
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#### NOT READY TO STOP? GET A MINOR!

### AUDIO PRODUCTION [+30 CREDITS*]

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<td>MINOR AREA</td>
<td>AUDIO-204</td>
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<td>MINOR AREA</td>
<td>AUDIO-206</td>
<td>Intro to Live Sound</td>
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<td>MINOR AREA</td>
<td>AUDIO-207</td>
<td>Intro to Post Production</td>
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<td>MINOR AREA</td>
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### MUSIC INDUSTRY STUDIES [+30 CREDITS*]

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<td>Media Relations</td>
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<td>MUBUS-203</td>
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<td>Concert &amp; Tour Production</td>
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<td>Music Industry Internship</td>
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<td>Networking Strategies</td>
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<td>MINOR AREA</td>
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<td>Music Licensing &amp; Supervision</td>
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*See General Education Transfer Credits for required credit distribution on page 179. Distribution of General Education credits is based on recommended average credit balance per quarter. General Education requirements can be found on page 224.

Note: Published program lengths are based on optimal course load at 12 units per quarter for Bachelor Programs.
MASTER OF MUSIC OVERVIEW
4 QTRS IN PERFORMANCE

A collaboration between nationally recognized academic instructors and leading industry professionals, this unique one-year graduate degree program is designed to prepare students for successfully navigating the ever-changing landscape of today’s music industry while simultaneously assisting with the development of artistic identity as a performer. The Master of Music (M.M.) from Musicians Institute combines advanced performance training with additional study in both traditional and contemporary disciplines such as music history, theory, education, research skills, recording technology, production, business relations and online brand management. Students further their performance expertise in one of five major instruments: Vocals, Keyboard, Guitar, Electric Bass or Drums. Successful completion of both a written thesis and graduate recital are required of all candidates pursuing a M.M. in Performance from Musicians Institute. Whenever possible, visiting artists are invited into the classroom to participate in the group discussion and professional critique that serves as the intellectual foundation of the graduate program.

ENTRANCE REQUIREMENTS
Successful applicants to Musicians Institute’s Master of Music (M.M.) Performance program must hold either a Bachelor of Music (B.M.) degree or a Bachelor of Arts (B.A.) with music as the primary focus. In addition to working knowledge of contemporary styles and advanced performance experience, students must demonstrate a strong academic record, language, writing & leadership skills and the ability to interact well with others while consistently displaying overall dedication to the worldwide advancement of music as an art form.
**MASTER OF MUSIC IN PERFORMANCE**

**CONTEMPORARY STYLES: BASS, DRUM, GUITAR, KEYBOARD, VOCAL**

<table>
<thead>
<tr>
<th>COURSE</th>
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<th>QUARTER/CREDIT BREAKDOWN</th>
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<tbody>
<tr>
<td>Master of Music Applied Lesson 1-4</td>
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<tr>
<td>Advanced Studio Ensemble 1-2</td>
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<td>Graduate Performance Seminar 1-2</td>
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<tr>
<td>21st Century Music Education</td>
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<td>Graduate Thesis</td>
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<td>Graduate Recital</td>
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<tr>
<td>Global Economics and the Performing Musician</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Recording Project 1-2</td>
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<tr>
<td>Advanced History: Popular Music of the United States</td>
<td>2</td>
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<td>Contemporary Performance Styles and Analysis 1-2</td>
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<td>Research Methods for the Contemporary Musician 1-2</td>
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</tbody>
</table>

**45 CREDITS / 4 QUARTERS**

**REQUIRED TO COMPLETE THIS MASTER OF MUSIC DEGREE**

**MAJOR AREA = 25 CREDITS**

**SUPPORTIVE MUSIC = 16 CREDITS**

**ELECTIVES = 4 CREDITS**
**Summer Shot**

Summer Shot is a sneak peek into the variety of programs offered at MI. The week-long music camp is intended for all ages, experience levels and styles of music. Along with MI’s expert faculty, students learn from special guest artists who perform professionally with some of the top names in the music industry. Summer Shot includes separate week-long sessions for Performance and Artist Development. Two separate weeks of Summer Shot are offered annually between the Spring and Summer quarters, giving students the opportunity to participate in two different sessions. Updated details are available at summershot.mi.edu.

**Eligibility**

There are no specific academic entrance requirements for Summer Shot.

**How to Apply to Summer Shot**

Please send the following items together by mail or email (admissions@mi.edu):

1. Completed application form.
2. $50.00 (USD) application fee.

**Application Review and Notification**

Class sizes are limited and placement priority is given to applications in the order accepted. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

**Scheduling/Registration/Orientation**

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. For updated information, visit summershot.mi.edu.

**Mi Select & Mi Select Express**

Mi Select & Mi Select Express are non-certificate programs designed to provide students with “a taste of MI” as an alternative to enrolling in full-time degree or certification programs. Students can create their own customized schedule from available classes and workshops, while enjoying access to the music library, special guest clinics, extra-curricular activities, and other industry networking opportunities.

- As a non-certificate program, Mi Select and Mi Select Express is not eligible for U.S. or State government financial aid.

**Financial Aid**

Mi Select & Mi Select Express are not eligible for State or Federal financial aid.

**Materials**

Mi Select & Mi Select Express students are entitled to receive curriculum and other...
materials applicable to courses included in their official course schedule only. Fees: MI Select & MI Select Express students are responsible for all applicable fees; see Tuition and Fees for specific information.

Course Credit: Courses taken during MI Select & MI Select Express session do not earn course credit. Attendance or completion of any course does not guarantee subsequent advanced placement in a certificate or degree program.

PRO TOOLS CERTIFICATIONS
The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute.

The 100 Level (User) Certificate focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. The 200 Level (Operator) Certificate explores powerful data, working with fire wire drives, and more. The 200 Level (Operator) Certificate explores powerful data, working with fire wire drives, and more.

HARDWARE REQUIREMENTS
Stereo Headphones (Student will need to bring to the first day of class):
- Any brand
- 1/4 plug

HOW TO APPLY
Please visit: ProTools.mi.edu

1. Complete the application form under the “Sign Up” Tab.
   * Includes $100 non-refundable “Application Fee” which can be applied to the total cost.
   * All Avid Pro Tools books associated with the course are included in the rate.

NO CERTIFICATE

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

WORKSHOPS & ENSEMBLES
Workshops and Ensembles provide students with a wide range of opportunities to gain valuable performing experience as well as meet their academic requirements. Concentrating in one area or sampling a variety of styles is recommended according to each student’s needs.

LIVE PERFORMANCE WORKSHOPS (LPW) - STYLE & REPERTOIRE
Staffed by experienced instructors, performers and guest artists, these LPW use a “tune of the week” format. Students prepare parts in advance, perform on stage with other students, and receive coaching and critique on their musical and performing skills. In addition to MI faculty, featured guests have included Wayne Kramer (MC5), D.H. Peligro (The Dead Kennedys), Brent Harding (Social Distortion), Annabella Lwin (Bow Wow Wow), and others. An LPW is a great way for students to meet each other, learn about different styles, and develop their repertoire. Style & Repertoire LPW include:
- Blues
- Classic Rock
- Country
- Modern Rock
- Hard Rock
- Rock Repertoire
- Metal
- Punk
- American Songbook
- Contemporary R&B
- Hip-Hop
- Old School Hip Hop
- Fusion
- Funk arrangements
- Billboard Hot 100
- K-Pop
- Jam Band
- Brazilian
- Old School Hip Hop
- Neo Soul
- Soundtrack
- One World
- Sax Centric
- Power Trio
- Latin
- Latin Pop
- Reggae

Note: LPW offerings vary by quarter; check current course schedule for availability. Due to the course requirements and time commitments required of students enrolled in LPW, it is not advisable to enroll in more than two separate LPW courses in any single quarter.

LIVE PERFORMANCE WORKSHOPS (LPW)
Besides the Style and Repertoire LPW classes, students have many other opportunities in which to earn LPW credits.
- Real World LPW: Students perform contemporary styles while sight reading charts and following the direction of a musical director.
- Traditional Jazz Ensemble: Students form ensembles at the beginning of each quarter to perform jazz styles while reading charts and following the direction of a musical director.
- Jazz Improvisation LPW: Students gain stylistic range and improvisational skills under the guidance of a musical director. Set ensembles are set at the beginning of each quarter.
- Contemporary Jazz Ensemble LPW: Students Perform jazz/ fusion styles while reading charts and following the direction of a musical director.
- Coffee House LPWs: Due to their popularity, the Coffee House LPWs meet three nights a week under the guidance of different instructors experienced in songwriting, production, and live performance. Students form solos, duo, and trios to perform original songs and/or arrangements.
- Pro Performance LPW: An LPW for artists writing and performing original songs and compositions to practice and grow in professionalism, musicianship, performance, and presentation. The LPW meets in the concert hall and is served by the concert hall production team and two instructors.
Musicians Institute’s central Hollywood campus includes facilities devoted to a variety of programs and purposes. The 60,000-square-foot Main Complex is open 24 hours a day, seven days a week, except holidays. It includes several performance venues, recording studios, classrooms, practice and private lesson rooms, a library, and more.

1ST FLOOR

The Passage: First Floor

Passage Performance Rooms (3 levels)
Please use the following guide to find the proper locations for your specific needs.

**Changing MI Programs**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Changing Instructors or Class Times**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Dropping Classes**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Financial Aid & Scholarships**
Financial Aid Office  
East side of The Passage, 1st Floor

**Housing**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Instructor Did Not Show Up for Student's Class**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Locating an Instructor**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Locating an Instructor**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Paying Fees**
Student Billing Office  
West side of The Passage, 1st Floor  
studentbilling@mi.edu

**Posting Flyers**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Practice Room Reservations**
Artist Support Center  
West side of The Passage, 1st Floor  
asc@mi.edu

**Visiting Friends/Family of Students**
Security Desk  
McCadden Entrance  
1655 N. McCadden Place  
Student will need to fill out a Security Permission Form

**Locker Sign-Ups**
Artist Support Center  
West side of The Passage, 1st Floor  
asc@mi.edu

**Lost MI ID Card**
Security Desk  
McCadden Entrance  
1655 N. McCadden Place

**Parent Needs to Find Student / Locate Lost Child**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Instructor Did Not Show Up for Student’s Class**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Locating an Instructor**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Locating an Instructor**
Registrar Office  
West side of The Passage, 1st Floor  
registrar@mi.edu

**Paying Fees**
Student Billing Office  
West side of The Passage, 1st Floor  
studentbilling@mi.edu

**Posting Flyers**
Student Affairs Office in Artist Support Center  
West side of The Passage, 1st Floor  
studentaffairs@mi.edu

**Practice Room Reservations**
Artist Support Center  
West side of The Passage, 1st Floor  
asc@mi.edu

**Visiting Friends/Family of Students**
Security Desk  
McCadden Entrance  
1655 N. McCadden Place  
Student will need to fill out a Security Permission Form
Main Complex
Live Performance Facilities

Concert Hall
The 500-capacity Concert Hall is the centerpiece of Musicians Institute’s performance facilities, boasting a stage area of 900 square feet, fixed theater seating, and a comfortable back stage green room. The Concert Hall is MI’s primary venue for concerts, seminars and clinics from world-renowned visiting special guests; as well as student performances, workshops and auditions. The state-of-the-art hall is equipped with top professional video and audio production gear, including amplifiers and speaker enclosures, dual large-screen video projectors, and a variety of multi-colored concert lighting options. The area’s backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.

Performance Rooms
Eight performance rooms, between 800 to 1,000 square feet each, seat 25 to 50 people and are fully equipped for Live Performance Workshops. Each room contains a complete PA system and an assortment of guitar and bass amplifiers, keyboards, and drum sets.

These rooms are located at MI-145, MI-150, MI-155, MI-190, PASS-101, PASS-201, PASS-301 and PASS-302

Note: All performance stages are handicapped-accessible.

Recording and Production Facilities
MI’s extensive recording facilities, ranging from top-of-the-line professional studios to project studios and recording classrooms, include industry-standard recording and mixing systems, complemented by an extensive array of professional microphones and outboard gear.

Audio Engineering Studios

Studio A
Features a large tracking room for live band recording, an SSL Duality SE 24-Channel Hybrid analog/digital console, an Avid Pro Tools® HD X 192 interface, 24 I/O digital audio recording system, and Otari MTR 90 2" analog reel-to-reel recorder.

Studio B
A 5.1 surround mixing/editing suite outfitted with AVID Artist Control and Artist Mix components, a Dangerous Music Monitoring System and an AVID Pro Tools HD system.

Studio C
Features a API 1608 32-channel analog console and an Avid Pro Tools® HD system with three 96 interfaces.

Studio D
A Rupert Neve Designs 5088 16-channel analog console with an AVID Pro Tools HD X System.

Studio E
A world-class THX-certified dubbing stage equipped with a 48-channel Avid ICON D-Control console and an Avid Pro Tools® HD recording system.

Studio F
Sports an Avid Euphonix S5 Fusion 24 console, an Avid Pro Tools® HD X recording system, and a variety of high-end outboard gear.

Independent Artist Studios

Studio 01
Multi-purpose studio with isolated tracking and mix rooms. Equipped with DW drum kit; Fender guitar amp, Budda guitar amp; Neumann, Mojave, Royer, AKG, and Shure microphones; as well as outboard gear from API, Universal Audio, and Chandler Ltd., Universal Audio Apollo 16 interface, Focusrite Scarlett 2i4 interface, and MIDI controllers. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 10 Suite, Native Instruments Komplete 10, Waves Gold, Waves Renaissance Max, McDSP Everything bundle, Izotope Music Production Suite, Izotope RX Post Production Suite, Sonnox and Softube Plug-in Bundles, Eiosis Air EQ Premium, Auto-Tune 8, Melodyne 4 Editor, Arturia C-Collection 4, UAD Ultimate plug-in bundle, and Adobe Creative Cloud.

Studio 02

Studio 03

Studio 04
Production studio equipped with Moog Little Phatty Synthesizer, Native Instruments Maschine Mikro, Dynaudio monitors, Roland A-88 weighted MIDI controller, Universal Audio Apollo 16 interface, and Focusrite Scarlett 2i4 interface. This studio features a Mac workstation equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 192 interface, and Adobe Creative Cloud.

**DJ PERFORMANCE AND PRODUCTION PROGRAM LABS AND PRACTICE ROOMS**

**Vinyl/CDJ/Turntablism Lab** (MI-236)
This DJ Performance lab facility features standing workstations equipped with Technics SL-1200 (MK5, MK4, MK2) Vinyl Turntables, Pioneer DJ CDJ-2000 NXS and XDJ-1000 Media Players, Pioneer DJ DJM-59 and Traktor 2Z DJ Mixers, Traktor F1 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

**Recording Techniques Lab** (MI-281)
This Audio Engineering lab contains Apple Mac workstations equipped with Avid Pro Tools® 12, Logic X, Waves Gold Bundles, Reason 9, Focusrite Scarlet 2i2’s, Ni Maschines, Line 6 Pod Pro bass and guitar amp models.

**Production Labs**

**DAW Labs** (MI-102, MI-277, HIGH-125, MBH-102, MBH-201)
These Audio Engineering recording and teaching lab facilities feature Mac workstations, each equipped with Avid Pro Tools® 12, Logic Pro X, Reason 9, Ableton Live 9.5 Standard, McDSP Everything bundle, Sonnox and Softube Plugin Bundles, Eosis Air EQ Premium, Adobe Creative Cloud, Arturia C-Collection 4, Focusrite Scarlet 2i2’s, and MIDI controllers.

**Serato & Traktor Controllerism Lab** (MI-351)
This DJ Performance lab facility features standing workstations equipped with Pioneer DJ DDJ-SX2, DDJ-SR and Traktor S4MK2 and S8 Controllers, Pioneer Pro Audio RM-07 Studio Monitors.

**Pro Tools HD Lab** (MBH-103, MBH-104)
Audio Engineering students learn digital recording techniques on Apple Mac workstations with Avid Pro Tools® 12, Logic X, Waves Gold Bundles, Reason 9, Avid Omni Interface, and Avid HD Native Thunderbolt Interfaces.

**Ableton Live Lab** (MI-330)
This DJ Performance and Production lab facility features Mac workstations equipped with MIDI controllers, Ableton Live 10 Suite, and Ableton PUSH 2 controllers. The Lab also features an NUUD electronic drum kit, a PA system, and Mackie HR824 Studio monitors.

**Production Studios**

**Production Stage**
A fully functional 16x20 soundstage with a white cyclorama set.

**Instrument-Specific Studios**

**Bass, Drums, Guitar, Keyboard Technology, Vocals**
Each of these studios is designed to train students in the art and technique of studio performance as it relates to their specific instrument. Each is equipped with an Apple Mac, Avid Pro Tools®, and/or Logic Audio and related hardware, software, and outboard gear.

**Class And Rehearsal Facilities**
MI’s Instrument and Vocal Programs are taught in dual-use facilities that function as classrooms during the day and student rehearsal rooms during evenings and weekends. Most are equipped with guitar, bass and keyboard amps, drum kits, PA, and audio playback systems. In addition to 11 general-use classrooms on the Main Complex third floor, one on the second floor and two in the Highland Annex, some classrooms are customized to fit the needs of specific programs.

**Keyboards** (MI-240, MI-245)
Keyboard teaching/practice facilities include two main classrooms with 32 student keyboards, video-assisted instructor keyboards, and audio systems. This room also features DJ equipment, such as Vinyl and CDJ stations, equipped with Serato boxes.

**DJ Practice Rooms** (MI-220, MI-222 and MI-234)
These DJ Performance practice facilities each feature a standing workstation equipped with Technics SL-1200 MK5 Vinyl Turntables, Pioneer DJ XDJ-1000 Media Players, a Pioneer DJ DJM-900 NXS2 DJ Mixer and Pioneer Pro Audio BULIT 7 Studio Monitors.

**Drums** (MI-370, 375, 380)
Drum-specific class/rehearsal rooms include customized padded tables designed for group drum instruction.

**Counseling and Practice Facilities**

**Guitar, Bass, Keyboard**
39 general-purpose counseling/practice labs are equipped with various combinations of guitar and bass amplifiers, keyboards, and other specialized equipment. All counseling labs are used for Private Lesson instruction during scheduled hours, and are otherwise available for student practice.

**Vocal**
The Vocal Program features 15 individual Vocal Labs. Each lab is equipped with a 27-inch Apple iMac computer, weighted 88-key piano keyboard, mirror (to allow students to check that their vocal technique is correct), audio playback, and access to thousands of instrumental backing tracks, Apple Logic, Sibelius, and course-specific reference materials.

**Music Library**

**The Musicians Institute Music Library provides a wealth of media, online research databases and resources, print materials, and related equipment to support MI’s educational programs. Over 80 Apple Mac workstations offer Internet as well as access to videos of visiting artist concerts, seminars, and instructional media. Students may check out CDs, CD players, books, sheet music, and instruments. Mobile printing, wireless printing, and a self-operated copy machine are available for student use.**

The Music Library is located in the Main Building, second floor. The hours are: Mon-Fri: 8:30 AM – 12:00 Midnight Sat-Sun: 12:00 Noon - 8:00 PM

**Media Lab**
Within the library, 45 individual Apple Mac-based practice stations provide software, including Guitar Rig, GarageBand, Sibelius, and Adobe Creative Suite. An additional 23 practice lab stations are equipped with instrument gear.

**Amenities**

**Player’s Supply Store**
MI’s own music store, adjacent to the main lobby, offers a wide range of music accessories at discounted prices. These include strings, picks, drumsticks, staff paper, gig bags, tuners, instructional books, CDs, videos, MI-logo apparel, and more.

**Artist Lounge**
MI’s redesigned Artist Lounge offers a comfortable place to relax, study or jam. In a room facing Hollywood Blvd., the Artist Lounge has a DJ console, sound system, TV &
couches for the use of the MI community.

Micro Market
Located on the ground floor of the main building, the Micro Market offers a variety of premium food and drink options that are available 24/7; in addition to a microwave oven, televisions and tables with seating.

SPECIAL FACILITIES AND SERVICES FOR HANDICAPPED STUDENTS
Main Building - First Floor:
• Elevator: One handicapped-equipped elevator provides service to all three floors.
• Lift: A hydraulic lift provides handicapped access between the main entrance and ground floor (access to upper floors is by elevator).
• Restrooms: There is one handicapped stall in the men’s restroom and one handicapped stall in the women’s restroom. The men’s restroom is also provided with one handicapped urinal. Both are provided with handicapped sinks.
• Drinking Fountain: There are two handicapped drinking fountains.
• Concert Hall: Handicapped seat stations are provided in the auditorium. Access to the Concert Hall stage is provided by mechanical/electrical lift.
Second And Third Floors:
• Drinking Fountain: There is at least one handicapped-accessible drinking fountain on each floor.
• Restrooms: There is one male and one female handicapped restroom on each floor.
Hollywood Passage:
• Elevator: One handicapped-equipped elevator provides service to all three floors.

DIRECTIONS
MI’s main complex is located at 1655 N. McCadden Place, near the major intersection of Hollywood Boulevard and Highland Avenue. The main entrance is located in the alley that branches off of McCadden Place.

Parking
Parking is available nearby at daily and monthly rates. Metered and street parking options are also available.

Public Transportation
MI’s main campus is located near the Hollywood/Highland stop on the Metro Red Line subway. A variety of convenient bus routes and other trip-planning details are available at www.metro.net. In addition, MI provides students with a free evening shuttle service to nearby apartments.

Security Access
Only current students, employees, and those with official business with Musicians Institute are allowed on campus or in any Musicians Institute facilities or buildings. Students must present their MI ID and scan it immediately upon entering or exiting MI facilities or buildings. Information from these scans is logged and can be used as documentation of attendance at and/or use of the facilities at MI. All personnel are required to have ID visible at all times while on campus. Visitors must check in with Security upon entering the MI campus or any MI buildings/facilities.

Administration
Most of MI’s administrative offices are housed in the Hollywood Passage building, including Artist & Industry Support Center,
CAMPUS

Student Support Center, Office of Academic Affairs, Registrar, Admissions, Financial Aid, Marketing, and Instructional and Information Technology Services. Human Resources, The Operations Department and Accounting are housed in the Hawthorn Annex on Hawthorn Avenue across from the main MI building.

ADDITIONAL FACILITY LOCATIONS

MI’s campus also includes the following areas:

Guitar Craft Annex
(Classrooms, Workshops):
6920 Santa Monica Boulevard, one-and-a-half blocks west of Highland Avenue.

Guitar Craft Building
(Classrooms, Workshops):
7070 Santa Monica Blvd. at the corner of La Brea Avenue.

Hawthorn Annex
(Administration):
1621 N. McCadden Place; one block south of Hollywood Boulevard and one block east of Highland Avenue (opposite the Main Building entrance)

Highland Annex
(Classrooms, Lesson/Practice Rooms, Recording Lab):
1622 N. Highland Avenue; one block south of Hollywood Boulevard on the corner of Hawthorn Avenue.

Hollywood Passage
(Administration, Artist Support Center, Performance Rooms):
6752 Hollywood Boulevard, one half-block east of Highland Avenue

Music Business Annex
(Classrooms, DAW/Computer Lab Rooms):
1518 N. Highland Avenue, one half-block north of Sunset Boulevard.

The Guitar Craft facilities contain state-of-the-art workshop equipment, including industry-standard tools & technology used for the design, fabrication, electrical wiring and repair of guitars and basses.
The 500-capacity Concert Hall has a stage area of 900 square feet, fixed theater seating, and a comfortable backstage green room.

MI’s backline features a variety of top-of-the-line drum kits, keyboards, microphones, guitar and bass amplifiers, monitors and a front-of-house sound system.
MI’s extensive recording facilities range from top-of-the-line professional studios to project studios and recording classrooms.

Left: Studio A
Below (left to right): Studio F, Studio E (THX)
COURSES

AUDIO-101 RECORDING TECHNIQUES (1)
This course focuses on the techniques of recording drums, bass, different types of guitars, vocals, piano, and more, as they pertain to building a complete, multi-track arrangement. Upon completion, students will be able to demonstrate the ability to record single instruments.

One lecture hour per week for one quarter.

AUDIO-102 CONSOLE OPERATION 1: NEVE (2)
Students will be shown signal flow as it applies directly to high-end professional consoles while working on a Rupert Neve Design model. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

AUDIO-109 CONSOLE OPERATION 1: API (2)
Students will be shown signal flow as it applies directly to high-end professional consoles while working on an API 1608 analog console. Upon completion, students will be expected to be able to route to route signals for tracking, overdubbing, and mixing while tracking and overdubbing single instruments. One lecture hour and two lab hours per week for one quarter.

AUDIO-203 PRO TOOLS 201 & 201M (4)
Prerequisites: AUDIO-103 Pro Tools 101 & 110. This course explores powerful Avid Pro Tools® editing and processing functions, including plug-ins, automation, synchronization, quantization, mastering and more. Completion of the course prepares the students for the Avid Pro Tools Certified Operator exam, which once passed, adds them to Avid’s official list.

Two lecture hours and four lab hours per week for one quarter.

AUDIO-202 CONSOLE OPERATION 2: SSL DUALITY (2)
Prerequisites: AUDIO-102 Console Operation 1: Neve. Students will be shown signal flow as it applies directly to high-end professional consoles while working on an SSL Duality console. Upon completion, students will understand how to route signals for tracking, overdubbing, and mixing. One lecture hour and two lab hours per week for one quarter.

AUDIO-204 MIXING ESSENTIALS (2)
Prerequisites: AUDIO-103 Pro Tools 101 & 110. This course focuses on professional mixing and mastering techniques. Topics include fader balance and automation, lifting instruments with EQ and corrective EG blueprints, editing and gating techniques, compressor and limiter settings, imaging, and time-based processors. During a weekly Project Advisor meeting, students discuss progress and receive advice and critiques on their mandatory Final Recording Project. Two lecture hours and two lab hours per week for one quarter.

Audio-206 INTRO TO LIVE SOUND (1)
Prerequisites: AUDI-106E Musicianship for Audio Engineers (1). This course introduces the fundamentals of live sound engineering. FOH (“front of house”) mixing, monitor mixing, and set-up/hang-down procedures will be covered in a working 500-seat concert hall environment or medium-sized venue. World-class musicians in a variety of styles provide the music. Two lab hours per week for one quarter.

AUDIO-207 INTRO TO POST- PRODUCTION (1)
Students are exposed to the fundamentals of audio post-production. Major file management techniques for content creators and a thorough study of the Mac Operating System and its built-in applications will be covered. Upon completion, students should be able to install, wire and configure audio interfaces, basic analog mixers and all the necessary audio components such as monitors, headphones, microphones, and mics. One lecture hour per week for one quarter.

Audio-208 SIGNAL PROCESSING (2)
This course focuses on how to operate professional signal processing gear, including traditional in-line processors (compressor, gate, EQ), effects processors (reverb, delay, chorus, pitch shift), and both Avid Pro Tools® and third party plug-ins. Two lecture hours per week for one quarter.

ELECTIVES // AUDIO ENGINEERING
Note: Audio Engineering students must complete their elective requirements from the following program-specific electives only.

ENTRY-LEVEL ELECTIVES // AUDIO ENGINEERING
Note: Successful completion of AUDIO -106E Musicianship or equivalent exam is a Prerequisite for all electives.

ELECTIVE 1: BEAT MAKING AND MASCHINE (1)
Prerequisites: Successful completion of AUDIO-103 Pro Tools 101 & 110. Students will be shown signal flow as it applies directly to Native Instruments’ Maschine. Upon completing this course, students will understand how to use Maschine Sampler software. Students will be exposed to creative sides of album production. Classes are hands-on, intensive, and based in real-world situations, covering concepts such as budgeting, choosing studios and engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer will be touched on. This course covers the requirements needed to take the Apple Certified Pro Level I exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

ELECTIVE 2: LOGIC 1 (1)
Prerequisites: AUDIO-106E Musicianship for Audio Engineers, or passing placement exam. Propellerhead’s Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequences), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

ELECTIVE 3: LOGIC 2 (1)
Prerequisites: AUDIO-092E Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro’s comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level I exam in Logic Pro X (Part 2 of 2). Two lab hours per week for one quarter.

ADVANCED ELECTIVES // AUDIO ENGINEERING
Note: For detailed information, refer to the course description for each prerequisite named in your elective of interest.

ELECTIVE 1: LOGIC 2 (1)
Prerequisites: AUDIO-106E Musicianship for Audio Engineers, or passing placement exam. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Loops, recording/editing audio, arranging of tracks and producing drum beats with a virtual drummer will be touched on. This course covers the requirements needed to take the Apple Certified Pro Level I exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

ELECTIVE 4: PROJECT STUDIO DESIGN (1)
Prerequisites: AUDIO-105 Critical Listening. This course focuses on creating an acoustically viable space in the home or project studio environment. Students will learn how to assess the acoustical problems in any space room and learn cost-effective and practical methods to lessen their impact on the quality of the recording and mixing done in that space.
AUDIO-156E REASON 2 (1)
Prerequisites: AUDIO-156E REASON 1. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-215E VOCAL PRODUCTION (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-103 Pro Tools 101 A & 110, or AUDIO-057 Pro Tools Intro. This course introduces the basic components of a vocal production, such as microphone placement, signal routing, and software editing. Successful completion of this course will enable students to perform live vocals with confidence. Two lecture hours per week for one quarter.

AUDIO-216E MUSIC MASTERING (1)
Corequisite: AUDIO-204 Mixing Essentials. Prerequisites: Successful completion of one of the following courses: AUDIO-103 Pro Tools 101, or AUDIO-052 Logic 1. This course covers the principles and techniques of mastering audio, including equalization, compression, and mastering tools. Successful completion of this course will enable students to produce high-quality audio files for distribution. Two lecture hours per week for one quarter.

AUDIO-301 ADR, VOICE OVER, AND DIALOGUE FORENSICS (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course introduces the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-302 VIDEO GAME AUDIO (2)
Prerequisites: AUDIO 103 Pro Tools 101 & 110 and AUDIO-207 Intro to Post. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-303 POST PRODUCTION AUDIO (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the fundamental music editing techniques used to solve some of the musical performance issues when working on a film, music television. Topics include: music aesthetics, music resources, editing and mixing techniques and elements of film scoring as well as hands-on experience working with songs and composed scores, temp tracks and on-camera performed music. Two lecture hours per week for one quarter.

AUDIO-304 AUDIENCE ORIENTED AUDIO (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course introduces the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-305 MIXING FOR FILM AND TELEVISION (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-306 MIXING FOR FILM AND TELEVISION (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course introduces the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-307 POST PRODUCTION AUDIO (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-308 DIALOGUE EDITING (1)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-309 BACKGROUND SOUND EFFECTS EDITING (2)
Prerequisites: AUDIO-203 Pro Tools 201 & 210M and AUDIO-207 Intro to Post. This course focuses on the different roles within a Foley team. Two lab hours per week for one quarter.

AUDIO-400 EVENT PRODUCTION OPERATIONS (1)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-401 MONITOR SETUP AND OPERATIONS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-402 CONSOLE OPERATIONS (2)
Prerequisites: AUDIO-205 Intro to Live Sound and AUDIO-103 Pro Tools 101 & 110. Students will gain hands-on experience operating the Yamaha MTC-1 console as well as Avid’s standard audio post-production system. Setup and configuration to mixing tips and tricks, including automation/snaphot capabilities and Pro Tools’ capabilities for live recording, will be covered. This course preapres students for the official Avid 110 VENUE certification exam. Two lecture hours per week for one quarter.

AUDIO-403 LIVE RECORDING AND MIXING (4)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-404 FOUNDATIONS OF SOUND DESIGN (1)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-405 SOUND REINFORCEMENT ESSENTIALS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-406 STAGE AND TOUR MANAGEMENT (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-407 LIVE SOUND APPLICATIONS (2)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-408 EVENT PRODUCTION CONTRACTS (1)
Prerequisites: AUDIO-205 Intro to Live Sound. This course teaches the key concepts that are essential in the creation of electronic music, including electronic theory, composition, notation, recording, editing, and mixing. Successful completion of this course will enable students to produce music using Ableton Live. Two lab hours per week for one quarter.
A DJ’s most essential skill is the ability to seamlessly blend different music styles and genres using equipment without the ability to “auto-sync” in a live setting. The course will allow students to execute this core function on any type of traditional DJ equipment. (This is done with turntables/vinyl and CDJ-NOT Serato or Traktor.) One lecture hour and one lab hour per week for one quarter.

DJ-020 BEAT MATCHING 2 (1,3)
Prerequisite: DJ-012E Live Sync 1. This lecture focuses on expanding beat matching techniques using the mastery of advanced skills such as: blend/difficult styles, hard cuts, blending a capellas, and harmonic mixing. One lecture hour and one lab hour per week for one quarter.

DJ-103 DJ SOFTWARE 1: SERATO® (1)
An introduction to one of the industry-standard vinyl emulation computer applications: Serato. The course focuses on the functionality of the Serato DJ platform, including: playback control, beat matching; absolute, relative and internal modes; the use of cue points, loops, effects (“FX”), filters, harmonic mixing, effects (“FX”), macros, and recording. Two lab hours per week for one quarter.

DJ-104 DJ SOFTWARE 1: TRAKTOR® (1)
To ensure a well-rounded familiarity with industry-standard vinyl emulation software, this course explores one of the most popular platforms in the world: Traktor Pro. The course focuses on the functionality of the software, including: loading and mixing tracks; synching tracks by beat, bar and/or track’s tempo, samples and remix decks, equalization (“EQ”), filters, harmonic mixing, effects (“FX”), macros, and recording. Two lab hours per week for one quarter.

DJ-209 REMIXING (1)
Prerequisite: DJ-058 Ableton Live for DJs 1. This course explores the essential techniques needed to transform a pre-existing track into a successful remix. Students will understand how to use time stretching, pitch shifting, audio effects, and samples to collect remix fees and royalties. One lecture hour per week for one quarter.

PROGRAM-SPECIFIC ELECTIVES

ELECTIVES // DJ PERFORMANCE & PRODUCTION

MUSICIANSHIP // DJ PERFORMANCE & PRODUCTION

Prerequisite: DJ-012E Live Sync 1. Building on the concepts and techniques of DJ Set Building 1, focus progresses to the creation of DJ sets that are tailor-made for specific events (such as: fashion shows, inaugurations, commercial events, and radio shows), extended sets, and working with external parameters in a live setting (such as: the art of dance performers, master of ceremonies “MCs”, lights, etc.). One lecture hour per week for one quarter.

DJ-012E LIVE SYNC (1)
Prerequisite: Focus on performance, this course will teach the aspiring
COURSES

COURSES

COURSE DESCRIPTIONS

DJ to play alongside live bands. Listening to fellow players, quick reaction, and complete mastery of the DJ equipment are essential to adequately complement the special kind of musical energy generated by a group of live musicians. One lecture hour per week for one quarter.

DJ-111E SOUND DESIGN (I)
Prerequisite: DJ-058 Ableton Live 1 for DJs. Building on the concepts used in Serato Programming, this course focuses on modern sound design using advanced synthesis techniques and effects. Students will be able to create synth leads, basslines, pads, and other effects. All sounds will be made using subtractive, FM and wavetable synthesis as well as samplers. One lecture hour per week for one quarter.

DJ-013E CONTROLLERTORM FOR SERATO DJ (I)
This course explores the new possibilities offered by DJ controllers in conjunction with Serato DJ Intro (entry-level and travel controller) and Serato DJ (pro-controllers). Topics such as using pads, recording sets, triggering multi-effects, using touch and sound sources. All controllers will be covered. Students will become comfortable using the leading Serato controllers currently on the market. One lecture hour per week for one quarter.

DJ-014E CONTROLLERTORM FOR TRAKTOR PRO (I)
This course explores the new possibilities offered by DJ controllers in conjunction with Traktor Pro. Topics such as mapping, Scratching, beat-juggling and will also cover the most difficult scratches, including Slip, Cut, One-Click Flare Orbit. Students will also be able to use these skills alongside a live band. This course is repeatable for credit. One lecture hour per week for one quarter.

DJ-125E MAX FOR LIVE (I)
Prerequisite: DJ-058 Ableton Live for DJs. Building on the concepts learned in Ableton Live for DJs 1, students focus on designing original Max devices. Starting with the basic elements of the programming language up to real-world examples like building note triggers, audio delays, and devices that change Ableton Live functions in real-time. Upon successful completion of this course, students will be able to use Ableton Live for live performances. One lecture hour per week for one quarter.

DJ-126E SEQUENCING WITH PUSH© (I)
Prerequisite: DJ-058 Ableton Live for DJs 1. An introduction to Ableton’s flagship controller, Push, and how to use it to produce their own custom Max for Live devices. One lecture hour per week for one quarter.

DJ-127E ADVANCED TURNTABLISM (I)
Prerequisite: DJ-128E Turntablism. Building on the information and techniques of the Turntablism course, this course will explore advanced turntablism skills such as beat-juggling and will also cover the most difficult scratches, such as the One-Click Flare Orbit. Students will also be able to use these skills alongside a live band. This course is repeatable for credit. One lecture hour per week for one quarter.

DJ-150E | SERUM (I)
Prerequisite: DJ-058 Ableton Live 1 for DJs, AUDIO-052 Logic 1, AUDIO-057 ProTools 101, AUDIO-058 Reason 1, or AUDIO-058 Ableton Live 1. This course is designed to explore the workflows, functionality and creative use of the Serum synthesizer plugin. Students will learn how to produce their own sounds using the software’s extensive routing and editing features. Upon successful completion of this course, students will understand how to program the Serum synthesizer plugin to create and apply sounds found in modern productions. One lecture hour per week for one quarter.

GCRFT-101 ELECTRONICS 1 (I)
An introduction to guitar and bass electronics. Topics include: understanding magnetic, piezo, and active pickups, proper shielding techniques, switching options, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-102 FREETWORK & SETUP 1 (I)
Prerequisite: GCRFT-103 Instrument Design 1. This course provides an in-depth look at an instrument’s finish and repair. Topics include: wood selection, sizing stock and surfacing, bracing, neck and body construction, scaling, marquetry, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-104 FREETWORK & SETUP 2 (I)
Prerequisite: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sawing, sanding, and finishing. One lecture hour per week for one quarter.

GCRFT-105 INSTRUMENT REPAIR (I)
Basic guitar repair and modification topics. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-107 INSTRUMENT PERFORMANCE 1 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GCRFT-207 INSTRUMENT PERFORMANCE 2 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GUITAR CRAFT
MAJOR AREA // GUITAR CRAFT

GRCFT-101 ELECTRONICS 1 (I)
An introduction to guitar and bass electronics. Topics include: understanding magnetic, piezo, and active pickups, proper shielding techniques, switching options, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-102 FREETWORK & SETUP 1 (I)
Prerequisite: GCRFT-103 Instrument Design 1. This course provides an in-depth look at an instrument’s finish and repair. Topics include: wood selection, sizing stock and surfacing, bracing, neck and body construction, scaling, marquetry, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-104 FREETWORK & SETUP 2 (I)
Prerequisite: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sawing, sanding, and finishing. One lecture hour per week for one quarter.

GCRFT-105 INSTRUMENT REPAIR (I)
Basic guitar repair and modification topics. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-107 INSTRUMENT PERFORMANCE 1 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GCRFT-207 INSTRUMENT PERFORMANCE 2 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GUITAR CRAFT // ACOUSTIC GUITAR DESIGN

EMPHASIS // GUITAR CRAFT ACOUSTIC DESIGN

GCRFT-303 ACOUSTIC GUITAR DESIGN (I)
Prerequisites: GCRFT-203 Instrument Design 2. Every detail of an instrument’s design affects ergonomics, function, sound and playability. This course covers principals of acoustic guitar neck design, including selection of hardware and template design. Eight lecture hours, fourteen supervised lab hours, research assignments and design projects. One lecture hour per week for one quarter.

GCRFT-304 ACOUSTIC GUITAR FABRICATION (I)
Prerequisites: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sawing, sanding, and finishing. One lecture hour per week for one quarter.

GCRFT-305 ACOUSTIC GUITAR FIXTURES (I)
Prerequisites: GCRFT-203 Instrument Design 2. Design and manufacture of all necessary fixtures for the construction of an acoustic guitar. Includes molds, clamping fixtures and layout templates. Six lecture hours and 28 supervised lab hours. One lecture hour per week for one quarter.

GCRFT-306 ACOUSTIC GUITAR FINISHING (I)
Prerequisites: GCRFT-203 Instrument Design 2. Design and manufacture of all necessary fixtures for the construction of an acoustic guitar. Includes molds, clamping fixtures and layout templates. Six lecture hours and 28 supervised lab hours. One lecture hour per week for one quarter.

GCRFT-307 INSTRUMENT PERFORMANCE 3 (I)
Private instruction on acoustic guitar with focus on understanding the relationship between musical style, technique, sound and acoustic guitar design. One private lesson hour per week for one quarter.

GUITAR CRAFT // ACOUSTIC GUITAR DESIGN

EMPHASIS // GUITAR CRAFT ACOUSTIC DESIGN

GCRFT-101 ELECTRONICS 1 (I)
An introduction to guitar and bass electronics. Topics include: understanding magnetic, piezo, and active pickups, proper shielding techniques, switching options, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-102 FREETWORK & SETUP 1 (I)
Prerequisite: GCRFT-103 Instrument Design 1. This course provides an in-depth look at an instrument’s finish and repair. Topics include: wood selection, sizing stock and surfacing, bracing, neck and body construction, scaling, marquetry, and other more advanced electronics applications. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-104 FREETWORK & SETUP 2 (I)
Prerequisite: GCRFT-204 Instrument Fabrication 2. Each student builds a complete acoustic guitar from raw materials. Topics include: wood selection, sawing, sanding, and finishing. One lecture hour per week for one quarter.

GCRFT-105 INSTRUMENT REPAIR (I)
Basic guitar repair and modification topics. This course is repeatable for credit. One lecture hour per week for one quarter.

GCRFT-107 INSTRUMENT PERFORMANCE 1 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.

GCRFT-207 INSTRUMENT PERFORMANCE 2 (I)
Private instruction on electric guitar or bass with a focus on understanding the relationship between musical style, technique, sound, and instrument design. One private lesson hour per week for one quarter.
ARTST-056 STUDIO RECORDING 1: REASON 1 (1)
Propellerhead’s Reason software has long been used for traditional beat-making and MIDI music production. Upon successful completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack and sequencer), and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAW). Two lab hours per week for one quarter.

ARTST-156 STUDIO RECORDING 2: REASON 2 (1)
Prerequisite: AUDIO-056 DAW: Reason 1. The second level of this course focuses on advanced mixing and mastering tools. Topics include EQ, compression, effects, automation, and mastering using Reason’s Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

ARTST-058E STUDIO RECORDING 1: ABLETON LIVE 1 (1)
A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and artists on the fundamentals of the recording process, including file and session setup, arranging, tracking, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

ARTST-158 STUDIO RECORDING 2: ABLETON LIVE 2 (1)
Prerequisite: AUDIO-058E Ableton Live 1. Building on the previous course, this course prepares students to apply the practical application of digital recording techniques using Ableton Live, including effects, timing, pitch correction, automation, mastering, and post-production for picture. Upon successful completion of this course, students will be able to produce a project from beginning to end. Two lab hours per week for one quarter.

ARTST-101 RECORDING PROJECT 1 (1)
Learn to produce professional recordings in a project studio environment. This portion of the course focuses on recording fundamentals and the procedure to producing a mix and mastering techniques will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

ARTST-152 STUDIO RECORDING 2: LOGIC 2 (1)
Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro X in an intensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing and automation for mixing. Two lecture hours and one lab hour per week for one quarter.

ARTST-201 RECORDING PROJECT 2 (2)
Prerequisite: ARTST-101 Recording Project 1. Building on the foundation of Recording Project 1, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include effects, mixing, mastering, buying equipment and home-studio setup. Two lecture hours per week for one quarter.

ARTST-102 PROJECT ADVISING 1 (1)
Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students begin planning and creating their final Independent Artist project, including three or more original songs, artwork, an attention-grabbing presence, a press kit and a marketing/career plan. One hour-one Project Advising meeting per week minimum for one quarter.

ARTST-202 PROJECT ADVISING 2 (1)
Prerequisite: Project Advising 1. Working in close consultation with various project advisors, whom they are required to meet with at least once a week, students continue planning and creating their final Independent Artist project, including three or more original songs, artwork, an Internet presence, a press kit and a marketing/career plan. One hour-one Project Advising meeting per week minimum.

ARTST-203 FINAL PROJECT FOR THE INDEPENDENT ARTIST (2)
Prerequisite: ARTST-102 Project Advising 1. One-hour Project Advising 2. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her newly-acquired (and enhanced) skills within the real world. For our Visual Media, Recording Project, Independent Artist Marketing and Artist Identity courses. During the quarter, the student will work in consultation with a mentor during weeks 2, 4, 7, and 10 to develop his/her unique professional project, which will include a set of compositions/arrangements, videos, DIY marketing materials, and album art. Two lecture hours per week for one quarter.

PROFESSIONAL DEVELOPMENT // INDEPENDENT ARTIST DEVELOPMENT

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)
Applied Entertainment Business 1 is the first of a two-part series that provides “all you need to know about the music business.” This course covers the essentials of selecting and hiring a team of advisors (including attorneys, personal managers, producers, and agents) and reviews how to structure their fees, commissions, and agreements in a way that will help maximize your relationships and protect the artist. After learning about your professional team of advisors, you will receive up to three in-class work hours. Two lecture hours per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)
Prerequisite: Applied Entertainment Business 1. This course continues building the artist’s business and kicks off with an examination of the various areas that make up income streams. By illustrating methods to help artists make the most of their income made, Applied Entertainment Business 2 shows how a career in music and entertainment can be viable and sustaining. Areas this course covers include: record deals, funding projects, distribution, touring, live performance deals and merchandising. Deal points in each area are examined and contrasted with a DIY approach. One lecture hour per week for one quarter.

CC-307 VISUAL MEDIA 1 (2)
Learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Explore creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, graphic design, color theory, layout, manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2)
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This class focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully sustaining artist project. Students will complete a culminating marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format, identifying the target audience, gaining access to radio, as well as fashionable press, video promotion, advertising and sponsorships, sales and licensing. Students create a complete marketing plan utilizing handy templates and tools, available on the market today, and contrasted with a DIY approach. One lecture hour per week, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

MUSICIANSHIP // INDEPENDENT ARTIST DEVELOPMENT

ARTST-106 MUSICIANSHIP 1 (1.5)
Designed for aspiring music professionals, this course is the study of popular music composition devices and their foundation in basic music theory. This is accomplished through the analysis of popular harmonic structures, melodies and various common rhythmic patterns. Basic harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Roman numeral harmonic analysis, song form and the basics of chart creation. Students will also be introduced to songwriting rhythmic notation and will study ear training by using popular songs as examples. Two lecture hours per week for one quarter.
ARTST-206 MUSICIANSHIP 2 (1.5)
Prerequisites: ARTST-106 Musicianship 1. Building upon Musicianship 1, this course provides a more in-depth practical application of Harmony and Theory, addressing concepts such as chord progressions, Minor Scales, Triad Cadences, Inversions and Voice Leading. Upon successful completion of this course, students will be able to effectively compose music by ear and use music composition tools by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. Two lecture hours per week.

CC-306 SONGWRITING 2 (1.5)
An introduction to songwriting through the study of the elements of contemporary song structure and style. Topics covered include: a quick-start method to songwriting; general songwriting tips; and advanced songwriting tips on song form, lyric creation, melodic composition, and the development of a songwriting portfolio. Students will be guided through the basic techniques of using songwriting software such as Pro Tools, Ableton Live, Logic Pro X, and FL Studio. Upon completion of this course, students will be able to install and set up Digital Performer for recording, editing, mixing, and mastering a musical performance. Students will also be guided through the use of various practical steps to shape their image and expand their social media platform such as YouTube, Facebook and Instagram. This introduction to FM and granular synthesis. Students also learn to work with hardware synths and samplers, such as the Little Phatty and Akai MPC. One lecture hour per week for one quarter.

ARTST-011E SYNTHESIS AND SAMPLING 2 (1)
Prerequisite: ARTST-011E Synthesis and Sampling 1. More advanced elements of sub-sampling and virtual synthesis, introduction to FM and granular synthesis. Students also learn to work with hardware synths and samplers, such as the Little Phatty and Akai MPC. One lecture hour per week for one quarter.

ARTST-119E SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)
This course will dive deeper into the realm of social media marketing and help students learn what it takes to become a working songwriter plus practice current industry standards. One lecture hour per week for one quarter.

ARTST-015E THE WORKING SONGWRITER (1)
Prerequisites: CC-306 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on more advanced songwriting tips and techniques, further study of lyrical development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture hour and one workshop hour per week for one quarter.

ELECTIVES // INDEPENDENT ARTIST DEVELOPMENT PROGRAM SPECIFIC ELECTIVES

AUDIO-059E DIGITAL PERFORMER I (1)
Using step-by-step project-based instruction, students will be guided through the basic techniques of using Digital Performer 8 as a Digital Audio Workstation (DAW) for recording, editing, mixing, and mastering a musical composition. Upon successful completion of this course, students will be able to install and set up Digital Performer 8, and record and edit MIDI and Audio data, as well as produce, arrange, mix, and master their musical compositions. Two lab hours per week for one quarter.

ARTST-101 RECORDING PROJECT 1 (1)
This is an introductory course on contemporary keyboard performance out of artists. Two lab hours per week for one quarter.

ARTST-020E BUILDING A SUCCESSFUL YOUTUBE CHANNEL (1)
This is an introductory course on creating a successful YouTube music channel. Students will study how to create, edit and post video music to their YouTube channel. Upon completion of this course, students will be able to think more practically about money, understand how to better manage consumer credit, build a higher credit rating score, and how to manage their financial resources. One lecture hour per week for one quarter.

ARTST-105E PERSONAL FINANCE FOR THE INDEPENDENT ARTIST (1)
Prerequisite: Successful completion of one of the following courses: AUDIO-057 Pro Tools 101, or AUDIO-059 Pro Tools 1, or AUDIO-054 Ableton Live 1, or AUDIO-053 Reason 1. An introduction to the use and utility of Maschine Sampler software. Students will be exposed to modern production and programming techniques using Native Instruments’ Maschine. Upon completing this course, students will be able to create beat sequences as well as more complex productions and remix music using Maschine and hardware suite. Two lab hours per week for one quarter.

ARTST-022E BUILDING A SUCCESSFUL YOUTUBE CHANNEL (1)
This is an introductory course on creating a successful YouTube music channel. Students will study how to create, edit and post video music to their YouTube channel. Upon completion of this course, students will be able to think more practically about money, understand how to better manage consumer credit, build a higher credit rating score, and how to manage their financial resources. One lecture hour per week for one quarter.

ARTST-023E LOW PERFORMANCE WORKSHOPS (1)
Low Performance Workshops (LPW) and Ensembles provide students with a wide range of opportunities to gain valuable performance experience by concentrating on one area or by sampling a variety of styles and musical settings. A minimum of ten performance credits are required per quarter.

ARTST-051E PRODUCTION (1)
This course exposes students to the “ins and outs” of both the business and creative sides of album production. Classes are hands-on, intensive, and real-world operating concepts such as budgeting, choosing studios and musicians, working with engineers and management, and fine-tuning the best performance out of artists. Two lab hours per week for one quarter.

COURSES
ARTST-215E | VOCAL PRODUCTION (1)

Prerequisite: ARTST-201 Recording Project 2. This course delves deeper into the specifics of production, with an increased focus on performance, arrangement, and recording. Students learn what it takes to transform their ideas into finished tracks.

ARTST-202 | PROJECT ADVISING 2 (2)

Prerequisite: ARTST-201 Recording Project 2. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final independent project. This course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour and one lab hour per week for one quarter.

ARTST-103 | ARTIST IDENTITY (1)

This is a workshop in which students explore various concepts of aesthetics and personal branding. Students present their own original material to the class and advice is provided to help them develop a personal identity. This course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour and one lab hour per week for one quarter.

ARTST-106 | MUSICIANSHIP 1 (1.5)

Designed for aspiring music professionals, this course is the study of music composition in the foundation in music theory. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Basics of harmony and theory will be covered, including the role of melody, harmony and rhythm, major vs. minor chord qualities, Romanic and scales, form and the basics of sound creation. Students will also be introduced to basic rhythmic notation and will study ear training using popular songs as examples. Upon completing this course, students will be able to effectively communicate with other musical professionals by using appropriate music terminology, which will prove invaluable during writing or recording sessions in the studio. This course is NOT equivalent to the Audio Engineering Department’s Musicianship course (AUD-106). One lecture hour and one lab hour per week for one quarter.

ARTST-102 | PROJECT ADVISING 1 (2)

Prerequisite ARTST-102 Project Advising 2. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final independent project. This course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour and one lab hour per week for one quarter.

ARTST-307 | ADVANCED SONGWRITING FOR THE ARTIST/PRODUCER/ENTREPRENEUR 1 (1.5)

Prerequisite: CC-306 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on songwriting concepts and practices. This introductory course will cover basic music theory and ear training. This course will be taught in a deeper study of songwriting, concentration on song form, construction and lyric writing. This course includes student work and defining and different forms of songs through the 20th Century including the blues, Broadway, rock and country. Types of lyric writing including story songs, love songs, and descriptive songs. The use of rhyming and word usage will also be covered. Upon successful completion of this course, students will be able to develop their understanding of the craft of lyric writing and song form. One lecture hour and one workshop hour per week for one quarter.

ARTST-201 | RECORDING PROJECT 2 (2)

Prerequisite: ARTST-101 Recording Project 1. Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and process of tracking and overdubbing. Students learn how to record their original songs using the studio equipment of their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-306 | MUSICIANSHIP 3 (1.5)

Prerequisite: ARTST-206 or DJ-206 Musicianship 2. This course continues study of popular music composition devices and their foundation in music theory and ear training. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Topics will include the role of melody, harmony and rhythm, major vs. minor chord qualities, Romanic and scales, form and the basics of chart creation will be covered, as well as continued study of ear training. Upon completion of this course, students will be able to understand advanced harmonic concepts and to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week for one quarter.

ARTST-101 | RECORDING PROJECT 1 (2)

Prerequisite: Successful completion of one of the following courses: AUDIO-052 Pro Tools 101, AUDIO-056 Reason 1, or AUDIO-058 Ableton Live 1. Students will study the theory, art, and practical applications of mastering. Discussion and practice will include analyzing stylistic approaches for mastering various genres of music, understanding specific technical requirements for mastered products and the practical applications of typical analog and digital mastering processors. Two lab hours per week for one quarter.

ARTST-306 | MUSICIANSHIP 3 (1.5)

Designed for aspiring music professionals, this course is the study of music composition in the foundation in music theory and ear training. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Topics will include the role of melody, harmony and rhythm, major vs. minor chord qualities, Romanic and scales, form and the basics of chart creation will be covered, as well as continued study of ear training. Upon completion of this course, students will be able to understand advanced harmonic concepts and to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week for one quarter.

ARTST-102 | PROJECT ADVISING 2 (2)

Prerequisite ARTST-102 Project Advising 2. Working in close consultation with project advisors, students continue to develop a music performance, production, and marketing plan for their final independent project. This course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour and one lab hour per week for one quarter.

ARTST-101 | RECORDING PROJECT 1 (2)

Learn to produce professional recordings in a project-studio environment. This portion of this course focuses on recording fundamentals and the process of tracking and overdubbing. Students learn how to record their original songs using the studio equipment of their own home setups. Specific topics include project-studio terminology, mic choice and placement, EQ, compression and vocal production techniques. Two lecture hours per week for one quarter.

ARTST-302 | PROJECT ADVISING 3 (1)

Prerequisite: Working in close consultation with various project advisors, with whom they are required to meet at least once a week, students begin planning and creating their final independent project. This course delves deeper into the specifics of production, with an increased focus on performance, arrangement, and recording. Students learn what it takes to transform their ideas into finished tracks. Two lecture hours per week for one quarter.

ARTST-406 | MUSICIANSHIP 4 (1.5)

Designed for aspiring music professionals, this course is the study of music composition in the foundation in music theory and ear training. This is accomplished through the analysis of popular harmonic structures, melodies, and various common rhythmic patterns. Topics will include the role of melody, harmony and rhythm, major vs. minor chord qualities, Romanic and scales, form and the basics of chart creation will be covered, as well as continued study of ear training. Upon completion of this course, students will be able to understand advanced harmonic concepts and to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week for one quarter.

ARTST-407 | ADVANCED SONGWRITING FOR THE ARTIST/PRODUCER/ENTREPRENEUR 1 (1.5)

Prerequisite: CC-306 Songwriting 1. Building upon the foundation provided in Songwriting 2, this course delves in a deeper study of songwriting, concentrating on song form, construction and lyric writing. This course includes student work and defining and different forms of songs through the 20th Century including the blues, Broadway, rock and country. Types of lyric writing including story songs, love songs and descriptive songs. The use of rhyming and word usage will also be covered. Upon successful completion of this course, students will be able to develop their understanding of the craft of lyric writing and song form. One lecture hour and one workshop hour per week for one quarter.

ARTST-307 Adv. Songwriting for APE 2

Prerequisite: ARTST-306 Musicianship 3. Building on Harmony/Theory/Ear Training for Independent Artists 3 (Musicianship 3), this course provides students with detailed instruction in the principles of music composition, tonization, and reharmonization and how different types of diminished 7th chords resolve within chord progressions. Advanced concepts such as second inversion triads, smaller formal structures, sequences, and irregular resolution will also be addressed. This course will introduce the important topics as aural recognition skills using the solfege labeling system; concentrates on identification, aspeggiation, sight-reading, diatonic and non-diatonic musical elements that are diatonic to Minor key centers (Natural Minor, Harmonic Minor, and Melodic Minor) including single notes, intervals, diatonic triads and seventh chords, and melodic patterns. Upon completion of this course, students will be able to understand advanced harmonic concepts such as second inversion triad formation, smaller formal structures, and diatonic and chromatic modulation. Students will also be able to demonstrate a high degree of proficiency in the aural recognition skills required by a professional musician. One lecture hour and one lab hour per week per quarter.

CC-306 | SONGWRITING 1 (1.5)

An introduction to songwriting, through the study of the elements of contemporary song structure and style. Topics covered include: a quick overview of general songwriting tips and techniques; foundational instruction on lyrics, structure, melody, groove and chords; and an analysis of songs used as a springboard. The course culminates in the creation of an original co-written song, to be submitted as the Final Project. One lecture hour and one workshop hour per week for one quarter.

CC-406 | SONGWRITING 2 (1.5)

Prerequisite: CC-306 Songwriting 1. Building upon the foundation provided in Songwriting 1, this course focuses on songwriting concepts and practices. This introductory course will cover basic music theory and ear training. This course will be taught in a deeper study of lyric development, melody, groove and chords, as well as continued analytical study of contemporary songs. One lecture hour and one workshop hour per week for one quarter.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.

**ARTST-355 | MUSIC VIDEO BOOT CAMP (1.5)**
An introductory course in creating simple, single-camera-style music videos. Topics include: pre-production planning, setting up a basic camera setup, shooting techniques, editing principles, and post-production. One lecture hour per week for one quarter.

**ARTST-359 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)**
Prerequisite: ARTST-302 Project Advising 3. Building upon the foundation provided in Social Media Branding 1, this course focuses on more advanced concepts in navigating the world of social media as a musician. Students will continue to study how to share their stories effectively through song and image, while harnessing the power of Social Media platforms such as YouTube, Facebook and Instagram. Throughout this course, students will be guided through various practical steps to shape their image and expand their fan base. Upon successful completion of this course, students will be able to use effective branding strategies as well as practical skills to create and post relevant content. One lecture hour per week for one quarter.

**ARTST-419 | SOCIAL MEDIA BRANDING FOR THE INDEPENDENT ARTIST (1)**
Prerequisite: ARTST-302 Project Advising 3. Building upon the foundation provided in Social Media Branding 1, this course focuses on more advanced concepts in navigating the world of social media as a musician. Students will continue to study how to share their stories effectively through song and image, while harnessing the power of Social Media platforms such as YouTube, Facebook and Instagram. Throughout this course, students will be guided through various practical steps to shape their image and expand their fan base. Upon successful completion of this course, students will be able to use effective branding strategies as well as practical skills to create and post relevant content. One lecture hour per week for one quarter.

**ARTST-380 | KEYBOARD ESSENTIALS 1 (1)**
This is an introductory course on contemporary keyboard technique. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard as an arranging and composition tool. Upon successful completion of this course, students will gain a basic knowledge of keyboard skills through focused study of posture, practice routine development, major scale construction, finger dexterity, interval and triad construction as well as common chord progressions. One lecture hour per week for one quarter.

**ARTST-480 | KEYBOARD ESSENTIALS 2 (1)**
Prerequisite: ARTST-380. Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, Augmented and Diminished 7, Sus4 and Sus2 chords, inverted and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and music vocabulary required for using the keyboard as an arranging, compositional and production tool. One Lecture hour per week per quarter.

**ARTST-454 | MUSIC VIDEO EDITING WITH ADOBE PREMIERE (1.5)**
An introduction to editing music videos and other short-form video content. Topics include importing footage, file management, time code, building sequences, working with effects and transitions, fine-cutting, and delivering outputs from Adobe Premiere Pro. The quarter culminates with the student editing their final project to completion. Students will be exposed to the basic skills of editing color correction, project management, color grading, and effect techniques. Upon successful completion of this course, students will be able to understand the post-production process and how it relates to other aspects of production. One lecture hour and one lab hour per week per quarter.

**ARTST-415 | VOCAL PRODUCTION (1.5)**
Prerequisite: Successful completion of one of the following courses: AUDIO-057 ProTools 101, or AUDIO-052 Logic 1, or ARTST-101 Recording Project 1. Using industry standard programs ProTools and Logic, the course will explore template construction, project management, vocal FX, comping, bussing, vocal aligning, printing stems, and remixing techniques. Students will observe one vocal production session with a student vocalist per quarter. Upon successful completion of this course, students will be able to run a vocal session on their own and produce, record, edit, and mix vocals. One lecture hour per week for one quarter.

**ARTST-403 | FINAL PROJECT FOR APE (2)**
Prerequisite: ARTST-302 Project Advising 3. Corequisite: ARTST-402 Project Advising 4. Students are required to complete a culminating experience that serves as both a practicum and bridge to the professional world. This directed study project enables the student to utilize his/her research within (and experience from) our Visual Media, Recording Project, Songwriting, Video, Social Media, Branding and Artist Identity courses. During the quarter, the student will work on a mentor during weeks 2, 4, 7 and 10 to develop his/her unique, professional project, which will include a set of compositions/arrangements, music video, website and online marketing. A committee evaluates the final project that results from the culminating experience.

**MUBUS-0560 | APPLIED ENTERTAINMENT BUSINESS 1 (1.5)**
This course provides the student with an understanding of entertainment business as it exists today - essential knowledge for anyone looking to sustain a career as a professional in the entertainment industry. Topics include: an overview of record companies, distributors, representation, contracts, publishing, copyright, viable industry positions and more. This course is equivalent to the IAP Entertainment Business course. One lecture hour per week for one quarter.

**MUBUS-0460 | APPLIED ENTERTAINMENT BUSINESS 2 (1.5)**
Prerequisite: MUBUS-0360 Applied Entertainment Business 1. Further exploration of the entertainment business with a focus on independent aspects of the hires and how musicians can best exploit them to their career advantage. This course will include an in-depth review of how to start a record company, indie distribution deals, agents, managers, and lawyers; starting a publishing company and entrepreneurship. One lecture hour per week for one quarter.

**CC-307 | VISUAL MEDIA 1 (2)**
Learn to design album artwork, flyers, posters, promotional merchandise, and Internet banners using Adobe Photoshop. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics include: building a strong online presence, creating a consistent and cohesive online marketing tool, understanding manipulation, color theory, photo retouching, filters, and elements of effective design in promotional materials and packaging. Two lecture hours per week per quarter.

**CC-407 | VISUAL MEDIA 2 (2)**
Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creating a consistent and cohesive online marketing tool, understanding manipulation, color theory, photo retouching, filters, and elements of effective design in promotional materials and packaging. Two lecture hours per week per quarter.

**MUBUS-0307 | INDEPENDENT ARTIST MARKETING (2)**
Learn do-it-yourself grass-roots marketing strategies designed for limited budgets. Each student guides an independent artist's album through the entire marketing process, including defining an image, brand, position, and marketing strategy. Topics include: building an email list, identifying the target audience, creating practical plans for booking live shows, gaining access to radio, Internet, press, and video promotion, advertising and sponsorship, sales and distribution, and TV/TV licensing, and development and distribution of live events. As the final project, students track, compile, and report on marketing results. This is the real thing! Two lecture hours per week for one quarter.

**MUBUS-0202 | MEDIA RELATIONS / CREDITS: 2.00**
The Internet has redefined the music industry. This course covers all aspects of how the Internet has impacted music marketing, including industry sales, promotion, and retailing practices. Topics include: blogging, podcasts, widgets and online retail. Students engage in real-time research. Two lecture hours per week for one quarter.

**AUDIO-052 | LOGIC 1 (2)**
Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from the Audio Engineering Chair prior to enrollment. This course introduces songwriters, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using audio loops, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the required portion (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

**AUDIO-152 | LOGIC 2 (1)**
Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, producers, and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro's comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, trouble-shooting. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

**AUDIO-057 | PROTOOLS 101 (2)**
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-157 (ProTools 110), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.

**AUDIO-157 | PROTOOLS 110 (2)**
Prerequisite: AUDIO-057 Pro Tools 101. This course is a continuation of the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-057 (ProTools 101), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.

**AUDIOPRO-001 | PROTOOLS CERTIFIED USER EXAM**
Prerequisites: Pro Tools 110 (2) and Pro Tools 101 (2). This course prepares students to take the Avid ProTools Certified User Exam. Two lecture hours per week for one quarter.

**AUDIO-056 | REASON 1 (1)**
Prerequisite: Avid Pro Tools 101 and 110. This course is equivalent to ReaReason 1 Level 1 certification. This course covers the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, adjusting, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-057 (ProTools 110), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.

**AUDIO-056 | REASON 2 (1)**
Prerequisite: Avid Pro Tools 101 and 110. This course is equivalent to ReaReason 2 Level 2 certification. This course covers the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid ProTools® session for recording, importing audio, adjusting, recording MIDI, backing-up data, working with fire wire drives, and more. When taken with AUDIO-057 (ProTools 110), these courses combined will serve as an equivalent to AUDIO-103 (ProTools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Two lecture hours per week for one quarter.
MUSIC BUSINESS

MAJOR AREA // MUSIC BUSINESS (CERTIFICATE)

MUBUS-101 MUSIC LAW 1: THE FUNDAMENTALS (2)
An overview of the law and basic legal concepts that play a significant role in music industry transactions, including Property Law; Intellectual Property; Partnership & Proprietorship; Name & Likeness; Equitable Principles & Remedies (Injunctions & Declaratory Relief; Indemnification); Common Law & Statutory Enactments; Contract Law; and Torts. Topics include: copyright and record contracts, how and why royalties are paid to writers and publishers, and the functions and responsibilities of the Performing Rights Organizations — ASCAP, BMI, and SESAC. Two lecture hours per week for one quarter.

MUBUS-108 PERSONAL MANAGEMENT (2)
An overview of the responsibilities of personal managers and the nature of the relationships they maintain with their artists. Topics include: developing a career plan, contractual agreements between the artist and manager, the steps a manager takes to fulfill those obligations, and how to work with artists on how they interact with each other to build an artist’s career. Students analyze the similarities and differences in company structure and artist deals between major and indie labels. As a final project, each student seeks out an independent artist album and writes a full A&R report, including demographics, genre of music, radio airplay, marketing ideas, suggested record producer. Two lecture hours per week for one quarter.

MUBUS-104 YOUR MUSIC BUSINESS CAREER (2)
An overview of the varied career opportunities available in the music business. Technical, creative and business professions are covered for positions as music producers, engineers for studio and live settings, A&R and publishing executives, music supervisors, distribution and sales teams, and many others. Each meeting will be focused on successful career professionals in those careers will be guest speakers to provide insight and real-world information particular to their fields. Two lecture hours per quarter.

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COURSES

THIS CATALOG APPLIES TO ACADEMIC YEAR 2018/2019: OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MELU/CATALOGS FOR UPDATES AND ANNOUNCEMENTS. MUBUS-203 MUSIC DISTRIBUTION (1)
Effective distribution is one of the most important elements of a successful career. This course focuses on traditional distribution methods and outlets including radio, retail and TV as well as strategies for digital and mobile platforms along with new and emerging models. Topics also include: how sales and radio plays are tallied through SoundScan, Mediametrie and other companies using a range of metrics to measure the impact of artists’ music in various media. One lecture hour per week for one quarter.

MUBUS-204 CONCERT AND TOUR PRODUCTION (2)
Students learn how to produce a live concert, musical event, festival, or tour. Topics include: booking and sizing of venues, ticket sales, concert promotion, selling merchandise, all-age shows, talent agents and buyers, contracts, technical aspects, security risks, and much more. Guests include booking agents and concert promoters. Two lecture hours per week for one quarter.

MUBUS-205 MUSIC INDUSTRY INTERNSHIP (4)
Students gain firsthand experience within the music industry by working as interns for music related companies. Students are coached on specific areas of music business employment, such as writing professional resumes, personal interview skills, and professionalism. Specific firm’s positions, and duties vary according to availability. Two lecture hours per week for one quarter.

MUBUS-206 NETWORKING STRATEGIES (1)
Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know and, most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business and building a professional support network. One lecture hour per week for one quarter.

MUBUS-207 MUSIC LICENSING AND SUPERVISION (2)
Artists can open up significant additional revenue streams by licensing their recordings to international record labels, TV, film, video games and other content. This course explains how to submit your music to labels and music supervisors and how deals are typically structured. Two lecture hours per week for one quarter.

MUBUS-210  MUSIC INDUSTRY HISTORY 2 (2)
An overview of the evolution of the music industry through an era of increasingly rapid change and of continuing into the digital age. Includes listening and musical analysis as well as examination of sources and influences on subsequent trends in the context of social and cultural movements and political events. In addition, students are given an overview of the basic concepts and steps in the recording process, and its evolution from invention to the end of the 1950’s. Two lecture hours per week for one quarter.

MUBUS-320 MUSIC BUSINESS LAW AND CONTRACTS 3 (1)
This course is designed to develop an understanding of the fundamentals of law and legal rights which permeate the music industry by providing an overview of legal concepts which govern all business activities, with particular emphasis on those which play a significant role in music-related transactions, including copyrights, trademarks, “name & likeness” (publicity rights), property law (generally), Constitutional rights and guarantees in the context of the music industry (e.g., freedom of speech, freedom of assembly), and the basics of contract law (with introduction to common industry agreements, negotiation techniques, and specialized terminology). Two lecture hours per week for one quarter.

MUBUS-2120 MUSIC BUSINESS LAW AND CONTRACTS 2 (2)
Prerequisites: MUBUS-120 Music Business Law and Contracts 1. Major business principles of contract law including analysis of commonly-encountered contract clauses and provisions, as well as practical exercises with expert coaching in the negotiation and drafting of effective legal contracts, licenses, releases, and other written instruments, coupled with study of real-world disputes as a guide to what to include and what to avoid in formulating contracts. During the course, students will actually negotiate and draft at least five complete contracts including a licensing agreement; a personal management agreement; a general partnership agreement (band agreement); a “sync” license for first-use inclusion of a musical composition in a motion picture; and a comprehensive recording contract deal memo. Two lecture hours per week for one quarter.

MUBUS-320 MUSIC BUSINESS LAW AND CONTRACTS 3 (1)
Prerequisites: MUBUS-220 Music Business Law and Contracts 2. An overview of the music industry, including the various legal and equitable doctrines as applied by courts rendering judgment in those cases, exploring a broad range of legal issues and causes of
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MUBUS-130 MUSIC PUBLISHING AND LICENSING 1 (2)
Prerequisite: MUBUS-130 Music Publishing and Licensing 1. Global Markets. A study of publishing with a global focus. Concepts include sub-publishing in non-U.S. territories, international copyright terms and extensions, royalty payments and the business of intellectual property (Betwixt Societies). In addition, the creative aspects of music publishing with a global perspective are examined, including songwriter relationships, song packaging and promoting music in alternative markets. Two lecture hours per week for one quarter.

MUBUS-230 MUSIC PUBLISHING AND LICENSING 2 (2)
Prerequisite: MUBUS-130 Music Publishing and Licensing 1. Co-requisite: MUBUS-240 Music Industry 2. Required lab fee (software license): $195.00. Understanding the business side of the music industry with an overview of various royalty income streams, the scope and functions of the Performing Rights Organizations (PRO) and emerging music rights-owners exercise. Includes copyright and PRO form execution, completing cue sheets using online forms, and performance and mechanical licenses used in both traditional and new digital medias. Two lecture hours per week for one quarter.

MUBUS-330 MUSIC PUBLISHING AND LICENSING 3 (2)

MUBUS-430 MUSIC PUBLISHING AND LICENSING 4 (2)
Prerequisite: MUBUS-330 Music Publishing and Licensing 3. Music Supervision and Music Libraries. The role of the music supervisor is explored as well as how to submit music for various types of projects. Includes music libraries, configuration of music for them and how this affects royalty disbursement, along with a review of the numerous publishing deals available today in business. Students also study to employ online resources to gather information on film and TV productions as well as methods for connecting with industry professionals to further their own careers. Two lecture hours per week for one quarter.

MUBUS-140 MUSIC INDUSTRY 1 (2)
Prerequisite: MUBUS-130 Music Publishing and Licensing 1 and The Artist’s Team. An overview of typical record label structures and how they evolved, including an analysis of the functional and business aspects of the record label. This critical interact to build an artist’s career. Students analyze the similarities and differences in company structure as well as artist deals between major and indie labels. In addition, students will study the evolution and responsibilities of the A&R (Artist & Repertoire) role, including the screening of new material, new artist discovery, contract negotiations, artist development, song selection and the artist-label-management dynamic. The course culminates in a final project in which each student develops an artist profile. This project includes copyright and PRO form execution, completing cue sheets using online forms, and performance and mechanical licenses used in both traditional and new digital medias. Two lecture hours per week for one quarter.

MUBUS-240 MUSIC INDUSTRY 2 (2)
Prerequisite: MUBUS-140 Music Industry 1. A complete study of the area of distribution in the music industry including traditional, online, independent and major distributors, varied deal structures and innovative strategies for releasing and positioning music in an evolving global marketplace. Topics cover all “distribution platforms,” including terrestrial radio, digital, online and mobile platforms, pitching distributors in each area, alternative distribution, consignments, servicing retail outlets, coordinating promotions and marketing with distribution, and packaging and bundling music for added-value. Additionally, how sales are monitored, tracked and reported are examined, the importance of UPC bar codes, ISRCs, metadata and digital watermarks. A special focus will be given to independent artists who forego the major distributor, and utilize label services provided by a variety of companies, including distributors. Two lecture hours per week for one quarter.

MUBUS-340 MUSIC INDUSTRY 3A (2)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisites: MUBUS-341 Music Industry 3B, and MUBUS-342 Music Industry 3C. Topics include the evolution of radio, as well as other broadcast media, and their impact on the music industry. Various broadcast outlets are examined with a focus on how they operate, determine formats and programming, and help to promote music. Focus is given to how music is chosen and prepared for programming, with an overview of the various services and tracking systems. Techniques for obtaining airplay in both commercial and non-commercial media are explored, along with promo-tours and live concerts used to support broadcasts. Two lecture hours per week for one quarter.

MUBUS-341 MUSIC INDUSTRY 3B (1)
Prerequisite: MUBUS-340 Music Industry 3A, and MUBUS-342 Music Industry 3C. Topics include the history and evolution of agencies, methods involved in booking tours (local to major), sourcing contacts and venues, offers and pitching, performance contracts, fee structures, and negotiating with talent buyers and promoters. Logistical aspects and execution of contract requirements and riders along with the steps in advancing shows will be introduced. Additionally, the backup musician and college tours and booking conferences will be discussed. One lecture hour per week for one quarter.

MUBUS-342 MUSIC INDUSTRY 3C (2)
Prerequisite: MUBUS-340 Music Industry 3A. Working in tandem with the agent, the Tour Manager handles all responsibilities on the ground for the artist during the tour. All logistical aspects are explored, including sound checks, performance deliverables, advancing shows, coordinating itineraries to follow routing, dealing with stage managers, merchandising, budgets, per diems, personnel, management, interviews, and running a mobile production office. The specifics in working festival tours are also discussed. One lecture hour per week for one quarter.

MUBUS-440 MUSIC INDUSTRY 4A (2)
Prerequisite: MUBUS-340 Music Industry 3A, and MUBUS-341 Music Industry 3B. An overview of creative and business requirements for starting an independent record label or music-based company (retail, artist development, or web). One lecture hour and one lab hour per week for one quarter.

MUBUS-441 MUSIC INDUSTRY 4B (1)
Prerequisite: MUBUS-440 Music Industry 4A. This course introduces the student to the responsibilities and operations of a music publishing company. Topics include all aspects of music publishing including: the creative process, royalty considerations and common government forms (W-2, W-4, W-7, W-9, 1099, SS-4, etc.). One lecture hour and one lab hour per week for one quarter. Required lab fee (software license): $195.00.

MUBUS-445 MUSIC BUSINESS ACCOUNTING AND FINANCE 1 (3)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Building on core computer skills, students explore programs designed to manage and administer music publishing tasks and songwriter contracts, rights and royalty accounts and tracking, production music library digital distribution (including generating cue sheets and generating budgets and contract charges). One lecture hour and one lab hour per week for one quarter. Required lab fee (software license): $195.00.

MUBUS-446 MUSIC BUSINESS ACCOUNTING AND FINANCE 2 (3)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Topics include all areas of the music business, the distinct aspects and execution of contract requirements and budgets. One lecture hour and one lab hour per week for one quarter.

MUBUS-447 CONCERT PROMOTION (1)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisite: MUBUS-350 Music Industry 3B. This course introduces the student to the responsibilities of the Concert Promoter. Topics include the history of promoters and talent buyers, venue ownership, and the rise and role of live music promotions such as Live Nation and AEG. In addition, the specifics of how to produce a live concert, musical event, festival or tour are covered, including sizing of venues, ticket sales, contracts, negotiating with booking agents, technical aspects and more. Industry resources for the live industry are reviewed such as Pollstar and Celebrity Access. One lecture hour per week for one quarter.

MUBUS-150 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 1 (1.5)
A practical introduction to commonly used music business software. Using on-site computer rooms, students explore office basics and develop projects using MS Office (Word, Excel and PowerPoint) as well as a survey of Mac productivity suite applications (Keynote, Numbers, Pages). Prerequisites include an overview of cloud-based and mobile productivity applications such as the Evernote and Google applications. One lecture hour and one lab hour per week for one quarter.

MUBUS-450 COMPUTER TECH MUSIC BUSINESS APPLICATIONS 2 (1.5)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Building on core computer skills, students explore programs designed to manage and administer music publishing tasks and songwriter contracts, rights and royalty accounts and tracking, production music library digital distribution (including generating cue sheets and generating budgets and contract charges). One lecture hour and one lab hour per week for one quarter. Required lab fee (software license): $195.00.

MUBUS-455 MUSIC BUSINESS ACCOUNTING AND FINANCE 1 (3)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1. An introduction to core concepts and techniques of business accounting and fiscal management, including: financial statements; revenues and expenses; cash inflows and outflows; statement of financial position; income statement; cash flow statement; and personal financial reports (balance sheets, income statements, cash flow statements); tax considerations and common government forms (W-2, W-4, W-7, W-9, 1099, SS-4, etc.). One lecture hour and one lab hour per week for one quarter.

MUBUS-456 MUSIC BUSINESS ACCOUNTING AND FINANCE 2 (3)
Prerequisites: MUBUS-150 Computer Tech Music Business Applications 1, MUBUS-330 Music Publishing and Licensing 3, and MUBUS-350 Accounting and Finance 2. Topics include all areas of the music business, the distinct aspects and execution of contract requirements and budgets. One lecture hour and one lab hour per week for one quarter.

MUBUS-457 CONCERT PROMOTION (1)
Prerequisite: MUBUS-240 Music Industry 2. Co-requisite: MUBUS-350 Music Industry 3B. This course introduces the student to the responsibilities of the Concert Promoter. Topics include the history of promoters and talent buyers, venue ownership, and the rise and role of live music promotions such as Live Nation and AEG. In addition, the specifics of how to produce a live concert, musical event, festival or tour are covered, including sizing of venues, ticket sales, contracts, negotiating with booking agents, technical aspects and more. Industry resources for the live industry are reviewed such as Pollstar and Celebrity Access. One lecture hour per week for one quarter.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

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MUBUS-350 MUSIC BUSINESS ACCOUNTING AND FINANCE 2 (1.5)
Prerequisites: MUSBUS-250 Accounting and Finance 1, and MUSBUS-220 Music Business Law and Contracts 2.
Corequisites: MUSBUS-330 Music Publishing and Licensing 3. More advanced study of accounting principles and techniques, including digital rights management, internet marketing and revenue models (subscription, peer-to-peer (P2P), streaming, pay-per-view), controlling financial elements, royalty collections, royalty accounting, international currency considerations, preparing and analyzing royalty statements, management agreements and royalty reconciliation, considerations arising under multiple-rights (“360°”) recording contracts (live performance revenue, endorsement and merit insurance, and entertainment-related revenue streams), and general strategies for minimizing tax liabilities. One lecture hour and one lab hour per week for one quarter.

MUBUS-170 PERSONAL MANAGEMENT & THE ARTIST’S TEAM (1)
Co-requisite: MUSBUS-140 Music Industry 1. An overview of the responsibilities of personal managers as leaders of the artist’s team, and the nature of the relationships they maintain with artists, agents, record labels, touring venues, and contractual agreements between the artist and manager, fulfillment of those obligations, and management responsibilities with regard to the negotiation and concluding of various contracts. In addition, the specific roles of an artist’s team are defined and discussed, including the attorney, agent, business manager, publicist, etc. Overview of planning and positioning an artist’s career along with strategies are discussed. One lecture hour per week for one quarter.

MUBUS-470 ARTIST DEVELOPMENT: SKILLS FOR THE CREATIVE ENVIRONMENT (1.5)
Prerequisites: MUSBUS-310 Personal Management and The Artist’s Team, MUSBUS-340 Music Industry 3A, MUSBUS-341 Music Industry 3B, MUSBUS-342 Music Industry 3C, and MUSBUS-360 Song Structure and Content. Co-requisite: MUSBUS-480 Songs, Recordings and Production: A&R Analysis. This class explores the roles of the arranger, producer, engineer, songwriter, dance band leader, sidemen, background vocalists and technical support personnel employed on a tour or session. Students study musical terminology required for effective communication in rehearsal, stage, or studio environments and strategies for carrying out constructive criticism and musical decision-making within the recording environment. Students apply decision-making scenarios, communication and artist-development skills during one-on-one sessions with actual independent artists. One lecture hour and one lab hour per week for one quarter.

MUBUS-180 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 1 (2)
An overview of the principles of marketing for music as well as social media, including airplay, publicity, video and social media. Students study how to structure effective marketing campaigns, as well as strategies for maximizing results. The course culminates with students developing an online marketing campaign for an artist, including creating the message, slogans, media and visual elements along with defining their methods and channels of exposure. Two lecture hours per week for one quarter.

MUBUS-280 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 2 (2)
Prerequisite: MUSBUS-180 Music Business Marketing and Social Media 1. Continued study of marketing strategies focusing on the areas of airplay and retailing as well as expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, streaming, mobile and alternative outlets), and how to position artists and their music. Students work in teams focusing on music for using traditional and integration in social media advertising are reviewed. Major platforms such as Facebook and Twitter are explored for creating relationships with marketing partners and developing digital advertising strategies for the artist's project. Students complete research and development projects, marketing and social media campaigns, delivering results to the brand partner, and building in social media engagement. As a final project, students write a press release incorporating live links to a video series starring an artist, and then share on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-580 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 3 (2)
Prerequisite: MUSBUS-280 Music Business Marketing and Social Media 2. Continued study of marketing strategies focusing on the areas of airplay and retailing as well as expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, streaming, mobile and alternative outlets), and how to position artists and their music. Students work in teams focusing on music for using traditional and integration in social media advertising are reviewed. Major platforms such as Facebook and Twitter are explored for creating relationships with marketing partners and developing digital advertising strategies for the artist's project. Students complete research and development projects, marketing and social media campaigns, delivering results to the brand partner, and building in social media engagement. As a final project, students write a press release incorporating live links to a video series starring an artist, and then share on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-540 MUSIC INDUSTRY INTERNSHIP 2 (2)
Prerequisite: MUSBUS-120 Music Business Law and Contracts 1.
MUSBUS-130 Music Publishing and Licensing 1, MUSBUS-140 Music Industry 1, MUSBUS-150 Computer Tech Music Business Applications 1, MUSBUS-170 Personal Management and The Artist’s Team, MUSBUS-180 Music Business Marketing and Social Media 1, and MUSBUS-190 Management and Business Skills 1. Students gain firsthand experience working in the music industry for a music-related company. Students are coached on music business employment skills including writing professional resumes, marketing products and services, and professional communication and demographic communities, along with web analytics and search engine optimization (SEO) techniques. Students study how to allocate budgets for maximum impact utilizing a diverse media mix. Two lecture hours per week for one quarter.

MUBUS-580 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 3 (2)
Prerequisite: MUSBUS-280 Music Business Marketing and Social Media 2. Continued study of marketing strategies focusing on the areas of airplay and retailing as well as expanded social media techniques. Topics include an overview of airplay platforms (terrestrial, streaming, mobile and alternative outlets), and how to position artists and their music. Students work in teams focusing on music for using traditional and integration in social media advertising are reviewed. Major platforms such as Facebook and Twitter are explored for creating relationships with marketing partners and developing digital advertising strategies for the artist's project. Students complete research and development projects, marketing and social media campaigns, delivering results to the brand partner, and building in social media engagement. As a final project, students write a press release incorporating live links to a video series starring an artist, and then share on multiple social media platforms. Two lecture hours per week for one quarter.

MUBUS-480 MUSIC BUSINESS MARKETING AND SOCIAL MEDIA 4 (2)
Prerequisite: MUSBUS-380 Music Business Marketing and Social Media 3. Continued study of marketing strategies focusing on the areas of consumer lifestyles and sponsorship. Topics include an overview of the platforms where consumers and fans can be targeted and how to reach them, including festivals and related events. Students also study about endorsements v. sponsorships, and in-person vs. online promotion. MUSBUS-580 has more extensive study of the specifics of sponsorship including identifying brand partners and the potential credibility/visibility benefits, methods of appealing to potential sponsors, creating sponsorship decks and alternative presentations, delivering results to the brand partner, and building in social media engagement. As a final project, students complete an internship in music marketing program with video, images and social media along with creating reports with deliverables to the sponsor. Two lecture hours per week for one quarter.

MUBUS-550 PERSONAL ENTREPRENEURSHIP 1 (2)
Prerequisite: MUSBUS-250 Accounting and Finance 1. The legal aspects of starting a business, including defining the business type (partnership, LLC, corporation), secured licenses, financial/tax planning, trademark searches and clearances, DBAs, permits, setting up the tax structure, obtaining business loans, and maintaining compliance with federal, state, and local laws and regulations that govern business ventures. Students study how to determine if a proposed business is financially viable and study daily business operations management skills such as hiring employees, managing inventory, and more. Two lecture hours per week for one quarter.

MUBUS-650 PERSONAL ENTREPRENEURSHIP 2 (2)
Prerequisites: MUSBUS-550 Personal Entrepreneurship 1, MUSBUS-220 Music Business Law and Contracts 2, MUSBUS-440 Music Industry 4A, MUSBUS-440 Music Industry 4B, MUSBUS-110 Music Industry History 1, MUSBUS-120 Music Business Law and Contracts 1, and MUSBUS-430 Music Publishing and Licensing 4. MUSBUS-580 Music Business Marketing and Social Media 5. Utilizing research and product/service development skills, students write a formal business plan, including projections, strategies, and resource materials, for a new music business firm in a field of their choice (management, booking, label, music library, publishing, licensing, app, development). Based on the business plan, each student then develops a marketing and promotion strategy. Topics include identifying a physical location, naming the business, obtaining financing, and finding and retaining customers/clients. Two lecture hours per week for one quarter.

MUBUS-570 PUBLISHING & PUBLIC RELATIONS 3 (2)
Prerequisites: MUSBUS-430 Music Publishing and Licensing 4, MUSBUS-440 Music Industry 4A, MUSBUS-170 Personal Management and The Artist’s Team, MUSBUS-220 Music Business Law and Contracts 2, MUSBUS-350 Accounting and Finance 2, MUSBUS-460 Songs, Recordings and Production: A&R Analysis, MUSBUS-470 Artist Development: Skills For The Creative Environment, MUSBUS-480 Music Business Marketing and Social Media 4, and MUSBUS-490 Management and Business Skills 4. Co-requisite: MUSBUS-560 Production Music For Visual Media 1 (Critical Listening). Under the guidance of instructors as project advisors, business students undertake the responsibilities of the roles of Publishing executive and A&R executive. With application to MI student artists or their own artists/projects, business students' activities will include determining musical direction as well as providing advice and assistance on copyrighting their songs, co-writing agreements, publishing agreements, and the integration of performing rights (BMI, ASCAP). Organization alongside song critiquing, polishing material and advancing preparation to pitch songs, determining “casting” (pitching for a self-contained singer/songwriter v. promoting the songs to other artists) and potential for pitching the songs to artist management and label. Two lecture hours per week plus independent project completion. Two lecture hours per week for one quarter plus independent project completion.

MUBUS-670 BOOKING & MANAGEMENT PRACTICUM 4 (4)
Prerequisites: MUSBUS-330 Music Publishing and Licensing 3,
COURSES DESCRIPTIONS


COURSES DESCRIPTIONS

**MUBUS-190 MANAGEMENT AND BUSINESS SKILLS 1 (1.5)**

Prerequisite: MUBUS-190 Management and Business Skills 2. Whether in the boardroom or the employee lounge, you must be able to speak clearly and concisely in order to inspire and motivate your employees, clients or artists. This course helps students overcome stage fright and helps them prepare to speak in public. Whether it is the board of a company, the local union, or a crowd of people or a to a crowd. Topics include making business presentations, inspirational speaking, motivational speaking and debating. The focus will be on maintaining leadership in your field of work, delegating, becoming a better listener, and more. Additional focus will be on maintaining leadership in your field of specialty by staying ahead of the curve, setting trends, and holding membership in executive organizations. Two lecture hours per week for one quarter.

**MUBUS-490 MANAGEMENT AND BUSINESS SKILLS 4 (2)**

(Leadership, Business Relations and Applied Methods) Prerequisite: MUBUS-390 Management and Business Skills 3. A study of methods for developing the leadership qualities that enable music business professionals to deal with business activities efficiently. The course will include an example for employees, and motivate them in the workplace. Topics include how to be an effective leader, how to recruit employees, how to handle leadership traits, delegating, becoming a better listener, and more. Additional focus will be on maintaining leadership in your field of specialty by staying ahead of the curve, setting trends, and holding membership in executive organizations. Two lecture hours per week for one quarter.

**CC-307 VISUAL MEDIA 1 (2)**

Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

**CC-407 VISUAL MEDIA 2 (2)**

Prerequisite: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creation of a content-rich website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

**MUBUS-290 MANAGEMENT AND BUSINESS SKILLS 2 (1.5)**

( Networking Strategies and Professionalism) Prerequisite: MUBUS-190 Management and Business Skills 1. Success in a changing music industry is determined by the strength and longevity of personal contacts: who you know, what you know, and most important, who knows you. In this practical, application-oriented course, students analyze and practice different types of communication, social techniques, and presentation skills important to making personal contacts in all strata of the music business, plus study how to comport themselves professionally at events and in corporate situations. Students select and attend appropriate music performance events where they network, follow up with professionals, and report on the activity and results. Building on the aforementioned, students develop career strategies to seek out job opportunities or business ventures through networking, establish a reputation in chosen career area, and meet the right people and identify the primary players (companies) in a chosen field in order to enter the industry at the highest level possible. One lecture hour and one lab hour per week for one quarter.

**MUBUS-390 MANAGEMENT AND BUSINESS SKILLS 3 (1.5)**

(Public Speaking and Presentation) Prerequisite: MUBUS-290 Management and Business Skills 2. Whether in the boardroom or the employee lounge, you must be able to speak clearly and concisely in order to inspire and motivate your employees, clients or artists. This course helps students overcome stage fright and helps them prepare to speak in public. Whether it is the board of a company, the local union, or a crowd of people or a to a crowd. Topics include making business presentations, inspirational speaking, motivational speaking and debating. Plus, how to diplomatically handle difficult business situations and communicate with artists, managers, agents, record label personnel, studios, personal, and audiences. One lecture hour and one lab hour per week for one quarter.

**MUBUS-460 SONGS, RECORDING & PRODUCTION: A&R ANALYSIS (2)**

Prerequisite: MUBUS-380 Song Structure and Content. Continued study of the technical skills needed to make a hit song. Students are guided on how to assess the artist’s needs and provide effective advice on performance, song selection, melody, and lyrics as well as how to work with the other creative personnel (i.e. producers, engineers, co-writers, etc.). One lecture hour and two lab hours per week for one quarter.

**MUBUS-560 PRODUCTION MUSIC FOR VISUAL MEDIA 1 (CRITICAL LISTENING) (2)**

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, and MUBUS-360 Song Structure and Content. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone, timbre, instrument, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review various pieces of visual media from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics and other factors to significant markers in the film, and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

**MUBUS-660 PRODUCTION MUSIC FOR VISUAL MEDIA 2 (CRITICAL LISTENING) (2)**

Prerequisite: MUBUS-380 Song Structure and Content. Continued study of the relationship between music and visual media from the perspective of a music supervisor. Professionals in the field explain and demonstrate the role and requirements of production music libraries by screening film, TV and ad cues and interpreting the accompanying sound effects, compositions and soundtrack elements. Topics of discussion include the process of custom composing for short films, feature films, various TV show formats, ads/commercials, corporate events, and religious institutions. Students are required to source and select (“Place”) existing song material for use in a commercial, a film trailer and as a TV theme song, including researching the availability of material and analyzing and explaining the musical attributes of selections. Two lecture hours per week for one quarter.

**ELECTIVES // MUSIC BUSINESS**

Music Business students must complete their elective requirements by choosing among the following courses only:

**MUBUS-114E GETTING GIGS (1)**

Students learn the most efficient ways for artists and bands to book live shows and to travel. Topics may include: where to play, checking out the venue, personal appearance contracts, getting paid, and putting together your own tours. Guest speakers (as available) may include: booking agents, booking agents, and touring artists. One lecture hour per week for one quarter.

**MUBUS-115E BUSINESS WRITING (1)**

Students learn to use words as a productive business tool to establish a professional image. This course prepares students to communicate clearly and efficiently in written communication, including business letters, email, press releases, and website content. One lecture/hour/workshop/week for one quarter.

**MUBUS-212E THE TOURING MUSICIAN (1)**

Students learn how to plan tours, including planning the itinerary, creating a budget, and establishing anchor dates, plus how to make the most of sales, concessions, and pressing. As the culmination, students plan a ten-day tour. One lecture hour per week for one quarter.

**MUBUS-214E NEWS AND INDUSTRY TRENDS (1)**

Students are encouraged to read the latest music business news as reported in Billboard, trade websites and newspapers, and general media. Discussions center on how these events impact the industry and students’ own careers. One lecture hour per week for one quarter.

**MUBUS-270 ELECTRONIC COMPOSING FOR VISUAL MEDIA (CRITICAL LISTENING) (4)**

Students are assigned to review various pieces of visual media from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics...
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MUBUS-215E GRANT WRITING: GETTING FREE MONEY FOR YOUR MUSIC PROJECTS (1)
Prerequisites: ARTST-135 Introduction To Tech Music Business Applications 1, MUBUS-170 Personal Management & The Artist’s Team, and MUBUS-180 Music Business Marketing & Social Media 1. One lecture hour and one lab hour per week for one quarter.

SONG-101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (1.5)
This course enables students to develop the analytical, compositional, and performance skills necessary to successfully navigating contemporary music's ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity and the development of a personal compositional style. Successful completion of this course is required before enrolling in SONG-125: Lyric Writing 1. "Lyric Writing 1" is an introduction to the techniques and skills required for using the keyboard as a compositional tool. Upon completion of this course, students will be able to identify key musical concepts and apply them to their own writing.

SONG-201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (2)
Prerequisites: SONG-101: Songwriting 1; Introduction to Pop Songwriting, and SONG-125: Lyric Writing 1; Introduction to Lyric Writing. This course is designed to teach the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.

ARTST-380 KEYBOARD ESSENTIALS 1 (1.5)
This is an introductory course in the use of the keyboard as a compositional tool. Through the study of physical posture, major scales and common chord progressions, this course will enable students to develop the necessary skills required for using the keyboard as an arranging and compositional tool. Upon completion of this course, students will gain a basic knowledge of keyboard skills through focused study of performance posture, practice routine development, major scale construction, minor scale construction, and chord construction as well as common chord progressions. One lecture hour per week for one quarter.

ARTST-480 KEYBOARD ESSENTIALS 2 (1.5)
Prerequisite requirement: ARTST-380 Keyboard Essentials 1. Building upon the foundation provided in Keyboard Essentials 1, this course is designed to teach the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.
1. This course focuses on more advanced contemporary keyboard techniques through the introduction and study of 4-note chords. Topics include Major and Minor 7, Dominant 7, and S守和弦, natural minor and blues scales. Upon completion of this course, students will be able to continue developing the necessary motor skills and understanding of the vocabulary required for using the keyboard as an arranging, compositional and production tool. One lecture hour per week per quarter.

SONG-125 LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING [2] This course prepares students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

SONG-225 LYRIC WRITING 2 [CREDITS: 2.00] Prerequisite: SONG-125: Songwriting 1. Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

SONG-210 SONGWRITING FINAL PROJECT [2] Prerequisites: SONG-101: Songwriting 1. Introduction to Pop Songwriting and SONG-125: Lyric Writing 1: Introduction to Lyric Writing. This course prepares students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

SONG-486 BUSINESS OF COMPOSING 1 [1] This course explores the world of music publishing and the hows and whys of owning and exploiting music copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (eCO) process, publishing rights, how to set up a music publishing company, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration agreements, sub-publishing, sheet music, and sync,soundtracks, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources for further study. One lecture hour per week per quarter.

SONG-487 BUSINESS OF COMPOSING 2 [1] Prerequisite: SONG-486 Business of Composing 1. This course examines music licensing and the process of placing music and songs into film, television, video games, commercials and other productions. Topics include: music licensing terminology, songwriter co-administration agreements, the importance of music and songs in the film and television production process, sources of musical content for producers, the “Two Sides,” music production libraries and one-stop shopping, the role of the music supervisor, source cues, music clearance, spotting, composer’s timing notes, temp music, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings, union contracts, and how to fill out a cue sheet. One lecture hour per week per quarter.

DIGITAL AUDIO WORKSHOP (DAW) // SONGWRITING TRACK OPTION A: AUDIO-052 LOGIC 1 [1] Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from the Audio Engineering Chair prior to enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X.

Audio-052 Logic 1: Basic Understanding of the Logic Pro user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro’s comprehensive array of software instruments, arranging and MIDI sequencer tools, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, and two-track mixing. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052 Logic 1: Two lab hours per week for one quarter.

AUD-152 LOGIC 2 [1] Pre-Requisites: AUDIO-052 Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will be expected to demonstrate how to use Logic Pro’s comprehensive array of software instruments, arranging and MIDI sequencer tools, as well as editing with Flex Time & Pitch, digital effects processing, mixing, automation, and two-track mixing. This course covers the requirements needed (Part 2 of 2) to take the Apple Certified Pro Level One exam in Logic Pro X. Two lab hours per week for one quarter.

TRACK OPTION B: AUDIO-058 ABLETON LIVE 1 [1] A practical application of digital recording techniques using Ableton Live, this course provides an overview for songwriters and producers on the fundamentals of the recording process including file and session setup, tracking, arranging, editing, and mixing. Upon successful completion of the course, students will be able to compose, record, and produce music using Ableton Live. Two lab hours per week for one quarter.

AUDIO-158 ABLETON LIVE 2 [1] Prerequisite: AUDIO-058 Ableton Live 1. Building on Ableton Live 1, this course provides a more in-depth practical application of digital recording techniques using Ableton Live, including synthesis, building racks, advanced audio effects, dummy clips, remixing, and live performance. Upon successful completion of this course, students will have tools to create their own sounds and effects as well as have building blocks to perform live. Two lab hours per week for one quarter.

BASS MAJOR AREA // BASS

BASS-013 BASS PERFORMANCE 013 [2] Students develop fundamental technical approaches to a variety of popular styles through rehearsal and performance experience. Concentration is placed on placing, dynamics, awareness of song form, basic chart reading, instrument & amp setup, and tone. This class coordinates with Bass Technique 011 and Bass Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

BASS-023 BASS PERFORMANCE 023 [2] Prerequisites: BASS-013 Bass Performance 013. Continuation of ensemble performance experience, including intermediate-level chart reading as well as further development of practical performing techniques. This will include: playing and following cues, diagning in appropriate time and feel. This class coordinates with Bass Technique 021 and Bass Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

BASS-130 BASS PERFORMANCE 130 [2] Prerequisites: BASS-023 Bass Performance 023. Ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, chromatic and turnaround skills, and taking a leadership role within the group. This class coordinates with Bass Technique 110 and Bass Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

BASS-230 BASS PERFORMANCE 230 [2] Prerequisites: BASS-230 Bass Performance 230. Ensemble performance emphasizing applied techniques and advanced concepts, such as odd meters and metric modulation. Emphasis is also placed on handling variations in typical song form, strengthening chart-reading skills and developing time feel, including odd-meter concepts. This class coordinates with Bass Technique 210 and Bass Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

BASS-011 BASS TECHNIQUE & FRETBORD 011 [2] This course covers techniques for finger-style bass playing, including correct posture, hammer-ons, finger independence, as well as picking (use of plectrum) and muting. All techniques are mastered through extensive exercises. Fretboard harmony is introduced through major scales, triads and intervals. Technique meets for one hour and fretboard meets for two hours per week.

BASS-021 BASS TECHNIQUE & FRETBORD 021 [2] This course covers techniques for slap-style bass playing, including thumb/palm technique, muting, articulation, rhythmic variations and embellishment. Fretboard harmony continues with melodic development exercises, scale sequencing and the introduction of the minor scale. Technique meets for one hour and fretboard meets for two hours per week.

BASS-110 BASS TECHNIQUE & FRETBORD 110 [2] Continued study of bass techniques with concentration on versatile approaches to standard rhythms,
grooves and feels, including eighth-note and sixteenthnote grooves, straight and swung. Fretboard harmony will cover chords and scales, including pentatonics, blues harmony, minor scales, and extended chords. Technique meets for one hour and fretboard meets for two hours per week.

BASS-210 BASS TECHNIQUE & FRETBOARD 210 (2) A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to fretboard harmony. Fretboard meets will continue examining minor, major, and extended scales, and covers rhythm changes, scales, and chord families. Class coordinates with Bass Technique 101 and Bass Performance 120. One lecture hour and one lab hour per week for one quarter. Technique meets for one hour and fretboard meets for two hours per week.

BASS-012 BASS READING 012 (2) This course introduces the novice reader to the basic elements of music reading in bass clef, including rhythm, quarter notes, quarter rests, and combination notes (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab per hour for one quarter.

BASS-022 BASS READING 022 (2) Prerequisites: BASS-012 Bass Reading 012. A continuation of Bass Reading 012. This course introduces the bassist to more advanced elements of music reading, including triplet subdivisions, time signature study (2/4 & 3/4), dotted notes, ties, dynamic markings, chord symbols, reading in ensembles (duets or trios) and basic chart reading. Continued position playing has the student focusing on the lower and middle registers of the bass. This class coordinates with Bass Technique 021 and Bass Performance 023 topics. One lecture hour and one lab hour per week for one quarter.

BASS-120 BASS READING 120 (2) Prerequisites: BASS-022 Bass Reading 022. In addition to continued position and specified key reading, this course prepares the student to read longer forms through bass clef notation transcriptions and chord charts. Interpreting melodies and their different styles is also presented in detail. Position playing has the student revising the lower register but with concentration on the middle register of the neck. Significant claims will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab hour per week for one quarter.

BASS-220 BASS READING 220 (2) Prerequisites: BASS-120 Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key(s) reading in the upper register of the neck. Continuing with sight-reading concepts and exercises. This course will introduce odd-meter concepts and exercise reading of treble clef notes, including extended scale families. Topics covered include: notation basics (bar lines, time signatures, and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab per hour for one quarter.

BASS-350 PROJECT RECORDING 1: BASS (2) Prerequisites: BASS-210 Bass Performance 210, Bass Technique 210, Bass Performance 230. This course is designed to mimic the “real world” scenario of tracking bass in a 24-track studio. Topics include: Bass recording setup, part-writing, sight-reading charts, arranging, performing with backing tracks, overdubbing, punching in, as well as performing with loops and backing tracks. Studio etiquette and sound development are also presented in detail. Each student receives an HD video of his or her final performance. One private recording session hour per week for one quarter.

BASS-460 PROJECT RECORDING 2: BASS (2) Prerequisites: BASS-360 Project Recording 1: Bass. A continuation of Project Recording 1: Bass by learning techniques and experiences, including advanced styles such as odd-meter performance and soloing. Detailed bass tones, amp settings and microphone placement are also covered. Each student receives an HD video of his or her final performance. One private recording session hour per week for one quarter.

BASS-025 BASS & Drum Concepts (1) Prerequisite: BASS-011 Bass Technique 011, BASS-016 Bass Fretboard 016, and BASS-013 Bass Performance 013. Performance workshop for bassists that takes an in-depth look at the musical dependency between the two instruments and the effect that it has on the groove. Particular attention is given to the interaction of bass and drum parts, and rhythm concepts. One ensemble hour for one quarter.

BASS-050 PROJECT RECORDING 1: BASS (1) Prerequisites: BASS-120 Bass Performance 120 and BASS-130 Bass Technique 130 topics. Introduce odd-meter concepts and exercise reading of treble clef notes, including extended scale families. Topics covered include: notation basics (bar lines, time signatures, and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab per hour for one quarter.

BASS-060 APPLIED ENTERTAINMENT BUSINESS 1 (1.5) The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry as it exists today, and essential knowledge for succeeding in a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per quarter for one quarter.

BASS-160 PROJECT RECORDING 2: BASS (2) Prerequisites: BASS-120 Bass Performance 120 and BASS-130 Bass Technique 130 topics. This course is designed to mimic the “real world” scenario of tracking bass in a 24-track studio. Topics include: Bass recording setup, part-writing, sight-reading charts, arranging, performing with backing tracks, overdubbing, punching in, as well as performing with loops and backing tracks. Studio etiquette and sound development are also presented in detail. Each student receives an HD video of his or her final performance. One private recording session hour per week for one quarter.

BASS-360 PROJECT RECORDING 1: BASS (2) Prerequisites: BASS-350 Project Recording 1: Bass. A continuation of Project Recording 1: Bass by learning techniques and experiences, including advanced styles such as odd-meter performance and soloing. Detailed bass tones, amp settings and microphone placement are also covered. Each student receives an HD video of his or her final performance. One private recording session hour per week for one quarter.

BASS-370 SYNTH BASS (1) Prerequisite: BASS-210 Bass Performance 210. The course is designed to be a comprehensive resource for the electric bass player making the transition to the upright bass. Use of fingers and the bow will be discussed. When repeated for credit, the instructor will determine course content and objectives. One lecture/lab per hour for one quarter.

BASS-041 BASS GEAR MAINTENANCE & Mastery (2) This course covers critical components of bass setup and maintenance, such as truss rod adjustment, setting intonation, action, minor wiring repairs, as well as basic concepts to assure the performance and functionality of bass amps and cables. In addition, this course introduces many elements that make up a contemporary bassists signal chain and how these components affect the sound of your bass. One lecture hour per week for one quarter.

BASS-044 GUITAR PERFORMANCE 044 (1) Prerequisites: BASS-120 Bass Performance 120, BASS-130 Bass Technique 130 topics. Included is an in-depth look at the musical dependency between the two instruments and the effect that it has on the groove. Particular attention is given to the interaction of bass and drum parts, and rhythm concepts. One ensemble hour for one quarter.

BASS-055 BASS 055 (1) Prerequisites: BASS-210 Bass Performance 210 and BASS-130 Bass Technique 130 topics. This course introduces the novice reader to the basic elements of music reading in bass clef, including rhythm, quarter notes, quarter rests, and combination notes (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab per hour for one quarter.

BASS-155 UPRIGHT BASS WORKSHOP 1 (1) Prerequisites: BASS-210 Bass Performance 210 and BASS-210 Bass Technique 210. One hour per week for one quarter. Two lecture hours per week for one quarter.

BASS-165 UPRIGHT BASS WORKSHOP 2 (1) Prerequisites: BASS-350 Upright Bass Workshop 1: One hour per week for one quarter. Two lecture hours per week for one quarter.
CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, triad analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021. This course presents variations on diatonic structures from Harmony & Theory 021. Highlights include: pentatonic and blues scales, inverted and non-standard chord types, chord symbols and modes, and voice leading and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic melodic and harmonic concepts. Highlights include: minor key harmony and modal, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modal substitutions. Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

CC-012 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012. Its & the further study of meter and rhythm, eighth-note phrases, sight-singing, transcribing melody and rhythm, melodic and harmonic intervals, note, grace notes, and key centers. Includes critique and discussion. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

CC-306 SONGWRITING 1 (1.5)
Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

CC-406 SONGWRITING 2 (1.5)
Prerequisites: CC-306 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts the creation of original material with emphasis on topics and techniques covered in the pre-requisite course. Includes critique and discussion. This course is equivalent to ARTST-212E. Two lecture/lab hours per week for one quarter.

BASS-SPECIFIC ELECTIVES
AVAILABLE ONLY TO BASS MAJORS

BASS-048E BASS & VOCALS (1)
Prerequisites: BASS-012 Bass Reading 012. This course will provide bass players with the needed skills to be able to sing and play their instrument at the same time. Students will be trained in the ability to sing and play background and lead vocals in popular music settings. One lecture-ensemble hour per week for one quarter.

BASS-052E JAMES BROWN RHYTHM SECTION (1)
Performance workshop for bassists and drummers utilizing detailed transcriptions from the book The Funkmasters: The Great James Brown Rhythm Sections 1960-1973. Students will perform the bass lines and grooves in class with drummers. One lecture hour per week for one quarter.

BASS-060E AFRO-CUBAN BASS (1)
This course explores different styles of Afro-Cuban music, including bolero, cha-cha, mambo, son, nango, and merengue. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

BASS-062E BRAZILIAN BASS (1)
This course explores different styles of Brazilian music, including bossa nova, samba, partido alto, and Bahia. Students apply rhythms to standard Latin tunes during class performances. One lecture hour per week for one quarter.

BASS-068E SLAP BASS 101 (1)
This hands-on workshop is designed to enhance slap technique and groove. Songs, exercises and grooves in a variety of musical styles are used to develop thumb strength, slap syncopation, rhythm, phrasing, ad-lib and funk licks, soloing, shuffle, swing, and bass grooves. Performances are followed by critique and discussion. One lecture hour per week for one quarter.

BASS-069E ODD METER BASSLINES (1)
This course focuses on odd meter rhythms and creates bar lines and grooves in odd meters. This course and Slap Bass 101 are designed to be taken sequentially. One lecture hour per week for one quarter.

BASS-070E BEATLES BASSLINES (1)
This course explores the bass lines of Paul McCartney in the context of Beatles repertoire through transcriptions, analysis, and performance. One lecture hour per week for one quarter.

BASS-071E CLASSIC METAL BASSLINES (1)
An examination of the bass lines of heavy metal baselines. Specific techniques and styles are studied through transcriptions and written examples. Two lecture hours per week for one quarter.

BASS-072E 20TH CENTURY JAZZ BASS I (1)
An examination of the bass lines of jazz bassists. This course focuses on standard blues progressions, rhythmic interpretation and pentatonic scale construction. Specific topics include: 12-bar and 8-bar form, minor blues, straight and swing-eighth-note interpretation, and application of major and minor pentatonic scales, as well as standard blues patterns, improvised basslines, and fills. One lecture hour per week for one quarter.

BASS-073E 20TH CENTURY JAZZ BASS II (1)
This course is designed to expose bassists to classic R&B and funk grooves through the extensive use of detailed transcriptions, including Stax, Motown, Earth, Wind & Fire, Tower of Power and other influential songs, players, and styles. One lecture hour per week for one quarter.

BASS-075E AFRO-CUBAN BASS (1)
This course is designed to introduce students to the music of Afro-Cuban music, including bolero, cha-cha, mambo, son, nango, and merengue. Students will perform the bass lines and grooves in class with drummers. One lecture hour per week for one quarter.

BASS-076E 20TH CENTURY JAZZ BASS III (1)
This course continues the exploration of jazz bass lines and grooves. Specific techniques and styles are studied through transcriptions and written examples. One lecture hour per week for one quarter.

BASS-077E WALKING BASSLINES (1)
This course is designed to teach students how to play walking basslines. The course will focus on walking bass techniques and will provide students with a set of detailed transcriptions; but it also contains a thorough set of performance notes for each player and sub-genre as well. One lecture hour per week for one quarter.

BASS-172E UPRIGHT BASS WORKSHOP (1)
Study and performance of the upright bass. A limited enrollment workshop. This course is designed to be a comprehensive resource for the electric bassist making the transition to the upright bass. Students will work on a predetermined instruction for more advanced upright players. Use of fingers and the bow will be discussed and practiced. Curriculum and course pacing will be tailored to the level of experience and needs of the individual students. One performance hour per week for one quarter. May be repeated for credit.

ADVANCED ELECTIVES
Note: For full details, refer to the course description for each prerequisite named in your elective of interest.

BASS-045E TOWER OF POWER BASSLINES (1)
Prerequisites: BASS-022 Bass Reading 022, BASS-021 Bass Technique 021. Students will study, analyze, and learn the style, technique, and grooves of the great bass lines of Tower of Power bassist Francis “Rocco” Presta. One lecture hour per week for one quarter.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.
**COURSES**

Topics covered include working with audio and MIDI, virtual instruments, effects, drum programming, time stretching and working with loops. One lecture hour per week for one quarter.

**AUD-156 DAW 2: REASON (2)**
Prerequisites: AUD-156 DAW 1. Reason. The second level course covering Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason’s Channel Strip. Upon successful completion of this course, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

**DRUM-350 ADVANCED DRUMMING STYLES: JAZZ (1)**
Prerequisites: DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course presents the historical, stylistic and technical evolution of Jazz from Dixieland to 1950s Bop. In addition, the basic elements of jazz drumming techniques include: ride patterns and left-hand comping, basic independence and coordination, ensemble interaction, and soloing concepts. One lecture hour plus one lab hour per week for one quarter.

**DRUM-450 ADVANCED DRUMMING STYLES 2B: LATIN (2)**
Prerequisites: DRUM-350 Advanced Drumming Styles: Jazz. This course develops authentic stylistic hand and foot techniques through listening, demonstration, and classroom practice, with emphasis on popular Brazilian styles, including bossa nova and samba. One lecture hour plus one lab hour per week for one quarter.

**DRUM-451 ADVANCED DRUMMING 2A: JAZZ 2 (2)**
Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help the student become an efficient and confident jazz drummer. The student will learn to be comfortable and confident in the jazz idiom. One lecture hour and one lab hour per week for one quarter.

**DRUM-452 ADVANCED DRUMMING 2B: R&B/ GOSPEL (2)**
Prerequisites: DRUM-210 Drum Technique 210 and DRUM-350 Advanced Drumming Styles: Jazz 1. This course is designed to help the student become an efficient and confident R&B/Gospel drummer quickly (and efficiently) learn the Jazz idiom. It is an inclusive and in-depth study of how to authentically perform—alongside a rhythm section—within Jazz’s popular styles and forms. One lecture hour and one lab hour per week for one quarter.

**MUBUS-0202 MEDIA RELATIONS (2)**
Prerequisites: This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, modes, harmonic, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

**CC-022 EAR TRAINING 022 (1.5)**
Prerequisites: CC-12 Ear Training 012. This course is a continuation of Ear Training 012, through the further study of meter and rhythm, eighth-note phrases, sight-reading, transcribing melody and rhythm, melodic and harmonic intervals, triad qualities, and diatonic major chord progressions. One lecture hour and one lab hour per week for one quarter.

**CC-102 EAR TRAINING 021 (1.5)**
Prerequisites: CC-022 Ear Training 022. This course is an application-based continuation of Ear Training 022 that focuses on the recognition of diatonic scales, simple major and minor pentatonic melodies, triplet rhythms, blues scales, natural minor scale and its variations, chord progressions utilizing diatonic and melodic scales, minor chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

**CC-307 VISUAL MEDIA 1 (2)**
Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern independent empires. Emphasis is on creating exciting and expressive designs that directly support music and marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

**CC-407 VIDEO MEDIA 2 (2)**
Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: building a strong online presence, creating a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

**PROFESSIONAL DEVELOPMENT // DRUM**

**MUBUS-0506 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)**
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today. This course will provide students with an understanding of the entertainment industry and will present each student with a weekly assignment that focuses on a particular R&B/Gospel form; drum set sound, groove concept and improvisational approach. Upon completing this course, the student will be able to apply advanced technical drumming concepts in a musical and comprehensive manner. One lecture hour and one ensemble hour per week for one quarter.

**DRUM-360 PROJECT RECORDING 1: DRUMS (2)**
Prerequisites: DRUM-220 DRUM Reading 220, DRUM-210 Drum Technique 210, DRUM-230 Drum Performance 230. This course is designed to move students into the “real world” scenario of drum tracking in a 24-track studio. Topics include: developing drum parts, sight-reading charts with backing tracks, overdubbing and punching in, and learning to lock in with loops and backing tracks. Studio etiquette and sound development are also presented in detail. Each student receives an HD video of his or her final performances. Two lecture hours per week for one quarter.

**DRUM-460 PROJECT RECORDING 2: DRUMS (2)**
Prerequisites: DRUM-360 Project Recording 1: Drums. A continuation of studio drum experiences, including advanced styles, such as odd-meter performance and solos. Detailed drum tuning and microphone placement are also covered. Each student receives an HD video of his or her final performance. Two lecture hours per week for one quarter.

**MUBUS-0507 INDEPENDENT ARTIST MARKETING (2)**
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the course resource, and receive useful feedback throughout three one-hour lab. Two lecture hours per week for one quarter.

**MUSICIANSHIP // DRUM**

**CC-011 HARMONY & THEORY 011 (1.5)**
This course introduces the harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

**CC-021 HARMONY & THEORY 011 (1.5)**
Prerequisites: CC-011 Harmony & Theory 011. This course continues the study of music notation, diatonic structures, rhythmic values, time signatures, natural minor scales, and accidentals. One lecture hour and one lab hour per week for one quarter.

**CC-101 HARMONY & THEORY 011 (1.5)**
Prerequisites: CC-011 Harmony & Theory 011. This course continues the study of music notation, diatonic structures, rhythmic values, time signatures, natural minor scales, and accidentals. One lecture hour and one lab hour per week for one quarter.

**CC-108 KEYBOARD PROFICIENCY 1 (1)**
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and a musical tool. One lecture hour and one lab hour per week for one quarter.

**CC-208 KEYBOARD PROFICIENCY 2 (1)**
Prerequisites: CC-108 Keyboard Proficiency 1. This course introduces students to the more advanced techniques of keyboard playing, including chord progressions, scale relationships, and advanced techniques. One lecture hour and one lab hour per week for one quarter.
**COURSES DESCRIPTION**

**COURSES**

**ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS**

**basics in a contemporary setting. In addition to basic Cajon techniques needed to be successful in the studio. Other students will apply their e-drumming knowledge and etiquette. Two workshop hours per week for one quarter.**

**DRUM-052E THE DRUMMERS OF JAMES BROWN (1)**

Prerequisites: DRUM-022 Drum Recording 022. Students will dissect and learn the specific drum parts to classic James Brown tunes. Students will perform each week to either a metronome or prerecorded tracks. One lecture hour per week for one quarter.

**DRUM-152E FUNK DRUMS - CLASSIC (1)**

Prerequisites: DRUM-022 Drum Recording 022. Students will study the evolution of funk drumming from James Brown to the early 1980s through listening and analysis of each groove supported by transcriptions. This course also includes discussions on how to practice the techniques covered. One lecture hour per week for one quarter.

**DRUM-154E PROGRESSIVE DRUMMING (1)**

Prerequisites: DRUM-022 Drum Recording 022. This pre-intermediate course examines various concepts from some of today's most advanced progressive drummers. The course covers contemporary concepts and creative methods for playing styles of music such as: Drum-Bass Longue as well as odd meter and odd groupings with a emphasis on groove and fluidity. "Progressive Drumming" also introduces the technique called D.D. (Double Drumming) to develop capacities related to double bass and four-way coordination for all styles of music. Applying D.D. techniques through simultaneous duets, students learn how to perform new rhythm and coordination concepts while focusing on timekeeping and feel. One lecture hour per week for one quarter.

**DRUM-155E RUDIMENTAL WORKOUT (1)**

Prerequisites: DRUM-021 Drum Technique 021. This pre-intermediate course covers application of hand technique for rudimental development and strength training. Using simple exercises, and an intuitive method for breaking down rudiments, the student will gain necessary tools for developing technique, control and analysis. Students are taught how to develop an exercise routine for improving the core aspects of hand control (strength, stamina, speed, consistency), rhythm interpretation, dynamics, sound quality, rebound management and efficiency, etc). Students will also learn to focus on professional drum recording techniques; such techniques include drum tuning, sound production, transcription, playing to a click and/or track, drum set orchestration and parts creation. One lecture/lab hour per week for one quarter.

**DRUM-353E DRUM PERFORMANCE: STUDIO EDITION I (1)**

Prerequisites: DRUM-301 Drum Performance 301. This course takes all Drum Performance (DRUM-013, 023, 180, 230) charts and gives the students the opportunity to track their drum parts in a professional electronic acoustic drum ensemble. Students will apply their e-drums knowledge as a performance ensemble. One additional aspect of this workshop is to include essential set-up/tear down technique and etiquette. Two workshop hours per week for one quarter. May be repeated for credit.

**DRUM-355E HYBRID CAJON TECHNIQUES (1)**

This is an introductory course that presents Cajon playing basics in a contemporary setting. In addition to basic Cajon playing, hybrid set-ups are introduced with the addition of hand held percussion, mounted percussion, foot-operated percussion and drum set elements. Audio examples and playalongs are also included. One lecture hour per week for one quarter.

**ADVANCED ELECTIVES // DRUM**

Note: For full details of course description for each prerequisite named in your elective of interest.

**DRUM-033E DEVELOPING YOUR GROOVE 2 (1)**

Prerequisites: DRUM-015 Developing Your Groove. Covers drum set coordination techniques necessary for playing with jazz bands, rock, R&B, etc. Students will also learn to focus on professional drum recording techniques; such techniques include drum tuning, sound production, transcription, playing to a click and/or track, drum set orchestration and parts creation. One lecture/lab hour per week for one quarter.

**DRUM-252E FUNK DRUMS - MODERN (1)**

Prerequisites: DRUM-022 Drum Recording 022. Students study the evolution of funk drumming from the early 1980s to the present day, including R&B and jazz influences on funk music, and the relationship between acid jazz, hip-hop, R&B, and earlier funk music. One lecture hour per week for one quarter.

**DRUM-156E BEBOP AND BEYOND (1)**

Prerequisites: DRUM-022 Drum Recording 022. This intermediate course focuses on a modern approach to playing jazz with a strong emphasis on bebop vocabulary and developing a musical flow of ideas. Topics discussed include: advanced comping and ride cymbal approach, advanced hi-hat techniques, development of motifs over standard song forms, polyrhythmic overlap, and metric modulation. One lecture hour per week for one quarter.

**DRUM-162E-01 ESSENTIAL REPertoire (1)**

Prerequisites: DRUM-012 Drum Reading 012. This intermediate class presents a study of crucial musical repertoire for drummers. Through lectures, audio/video presentations and in class performances students learn mandatory, "must know", fills, grooves and solos from all relevant genres and eras of music.

**DRUM-165E DRUM SET SOLOING & ARTISTIC DEVELOPMENT (1)**

Prerequisite: DRUM-110 Drum Technique 110. This intermediate class is designed to present students techniques in which they can develop ideas in order to construct a cohesive drum solo. Students build a repertoire of drumming data by detailed listening to and critical analysis of classic drum solos from drumming pioneers. In addition to audio and transcription analysis, students perform and explore conceptual soloing exercises over loops and sans accompaniment. Abstract concepts designed to assist the student to move away from the technical skills by thinking outside the box are also presented and practiced. One lecture/lab hour per week for one quarter.

**DRUM-170E BRIDGING THE GAPS (1)**

Prerequisites: DRUM-022, DRUM-025E and/or DRUM-052E. This course covers the application of essential drum rudiments, including single strokes, double strokes, triplets, flams, ruffs, 5-strokes, 6-strokes, 7-strokes, 11-strokes, 12-strokes, and multiple bounce strokes, combined with the four Moeller patterns. One lecture-ensemble hour per week for one quarter.

**DRUM-175E ADVANCED ELECTIVES (1)**

Prerequisites: DRUM-023, DRUM-033, 043, 045, 063. This course is designed to present students techniques in which they can develop ideas in order to construct a cohesive drum solo. Students build a repertoire of drumming data by detailed listening to and critical analysis of classic drum solos from drumming pioneers. In addition to audio and transcription analysis, students perform and explore conceptual soloing exercises over loops and sans accompaniment. Abstract concepts designed to assist the student to move away from the technical skills by thinking outside the box are also presented and practiced. One lecture/lab hour per week for one quarter.

**DRUM-350E DRUM PERFORMANCE: E-DRUM PERFORMANCE (1)**

This course is designed to present students techniques in which they can develop ideas in order to construct a cohesive drum solo. Students build a repertoire of drumming data by detailed listening to and critical analysis of classic drum solos from drumming pioneers. In addition to audio and transcription analysis, students perform and explore conceptual soloing exercises over loops and sans accompaniment. Abstract concepts designed to assist the student to move away from the technical skills by thinking outside the box are also presented and practiced. One lecture/lab hour per week for one quarter.

**GUITAR**

**MAJOR AREA // GUITAR**
GUIT-PL PRIVATE LESSON (2) A weekly individual instrument lesson that supports core curriculum instruction, also focusing on student’s personal musical development goals. An instructor guides the student in developing technique, musicianship and style one hour per week per quarter. Twelve credit units required (two per quarter).

CC-013G-CC-403G LIVE PERFORMANCE WORKSHOPS 013-043 (1) Students acquire an understanding of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

GUIT-013 GUITAR PERFORMANCE 013(2) Students develop fundamental technical approaches to a variety of popular styles through weekly live performance. Concentration is placed on getting good lead and rhythm tones, stage etiquette, dynamics, and basic chart reading and writing. This course coordinates with Guitar Technique 011 and Guitar Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-023 GUITAR PERFORMANCE 023 (2) Prerequisites: GUIT-13 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on playing acoustic guitar in ensemble settings, use of open tunings, Travis picking, performance techniques which include effects, plus introduction to styles such as reggae, punk rock, trash metal, and classic metal. This course coordinates with Guitar Technique 021 and Guitar Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-130 GUITAR PERFORMANCE 130 (2) Prerequisites: GUIT-023 Guitar Performance 023. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis is placed on handling variations on the guitar fretboard, basic chord progressions, and style. This course will also focus on the guitar student’s leadership role within the group, plus introduction to a variety of styles such as classic and modern urban blues, classic R&B, soul, reggae, rock, and neo-soul, the early rock styles of Bob Diddley and Chuck Berry, surfrockabilly, contemporary musical theater, classic and modern country, country-rock, and alternative rock. This course coordinates with Guitar Technique 110 and Guitar Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-230 GUITAR PERFORMANCE 230 (2) Prerequisites: GUIT-120 Guitar Performance 120. This course covers fundamental technical approaches to a variety of popular styles are presented and students will perform live on a weekly basis. Emphasis will be on advanced chart reading, stage craft, playing in various meters such as 3/4, 6/8 and odd meters, plus introduction to styles such as jazz band, Delta blues, urban/Chicago blues, Gypsy jazz, minor blues, American Songbook, Latin, bossa nova, Big Band comping and modern jazz. This course coordinates with Guitar Technique 210 and Guitar Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-011 GUITAR TECHNIQUE 011 (2) This course is an introduction to the basic fretting and picking techniques, the layout of the guitar fretboard, basic chords, chord progressions, and a general introduction to the popular common solo and rhythm guitar approaches. One lecture hour and two lab hours per week for one quarter.

GUIT-021 GUITAR TECHNIQUE 021 (2) Prerequisites: GUIT-011 Guitar Technique 011. General musicianship is developed through learning the five-patterns of the minor scales, applying rhythms to scales, how to structure a solo, fingerstyle technique, acquiring knowledge of chord voicings, and essential performance techniques commonly used in contemporary music. One lecture hour and two lab hours per week for one quarter.

GUIT-110 GUITAR TECHNIQUE 110 (2) Prerequisites: GUIT-021 Guitar Technique 021. Emphasis in this course will be on scales such as Major and Minor Pentatonic, Blues, Dorian, Mixolydian, and Lydian, plus introduction to drop voicings, chord progressions, Roman numeral harmony, extended and altered chords, motive development, technique, attitude, and style. This course will include one lecture hour and two lab hours per week for one quarter.

GUIT-210 GUITAR TECHNIQUE 210 (2) Prerequisites: GUIT-110 Guitar Technique 110. Emphasis in this course is placed on advanced concepts such as 16th note strum technique, scales which include effects, plus introduction to styles such as reggae, punk rock, trash metal, and classic metal. This course coordinates with Guitar Technique 210 and Guitar Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-012 GUITAR READING 012 (2) This course introduces the fundamentals of music reading and the basic terminology used in written notation. The emphasis will be placed on note values and rhythms, note lines in open position, key signatures and accidentals, how to navigate a basic chart, plus introduction to music reading skills, taking on the leadership role within the group, plus introduction to a variety of styles such as classic and modern urban blues, classic R&B, soul, reggae, rock, and neo-soul, the early rock styles of Bob Diddley and Chuck Berry, surfrockabilly, contemporary musical theater, classic and modern country, country-rock, and alternative rock. This course coordinates with Guitar Technique 110 and Guitar Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

GUIT-022 GUITAR READING 022 (2) Prerequisites: GUIT-012 Guitar Reading 012. Emphasis in this course is placed on reading in 5th position, various key centers, real-world charts, plus symbols and terms commonly found in written notation. This course coordinates with Guitar Technique 021 and Guitar Performance 023 topics. Two lecture hours per week for one quarter.

GUIT-120 GUITAR READING 120 (2) Prerequisites: GUIT-022 Guitar Reading 022. Emphasis in this course is placed on reading in 2nd and 7th position, reading harmonies, duo and trio performances, and advanced real-world charts. This course coordinates with Guitar Technique 110 and Guitar Performance 130 topics. Two lecture hours per week for one quarter.

GUIT-220 GUITAR READING 220 (2) Prerequisites: GUIT-120 Guitar Reading 120. Emphasis in this course is placed on reading in multiple positions, reading polyphonic music and quartet performances and, advanced real-world charts. This course coordinates with Guitar Technique 210 and Guitar Performance 230 topics. Two lecture hours per week for one quarter.

GUIT-014 GUITAR GEAR MAINTENANCE (1) This course will discuss how to set up, restar, maintain, intonate, customize, and manage acoustic and electric guitars. Basic amplifier maintenance, tube replacement and safety measures will also be covered, in addition to gig survival tactics as they apply to gear. One lecture hour per week for one quarter.

GUIT-024 GUITAR GEAR MASTERY (1) Prerequisites: GUIT-014 Guitar Gear Maintenance. This course helps the student to achieve contemporary and time-honored guitar tones. This is accomplished by using combinations of effects, amp settings and amp types, and guitars. In addition, the course will cover how to implement effects into your rig, build a pro pedalboard, understand and troubleshoot signal flow, employ effects loops, run in stereo through two or more amps, play direct, record direct, and more. How to please producers by delivering the iconic guitar sounds they request and how to be a professional guitar tech will also be covered. One lecture hour per week for one quarter.

AUDIO-056 DAW 1: REASON (1) This course is introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

AUDIO-156 DAW 2: REASON (1) Prerequisites: AUDIO-056 DAW 1: Reason. The second level of this course focuses on Reason as a mixing and mastering tool. Topics include: EQ, Compression, effects, automation, and mastering using Reason’s Channel Strip. Upon completion of this course, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

GUIT-360 PROJECT RECORDING 1: GUITAR (2) Prerequisites: GUIT-220 Guitar Reading 220, GUIT-210 Guitar Technique 210, GUIT-230 Guitar Performance 230. This course will introduce the student to the basic knowledge required to be able to record, engineer and produce their own music. Topics include: basic studio etiquette, signal path, creating guitar parts and tracking tactics. The student will finish 1-3 songs/pieces for the purposes of a “demo reel” for his/her website. Two lecture hours per week for one quarter.

GUIT-460 PROJECT RECORDING 2: GUITAR Prerequisites: GUIT-360 Project Recording 1: Guitar. A continuation of studio techniques and approaches, with emphasis on more advanced styles, soloing and sophisticated post-production techniques such as effects processing and editing. Two lecture hours per week for one quarter.

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5) The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, students will explore the industry structure, the artist’s team (manager, attorney, agent, etc.), copyrights and music publishing, band partnerships and solo artists, employment agreements, work for hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5) Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1. Further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week per quarter.

MUBUS-0202 MEDIA RELATIONS (2) Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write press releases, create media buzz, and create and maintain eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2) Students learn to use Adobe Photoshop to design original CD cover art.
artwork, flyers, promotional tools, and other visual materials vital to modern independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (1)
Prerequisites: CC-406 VISUAL MEDIA 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills required to promote music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)
This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a fully customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective. Students create a complete marketing plan utilizing handy templates included in the class resource, and receive feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // GUITAR
CC-015 RHYTHM READING WORKOUT 1 (1)
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basic rhythms: notation basics (bar lines, time signatures) notes and rests (singing from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note groupings (1/4 notes, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5)
This course is an introduction to the harmony and theory used in popular music. It is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. It is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), major key signatures, harmonic minor scales, chord inversions, diatonic seventh chords, chord progression, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatomic and altered harmonic concepts. Highlights include: minor key harmony and modal, minor scale melodic, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-022 EAR TRAINING 022 (1.5)
Prerequisites: CC-12 EAR Training 012. This course is a continuation of EAR Training 012. It is accomplished through the further study of meter and rhythm, eighth-note phrases, singing, transcribing melody and rhythm, melodic and harmonic intervals, triads, and major chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-102 EAR TRAINING 012 (1.5)
This course is an introduction to ear training techniques, which can be used within popular music. This is accomplished through the technique of matching specific pitches, major scale melodies, and melodic intervals. Melodic and harmonic intervals, chromaticism, triads, diatonic harmony, rhythm are also studied. One lecture hour and one lab hour per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Prerequisites: CC-107 Keyboard Proficiency 1. This course introduces contemporary keyboard technique. Through the study of physical posture, finger technique, diatonic scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing instrument and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-306 SONGWRITING 1 (1.5)
Fundamentals of contemporary music creation, including song structure, tempo, lyrics, melody, harmony, rhythmic elements, and subjective emotional qualities. This course is equivalent to ARTST-112. Two lecture/lab hours per week for one quarter.

CC-306 SONGWRITING 2 (1.5)
Prerequisites: CC-036 Songwriting 1. Continued development of contemporary songwriting skills, including application of fundamental concepts to creation of original material based on topics and genres provided by the instructor. Includes critique and discussion. This course is equivalent to ARTST-212. Two lecture/lab hours per week for one quarter.

ELECTIVES // GUITAR
GUIT-061 CLASSICAL GUITAR (1)
This course will focus on the style of the French guitarist Django Reinhardt. Students will study and perform classical guitar repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

GUIT-062 CONTEMPORARY GUITAR (1)
This course focuses on the style of the French guitarist Django Reinhardt. Students will study and perform classical guitar repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

GUIT-063 GYPSY JAZZ WORKSHOP (1)
This course is an introduction to the basic concepts of Gypsy Jazz, based on the style of the French guitarist Django Reinhardt. Students will study and perform the basic chord voicings, chord progressions, styles techniques, repertoire and a general introduction to the most common solo and rhythm guitar approaches used in this style. Two workshop hours per week for one quarter.

GUIT-064 ELECTRIC GUITAR (1)
This course covers the basics techniques and equipment used in popular steel-string acoustic performance, from flatpicking to fingerpicking, strumming to plucking. One lecture hour per week for one quarter.

GUIT-065 METAL GUITAR (1.5)
This course analyzes and explores the role of the guitar in metal's heaviest and most successful bands throughout the '80s and '90s, including Metallica, Slayer, Pantera, and Megadeth. The curriculum will break down each riff and solo, deconstructing various influences and technical devices unique while also providing historical perspective. One lecture hour and one lab hour per week for one quarter; each student is required to perform in class three times.

GUIT-066 RUMBA WORKOUT (1)
This course focuses on the style of the rumba-style rhythms of the rumba and other Latin guitar grooves to generate a rhythm-guitar intensive workshop experience. Recommended for any guitar student who wants to gain a new rhythmic vocabulary and break out of the alternating up/down strum approach that dominates mainstream guitar music. One lecture hour per week for one quarter.

GUIT-067 BLUES LISTENING (1)
This course is designed to expose guitarists to the most influential players in the development of modern electric styles. Recordings by such icons as T-Bone Walker and B.B. King, and other guitar legends are explored using video and audio excerpts to demonstrate how they have influenced the playing of modern jazz guitar icons such as John Scofield, Pat Metheny, Allan Holdsworth, and Adam Rogers. One lecture hour per week for one quarter.

GUIT-068 JAZZ HISTORY (1)
This course surveys jazz history from its origins through contemporary major jazz concert venues. Topics include the development of jazz music and its influence on later generations of players. One lecture hour per week for one quarter.

GUIT-069 JAZZ GUITAR (1.5)
This course surveys jazz history from its origins through contemporary major jazz concert venues. Topics include the development of jazz music and its influence on later generations of players. One lecture hour per week for one quarter.

GUIT-070 GUITAR VOCAL ACCOMPANIMENT (1)
This course gives students an understanding of vocalizing on guitar with practical techniques, rhythm patterns, and exercises based on techniques used in popular music. Includes training for swing styles, and vocalization of various styles. One lecture hour per week for one quarter.

GUIT-071 ACOUSTIC GUITAR (1)
This course is an introduction to the basics of acoustic guitar including basic chords, scales, and techniques. One lecture hour per week for one quarter.

GUIT-072 ACOUSTIC GUITAR ADVANCED (1)
This course is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

GUIT-073 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

GUIT-074 RHYTHM READING WORKOUT 1 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

GUIT-075 RHYTHM READING WORKOUT 1 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

GUIT-076 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

GUIT-077 RHYTHM READING WORKOUT 2 (1)
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swung eighth and sixteenth note values, note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.
COURSES

GUIT-064E SLIDE GUITAR (1)
This course covers the techniques of slide guitar and its application to various styles. Topics include: achieving proper touch and good tone, essential rock and blues vocabulary, open tunings, and more. One lecture hour for one quarter.

GUIT-065E SURF/SPY GUITAR (1)
This course explores classic guitar instrumental in the “surf/spy” genre. Students learn timeless songs and riffs from artists, including the Ventures, Duane Eddy, and Dick Dale, and perform with them a rhythm section of one. One-half-hour lecture and one-and-one-half hour lab per week for one quarter.

GUIT-066E BLUES GUITAR (1.5)
This course covers the fundamentals of the blues style, including rhythm techniques for shuffles, slow blues, jump blues, and other blues-related rhythms, as well as such soloing concepts as chord/ scale relationships, and stylistic phrasing. One lecture hour plus one lab hour per week for one quarter.

GUIT-166E BLUES GUITAR 2 (1.5)
Prerequisites: GUIT-110 Guitar Technique 110, GUIT-066E Blues Guitar. This course explores expanded jazz-blues harmony, soloing techniques, and the relationship between blues and other music styles, including rock & roll, and R&B. Students gain a deeper understanding and appreciation of the blues tradition and related technical skills. One lecture hour and one lab hour per week for one quarter.

GUIT-070E APPLIED METAL GUITAR (1.5)
This course examines influential metal bands and iconic metal guitar styles with an emphasis on harmonic analysis and applied metal techniques. Students will learn solos riff-by-riff as they develop skills that are essential to the genre. Each student is required to perform three times during the quarter. One lecture hour and one lab hour per week for one quarter.

GUIT-086E AC/DC JAZZ GUITAR (1.5)
This course covers the instrumental funk style of Maceo Parker, Ronny Jordan, Greyboy Allstars, Herbie Hancock, and others. Particular emphasis is placed on rhythm guitar playing, riffs, scales, and songwriting. Some weekly preparation work is required. Two workshop hours per week for one quarter.

GUIT-150E GUITAR TRACKING TACTICS (1)
Prerequisites: GUIT-101 Guitar Technique 101. This course explores inside and outside a rhythm section. Students will learn and apply concepts in jazz and classical guitar improvisation. One lecture hour and one lab hour per week for one quarter.

GUIT-151E CHORD MELODY 2 (1)
Prerequisites: GUIT-051E Chord Melody 1. An introduction to the art of interweaving melody, chords, and bass lines into compelling song arrangements for solo guitar. Lead sheet interpretation and jazz improvisation techniques are also covered. One lecture hour per week for one quarter.

GUIT-152E JAZZ RHYTHM GUITAR 1 (1.5)
Prerequisites: GUIT-110 Guitar Technique 110. This course covers the vocabulary in jazz improvisation of all eras, from swing and bebop to the present, including the use of scales, modes, idioms, and typical bebop phrasing. One lecture hour and one lab hour per week for one quarter.

GUIT-153E MODERN JAZZ CONCEPTS (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course covers modern jazz concepts. Understanding specific techniques, scales, modes, and idioms will be essential to this course. One lecture hour and one lab hour per week for one quarter.

GUIT-154E JAZZ WORKSHOP 2 (1)
Prerequisites: GUIT-086E Jazz Workshop 1. This course covers in-depth study of the modes of melodic minor and their application in jazz improvisation. Emphasis is placed on developing lines for standard jazz progressions. Also covered are practical techniques for jazz development. One lecture hour per week for one quarter.

GUIT-155E GUITAR HEROES OF THE '80S (1.5)
Prerequisites: GUIT-021 Guitar Technique 021. Students will explore the guitar sounds of modern rock players, such as Eddie Van Halen, Steve vai, Vai Randyos, Nuno Bettencourt, John Petrucci, Marty Friedman, and Yngwie Malmsteen through improvising rock solos. One lecture hour and one lab hour per week for one quarter.

GUIT-156E MELODIC SOLOING (1)
Prerequisites: GUIT-021 Guitar Technique 021. Students will cover how to improvise rhythm parts in the style of such artists as Eddie Van Halen, Steve Vai, Vai Randyos, Nuno Bettencourt, John Petrucci, Marty Friedman, and Yngwie Malmsteen through improvising rock solos. One lecture hour and one lab hour per week for one quarter.

GUIT-157E FUSION MASTERS (1.5)
Prerequisites: GUIT-110 Guitar Technique 110, GUIT-120 Guitar Reading 120. This course covers intermediate-to-advanced topics in fusion performance and their application to the guitar, including chord-melody arrangements, re-harmonization of transcription, and improvising over changes. One lecture hour and one lab hour per week for one quarter.

GUIT-158E ADVANCED ELECTRIC GUITAR STYLES (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. Students will learn how to make the leap from becoming a professional guitarist through a comprehensive study of the interplay between the picking and strumming hands as it pertains to great tone, sterile melodic execution, accurate string muting, and punchy rhythm playing. Additional topics include: three-octave major scales, chords, and accompanying note improvisation, use of pentatonic, “synthetic,” and other scales. Practical ear training is also explored and students perform with a rhythm section every week. One lecture hour and one lab hour per week for one quarter.

GUIT-159E ADVANCED GROOVE CONCEPTS (1.5)
Prerequisites: GUIT-210 Guitar Technique 210. This course covers both technical and practical approaches to groove-based styles. Techniques of time discipline, odd-meter studies, and playing over shifts in feels and meter will be explored. Stylistic studies of R&B, Motown, contemporary African styles and New Orleans grooves. One lecture hour and one lab hour per week for one quarter.

GUIT-160E AFRO-CUBAN GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is an introduction to the music of the Afro-Cuban rhythm section. Students will learn how to create authentic-sounding parts. One lecture hour per week for one quarter.

GUIT-161E BRAZILIAN GUITAR (1)
Prerequisites: GUIT-021 Guitar Technique 021. This course is an introduction to the role of the guitar in the Brazilian rhythm section, including bossa nova and samba. Students will learn how to create authentic-sounding parts. One lecture hour per week...
**COURSES**

**COURSE DESCRIPTIONS**

**GUIT-180E CLASSICAL GUITAR READING ENSEMBLE (1)**

Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week per quarter. Six credit units required (one per quarter).

**KEYBD-015 KEYBOARD PERFORMANCE 015 (2)**

A performance class that utilizes both technical and popular music approaches. Concentration is placed on listening, dynamics, awareness of sound form, and basic chart reading. This course coordinates with Keyboard Technique 011 and Keyboard Reading 012 topics. Two lecture/ensemble hours per week for one quarter.

**KEYBD-023 KEYBOARD PERFORMANCE 023 (2)**

Prerequisites: KEYBD-013 Keyboard Performance 013. A performance course that utilizes both technical and popular music approaches. Intermediate-level chart reading also aids in the further development of gridding and following-cue techniques, keyboard patch programming, and stylistic improvisation. This course coordinates with Keyboard Technique 021 and Keyboard Reading 022 topics. Two lecture/ensemble hours per week for one quarter.

**KEYBD-130 KEYBOARD PERFORMANCE 130 (2)**

Prerequisites: KEYBD-023 Keyboard Performance 023. A performance course that utilizes both technical and popular music approaches, with an emphasis on atypical song forms, technical proficiency, and harmony. Students refine and enhance all aspects of musicianship in the context of rehearsal and performance. Some sight-reading involved. One ensemble hour per quarter.

**KEYBD-250 KEYBOARD PERFORMANCE 250 (2)**

Prerequisites: KEYBD-130 Keyboard Performance 130. A performance-based course which utilizes practical techniques and advanced concepts, such as dual key keyboard playing, multiple keyboards, electric piano transposition and detailed improvisation. Each topic is applied to a particular groove, countermelodies, and song form. Further leadership within a group is also discussed. This course coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. Two lecture/ensemble hours per quarter for one quarter.

**KEYBD-011 KEYBOARD TECHNIQUE 011 (2)**

This course serves as a continuation of Keyboard Technique 011. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: harmonic & minor scales, diatonic cycles,-modal theory, triads, construction based on minor scales (major, minor, diminished & augmented), first & second inversion triads, root-position seventh chords, chordal and modal interchange using the I-V-I-V7-I-V-I-V7-iim7-V7-iim7-V7-iim7-V7-iim7-V7-iim7-V7-iim7-V7-iim7 progressions, complete with preferred voicings. Two lecture hours per week for one quarter.

**KEYBD-012 KEYBOARD READING 012 (2)**

Students learn basic single-line note reading, symbols for notating melody, rhythm and harmony. Highlights include: Clefs, Grand Staff, Ledger Lines, Key signatures, figuring, and song forms. This course coordinates with Keyboard Technique 011 and Keyboard Performance 013 topics. Two lecture hours per week for one quarter.

**KEYBD-010 KEYBOARD TECHNIQUE 010 (2)**

Prerequisites: KEYBD-011 Keyboard Technique 011. This course is designed to introduce players to the basic theoretical and practical knowledge required to perform contemporary music. Emphasis is placed on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: harmonic & minor scales, root position seventh chords, chordal and modal interchange using the I-V-I-V7-I-V-I-V7-iim7-V7-iim7-V7-iim7 progressions, complete with preferred voicings. Two lecture hours per week for one quarter.

**KEYBD-013 KEYBOARD READING 013 (2)**

Prerequisites: KEYBD-012 Keyboard Reading 012. Topics include: time signature variations, note-value relationships, counting and subdivision exercises as applied to particular grooves, articulations, and associated rhythms, chart reading, part independence, comping patterns and musical form. This course coordinates with Keyboard Technique 021 and Keyboard Performance 022 topics. Two lecture hours per week for one quarter.

**KEYBD-021 KEYBOARD TECHNIQUE 021 (2)**

Prerequisites: KEYBD-020 Keyboard Technique 020. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include: harmonic & minor scales, diatonic cycles,-modal theory, triads, construction based on minor scales (major, minor, diminished & augmented), first & second inversion triads, root-position seventh chords, chordal and modal interchange using the I-V-I-V7-I-V-I-V7-iim7-V7-iim7-V7-iim7-V7-iim7-V7-iim7 progressions, complete with preferred voicings. Two lecture hours per week for one quarter.

**KEYBD-022 KEYBOARD READING 022 (2)**

Prerequisites: KEYBD-021 Keyboard Reading 021. Topics include: time signature variations, note-value relationships, counting and subdivision exercises as applied to particular grooves, articulations, and associated rhythms, chart reading, part independence, comping patterns and musical form. This course coordinates with Keyboard Technique 021 and Keyboard Performance 022 topics. Two lecture hours per week for one quarter.
Prerequisites: KEYBD-220 Keyboard Reading 220. Topics include: rhythmic and harmonic melody patterns within a particular groove, and song form. This course coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. Two lecture hours per week for one quarter.

KEYBD-220 KEYBOARD READING 220 (2) Prerequisites: KEYBD-022 Keyboard Reading 022. Topics include: rhythmic and harmonic melody patterns within a particular groove, and song form. This course coordinates with Keyboard Technique 110 and Keyboard Performance 130 topics. Two lecture hours per week for one quarter.

KEYBD-240 DIGITAL MUSIC 2 (2) Prerequisite: KEYBD-140 Digital Music 1. Building from the foundation set in Digital Music 1, this class continues with the development of using digital audio technology as a tool for creating computer-based recordings. Students learn intuitive set-up procedures and use of controllers and DAWs.

KEYBD-330 PRODUCER PROJECT 1 (2) Prerequisite: KEYBD-2240 Digital Music 2. In this class, students will work collaboratively in teams to produce original material for a “client” played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client.

KEYBD-340 PRODUCER PROJECT 2 (2) A continuation of Producer Project 1. Students will work collaboratively in teams to produce original material for a “client” played by the instructor. Students will be required to produce a number of drafts and revisions of the project to meet the requirements of the client.

MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5) The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. Applied Entertainment Business 1, topics include an overview of industry structure, the artist’s team (manager, attorney, agent, etc.), copyrights and music publishing and administration, and solo artists, employment agreements, work-for-hire, unions and more. One lecture hour per week for one quarter.

MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5) Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: The music industry (music record labels (major and indie) types of deals), the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

MUBUS-0202 MEDIA RELATIONS (2) Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

CC-307 VISUAL MEDIA 1 (2) Students learn to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to independent artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

CC-407 VISUAL MEDIA 2 (2) Prerequisites: CC-307 Visual Media 1. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical skills needed to promote music online. Topics include: creating a Web site, online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

MUBUS-0307 INDEPENDENT ARTIST MARKETING (2) This course reveals basic marketing concepts applicable to any professional business venture and focuses on the creation of a customized, low-budget marketing plan of attack. At a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their goals. Students create and utilize handy templates included in the course resource, and receive useful feedback during three one-hour lab. Two lecture hours per week for one quarter.

MUSICIANSHIP // KEYBOARD TECHNOLOGY

CC-015 RHYTHM READING WORKOUT 1 (1) This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) notes and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

CC-025 RHYTHM READING WORKOUT 2 (1) Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted notes, tied notes, swing eighth and sixteenth notes, advanced time signatures (cut time, 9/8, 11/8) and mixed meters. One lecture/lab hour per week for one quarter.

CC-011 HARMONY & THEORY 011 (1.5) This course is an introduction to harmony and theory used within popular music. This is accomplished through the application of music notation (for pitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5) Prerequisites: CC-011 Harmony & Theory 011. This course is a continuation of Harmony & Theory 011. This is accomplished through the further study of musical notation, diatonic structures, rhythmic values, time signatures, natural minor scales (and variations), minor key signatures, harmonized minor scales, chord inversions, diatonic seventh chords, form analysis, chord progressions, and key centers. One lecture hour and one lab hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5) Prerequisites: CC-021 Harmony & Theory 021. This course presents a variety of diatonic chord symbols and intervals, and focuses on chord progressions. Topics include: major and minor scales, and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5) Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic modal and harmonic concepts. Highlights include: minor key harmony, and modal interchange, secondary dominants, diatonic substitution and
COURSES

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

COURSE DESCRIPTIONS

This catalog applies to academic year 2018/2019: October 1, 2018 - September 30, 2019. Course electives, or entry-level electives offered by other programs; see course offerings for options.

KEYBOARD-SPECIFIC ELECTIVES AVAILABLE ONLY TO KEYBOARD MAJORS

KEYBOARD-054E JAZZ KEYBOARDS 1 (1)
Prerequisites: KEYBD-021 Keyboard Technique 021. This course covers the development of techniques for jazz improvisation, including handling rapid chord and key changes, practicing chord progressions, and developing stylistic rhythm patterns and phrasing. One lecture hour per week for one quarter.

KEYBOARD-108E KEYBOARD VOICING
Prerequisites: KEYBD-021 Keyboard Technique 021. Students will study and utilize keyboard chord voicings and progressions ranging from simple triads to complicated 7th chords. This course will complete the current Keyboard technique curriculum and support the Keyboard performance series. Students will be able to practice all triads in a cycle of 4ths sequence with proper voice leading. Students will apply triadic voicings to Rootless voicings of 7th chords. One lecture hour per week for one quarter.

KEYBOARD-250E ADVANCED ABLATION LIVE WORKSHOP (1)
Prerequisites: KEYBD-150E Ableton Live Workshop. Students will learn advanced applications for Ableton Live. Students will focus on gaining a deeper understanding of Ableton's software synths, controller mapping, MIDI implementation, setup, and audio warping. Students will also learn the techniques used to create custom live performance and touring setups using Ableton. One lecture hour per week for one quarter.

KEYBOARD-253E KEYBOARD DUET ENSEMBLE (1)
Prerequisites: CC-013V-CC-403V LIVE PERFORMANCE WORKSHOPS (1) and KEYBD-110 Keyboard Technique 110. This course focuses on real-world skills and requirements for a professional performing keyboard player including musicianship, critical listening, pianistic approach, composing, and improvisation. Students perform with other keyboard player(s) in a duet structure throughout the quarter. Upon successful completion of the course, students will have advanced capacities in groove, composing style, musicianship, stylistic improvisation, and collaborative performance. One ensemble hour per week for one quarter.

KEYBOARD-151E AFRO-CUBAN KEYBOARDS (1)
Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn techniques and repertoire used in Afro-Cuban music with an emphasis on rhythmic and melodic patterns. One lecture hour per week for one quarter.

KEYBOARD-152E BRAZILIAN KEYBOARDS (1)
Prerequisites: KEYBD-210 Keyboard Technique 210. Students will learn the techniques and repertoire used in Brazilian music with an emphasis on rhythmic and melodic patterns. One lecture hour per week for one quarter.

KEYBOARD-154E JAZZ KEYBOARDS 2 (1)
Prerequisites: KEYBD-054E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and key changes, chord-scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

KEYBOARD-156E COMPOSITION FOR KEYBOARDS (1)
Prerequisites: KEYBD-021 Keyboard Technique 021. Students will learn how to compose melodies based on simple chord progressions in a variety of styles through the analysis of Top 40 tunes and widely used diatonic chord progressions. One lecture hour per week for one quarter.

ENTRY-LEVEL ELECTIVES AVAILABLE TO NON-KEYBOARD MAJORS

KEYBOARD-0616 ROLAND GAIA SYNTH PROGRAMMING (1)
This course covers programming techniques for Roland Gaia synthesizers. Topics include: oscillators, waveforms, envelopes, filters, effects, real-time parameter changes, and more. One lecture hour per week for one quarter.

KEYBOARD-070E ACCOMPANY THYSELF (1)
This course is designed for singer/keyboards players who want to learn performing skills and keyboard arranging techniques in order to improve the quality of their self-accompaniment. One lecture hour per week for one quarter. May be repeated for credit.

KEYBOARD-071E BLUES KEYBOARDS (1)
This course focuses on technique, groove, scales, and progressions used in authentic blues and R&B playing. This course will trace the history of the blues through recordings and transcribed solo. One lecture hour per week for one quarter.

KEYBOARD-072E JAZZ KEYBOARDS 2 (1)
Prerequisites: KEYBD-154E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and key changes, chord-scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

KEYBOARD-074E HIP-HOP KEYBOARDS (1)
This course covers the techniques, stylistic and historic look at hip-hop from the keyboard perspective. Students analyze influential artists and styles, learn to compose genre-specific grooves and melodic phrases, and use synthesizers and samplers to create classic and contemporary sounds. In-depth, hands-on instruction provides students with a genuine hip-hop experience. One lecture hour per week for one quarter.

KEYBOARD-077E R&B/SOUL KEYBOARDS (1)
Prerequisites: KEYBD-152E Brazilian Keyboards 1. Students will learn how to develop grooves, rhythms, and harmonic structures of R&B/soul keyboard arrangements from the classic era of the ’60s and ’70s. This course also covers chord voicings, techniques, independence, and sounds associated with the vocal styles of masters such as Ray Charles, Stevie Wonder, and Al Green. One lecture hour per week for one quarter.

KEYBOARD-078E ROCK KEYBOARDS (1)
Prerequisites: KEYBD-054E Jazz Keyboards 1. This course covers the advanced study of jazz improvisation, chord and key changes, chord-scale relationships, rhythmic patterns, and phrasing. One lecture hour per week for one quarter.

KEYBOARD-079E ROLAND FANTOM WORKSTATION WORKSHOP (1)
This course covers advanced instruction on Roland’s Fantom workstations, including sequencing, sampling, recording, and live performance functionality. One lecture hour per week for one quarter.

VOCAL MAJOR AREA // VOCAL

VOCAL-PL PRIVATE LESSON (2)
A weekly individual vocal lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

CC-035V-CC-465V LIVE PERFORMANCE WORKSHOPS 015-405 (1)
Students perform in a variety of styles and settings (see section on Live Playing Workshops for overview of workshop offerings). Minimum requirement of ten performances with an average grade of 70% or higher per quarter. One ensemble hour per week for each quarter. Six credit units required (one per quarter).

VOCAL-013 VOCAL PERFORMANCE 013 (2)
Prerequisites: VOCAL-023 Vocal Performance 023. Students develop fundamental technical approaches to vocal performance via twice-weekly performances in a number of popular genres with a live, three-piece backing band, assisted by extensive curricular materials, including performance notes, vocal charts, and reference audio. Two ensemble hours per week for one quarter.

VOCAL-023 VOCAL PERFORMANCE 023 (2)
This course covers the techniques, stylistic and historic look at hip-hop from the keyboard perspective. Students analyze influential artists and styles, learn to compose genre-specific grooves and melodic phrases, and use synthesizers and samplers to create classic and contemporary sounds. In-depth, hands-on instruction provides students with a genuine hip-hop experience. One lecture hour per week for one quarter.

VOCAL-150 VOCAL PERFORMANCE 150 (2)
Prerequisites: VOCAL-023 Vocal Performance 023. Prepares students for the advanced vocal performance sequence. Two lecture hours and one lab hour per week for one quarter.

ELECTIVES // KEYBOARD TECHNOLOGY

Keyboard students may fulfill their elective credit requirements by choosing from program-specific electives, Common
students for live ensemble and background vocals. Students are placed into sections and assigned vocal parts. Emphasis is on harmony, blending, individual parts, sight reading and group sound. Two ensemble hours per week for one quarter.

**VOCAL-230 VOCAL PERFORMANCE 230 (2)**
Prerequisites: VOCAL-220 Sightsinging 220. Additional live ensemble performance experience featuring progressively more demanding, varied, additional, musical genres, and the ability for students to perform their own material at set points within the course. Two ensemble hours per week for one quarter.

**VOCAL-011 VOCAL TECHNIQUE 011 (2)**
Prerequisites: VOCAL-011 Vocal Technique 011. This course focuses on understanding the nature of vocal production. Topics include: assessing and increasing vocal range, study of the Passaggio (break), extension of listening techniques, formation of speech sounds, vowel placement, exploration of resonance, vibrato, agility, ad-libbing, timbral colors, singing in harmony, endurance, and factors that affect vocal health. Two lecture/lab hours per week for one quarter.

**VOCAL-110 VOCAL TECHNIQUE 110 (2)**
Prerequisites: VOCAL-021 Vocal Technique 021. Topics include: The International Phonetic Alphabet (IPA) will be introduced. The American Standard Pronunciation will be discussed, addresses the formation and placement of vowels and consonants. Techniques and exercises will serve as a foundation for enhancing the speaker's vocal ability and resources to improve diction, exploring your speaking range. Two lecture/lab hours per week for one quarter.

**VOCAL-210 VOCAL TECHNIQUE 210 (2)**
Prerequisites: VOCAL-110 Vocal Technique 110. This course continues the development and execution of melodic ornamentation (vocabulary embellishment, improvisation, inflection) through the study of jazz, gospel, soul, R&B and pop vocal performance techniques. Therefore, these genres’ harmonic subtleties and melodic vocabulary will be presented in great detail. Two lecture/lab hours per week for one quarter.

**VOCAL-012 SIGHTSINGING 012 (2)**
This course is an introduction to sight-reading and sight-singing for the vocalist. Topics include: an overview of musical notation and rhythms, memory of written music, major scales, intervals, ties, dotted notes, warm-ups, simple diatonic melodies with whole, half, quarter, eighth, and sixteenth-note rhythmic patterns. Two lecture/lab hours per week for one quarter.

**VOCAL-022 SIGHTSINGING 022 (2)**
Prerequisites: VOCAL-012 Sight-singing 012. Continued development of sight-reading skills with emphasis on corverting notes and values, an introduction to the bass clef, triplet rhythms, cadences and 6/8 time signature. Two lecture/lab hours per week for one quarter.

**VOCAL-120 SIGHTSINGING 120 (2)**
Prerequisites: VOCAL-022 Sight-singing 022. This course expands sight-reading skills to include the introduction of major and minor triads, harmony, and complex harmonies. Topics include: intervals, major and minor triad inversions, minor scales, modal interchange, and key key chord progressions. Two lecture/lab hours per week for one quarter.

**VOCAL-220 SIGHTSINGING 220 (2)**
Prerequisites: VOCAL-120 Sight-singing 120. This course includes: tensive relationships, review of the modes, eighth note grooves, introduction to swing, jazz transcription, advanced blues reading, and advanced two-part writing. Two lecture/lab hours per week for one quarter.

**VOCAL-014 STYLES SURVEY 1 (1)**
This course provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Styles covered include: rock, rhythm & blues, jazz, and Latin. One lecture hour per week for one quarter.

**VOCAL-024 STYLES SURVEY 2 (1)**
Prerequisites: VOCAL-014 Styles Survey 1. This course is a continuation of style exploration through chart reading and critical listening as they relate to advanced repertoire. Styles covered include: rock, rhythm & blues, jazz, and Latin. One lecture hour per week for one quarter.

**AUDIO-056 DAW 1: REASON (1)**
This course is an introduction to digital audio technology as an essential tool for the creation of instrument-based recordings. Students will learn to incorporate sound effects into music and songs. Topics covered include: working with audio and MIDI, virtual instruments, effects, drum programming, time stretching, and working with loops. One lecture hour per week for one quarter.

**AUDIO-156 DAW 2: REASON (1)**
Prerequisites: AUDIO-056 DAW 1: Reason. This second level of the course focuses on using Reason as a mixing and mastering tool. Topics include: EQ, compression, effects, automation, mastering using Reason’s Channel Strip. Upon successful completion, students should be able to create, edit, mix and master their work. One lecture hour per week for one quarter.

**VOCAL-350 CONTROPORAL VOCAL ENSEMBLE (2)**
Students will learn the essentials of backing vocals with an emphasis on blending, singing in the zombie, mic techniques, and sight-singing while in a small or large group and as individuals. Two ensemble hours per week for one quarter. This course may be repeated for credit.

**VOCAL-450 ADVANCED CONTROPORAL VOCAL ENSEMBLE (2)**
Prerequisites: VOCAL-350 Contropical Vocal Ensemble. This course covers backing vocals for advanced students. Topics include: containing intricate vocals, jazz harmonies, cluster chords, plus 4-part and 6-part harmony song structures, along with soloing and backing singing within the same song.

**VOCAL-360 PROJECT RECORDING 1: VOCAL (2)**
Prerequisites: VOCAL-220 Sightsinging 220, VOCAL-210 Vocal Technique 210, VOCAL-230 Vocal Performance 230. Students will work on the art and practical skills of creating their own professional-quality vocal reel in the recording studio using industry-standard recording equipment. Topics include: pre-production, microphones, technology equipment, choice essential recording studio terminology, pre-amplification, EQ and effects for lead vocals, as well as other equipment and techniques essential to creating and capturing the best vocal performance. Two lecture/lab ensemble hours per week for one quarter.

**VOCAL-460 PROJECT RECORDING 2: VOCAL (2)**
Prerequisites: VOCAL-360 Studio Recording 1. Building on the knowledge and techniques learned in Project Recording 1: Students will further experience recording with both a Producer and an Engineer, using industry-standard recording equipment. This course covers students arranging and recording a cover version or original song, including overdubs, backing vocals, final EQ and effects, as a means to understand studio vocal performances. Two lecture/lab ensemble hours per week for one quarter.

**PROFESSIONAL DEVELOPMENT / VOCAL**

**MUBUS-0360 APPLIED ENTERTAINMENT BUSINESS 1 (1.5)**
The first in a two-quarter course sequence, designed to provide students with an understanding of the entertainment industry, as it exists today, and essential knowledge for sustaining a career in the digital era. In Applied Entertainment Business 1, topics include an overview of industry structure, the artists’ team (manager, attorney, agent, etc.), copyrights and licensing. Students will learn the art and practical skills of creating and capturing the best vocal performance within the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

**MUBUS-0460 APPLIED ENTERTAINMENT BUSINESS 2 (1.5)**
Prerequisites: MUBUS-0360 Applied Entertainment Business 1. This course is a continuation of Applied Entertainment Business 1, further covering the most important areas and aspects of the entertainment industry. Topics include: record labels (major and indie), types of deals, the DIY market, distribution, touring, merchandising, and more. S.M.A.R.T. goal setting is also covered to support students in creating a path to career success. One lecture hour per week for one quarter.

**MUBUS-0202 MEDIA RELATIONS 2 (1)**
Students learn the difference between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

**CC-307 VISUAL MEDIA I (2)**
Students learn how to use Adobe Photoshop to design original CD artwork, flyers, promotional tools, and other visual materials vital to modern Independent Artists. Emphasis is on creating exciting and expressive designs that directly support music marketing campaigns. Topics covered in this class include: typography, flyer design, album artwork design, image manipulation, merchandise design, and more. Two lecture hours per week for one quarter.

**CC-407 VISUAL MEDIA II (2)**
Prerequisites: CC-307 Visual Media I. The Internet has opened up an enormous opportunity for musicians to promote themselves directly to music fans. This course focuses on the technical needs of the visual music online. Topics include: building a strong online presence, creation of a content-rich artist website, online marketing tools and strategies, video editing basics, and social media. Two lecture hours per week for one quarter.

**MUBUS-0307 INDEPENDENT ARTIST MARKETING (2)**
This course reveals basic marketing concepts applicable to any professional working in the music business. This class covers the creation of a fully customized, low-budget marketing plan of attack. Furthermore, at a time when new technologies make it more possible than ever for artists to leverage their own careers, there has never been a greater need for practical, independent marketing advice. After identifying a business vision, students conduct research, set short-term goals, and create an integrated mix of marketing strategies to achieve their objective, including defining an image, brand, position, and format. Identifying the target audience, gaining access to radio, as well as effectively utilizing live shows, the Internet, press, video promotion, advertising and sponsorships, sales and licensing. Students create a comprehensive marketing plan utilizing handy templates included in the course resource, and receive useful feedback during three in-class work hours. Two lecture hours per week for one quarter.

**MUSICIANSHIP / VOCAL**

**CC-015 RHYTHM READING WORKOUT 1 (1)**
This course is designed to give Performance Program students a solid foundation in reading rhythms. Students will focus solely on understanding rhythmic notation and subdividing basics. Topics covered include: notation basics (bar lines, time signatures) note values and rests (ranging from whole note to sixteenth note values), note value relationships, counting, triplets and syncopation. One lecture/lab hour per week for one quarter.

**CC-025 RHYTHM READING WORKOUT 2 (1)**
Prerequisites: CC-015 Rhythm Reading Workout 1. This class is designed to give Performance Program students an understanding of intermediate rhythm concepts. Topics covered include: dotted rhythms, sixteenth notes, advanced time signatures (cut time, 3/4, 6/8) and mixed meters. One lecture/lab hour per week for one quarter.

**CC-011 HARMONY & THEORY 1 (1.5)**
This course is an introduction to the harmony and theory
used within popular music. This is accomplished through the application of music notation (forpitch), major scales, major key signatures, intervals, triads, and major scale harmonies. One lecture hour and one lab hour per week for one quarter.

CC-021 HARMONY & THEORY 021 (1.5)
Prerequisites: CC-020 Theory 020. This course is a continuation of Harmony & Theory 011. It is accomplished through the further study of musical notation, diatonic structures, rhythmic values, chord progressions, altered and symmetrical scales, major and minor key signatures, and modal interchange. Two lecture/laboratory hours per week for one quarter.

CC-020 HARMONY & THEORY 020 (1.5)
Prerequisites: CC-010 Harmony & Theory 010. This course provides an in-depth study of musical notation, diatonic structures, rhythmic values, chord progressions, altered and symmetrical scales, major and minor key signatures, and modal interchange. Two lecture/laboratory hours per week for one quarter.

CC-010 HARMONY & THEORY 010 (1.5)
Prerequisites: CC-001 Harmony & Theory 001. This course provides an in-depth study of musical notation, diatonic structures, rhythmic values, chord progressions, altered and symmetrical scales, major and minor key signatures, and modal interchange. Two lecture/laboratory hours per week for one quarter.

CC-009 SONGWRITING 009 (1.5)
Prerequisites: CC-008 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-008 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-007 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-007 KEYBOARD PROFICIENCY 1 (1)
Prerequisites: CC-006 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-006 SONGWRITING 006 (1.5)
Prerequisites: CC-005 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-005 KEYBOARD PROFICIENCY 1 (1)
Prerequisites: CC-004 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-004 SONGWRITING 004 (1.5)
Prerequisites: CC-003 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-003 KEYBOARD PROFICIENCY 1 (1)
Prerequisites: CC-002 Keyboard Proficiency 1. One lecture hour and one lab hour per week for one quarter.

CC-002 SONGWRITING 002 (1.5)
Prerequisites: CC-001 Ear Training 001. This course is an application-based continuation of Ear Training 002 that focuses on the recognition and transcription of pentatonic scales, single and multiple melodic patterns, triplet rhythms, blues scales, major and minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chords and progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

CC-001 EAR TRAINING 001 (1.5)
Prerequisites: CC-000 Ear Training 000. This course is an application-based continuation of Ear Training 001 that focuses on the recognition and transcription of pentatonic scales, single and multiple melodic patterns, triplet rhythms, blues scales, major and minor scale and its variations, chord progressions utilizing inversions, diatonic minor key chords and progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.
COURSES

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

VOCAL-018E ACCENT REDUCTION (1)
This course enables non-native speaking students to develop an American English accent for effective English language vocals. Students learn to break words into their phonetic elements and identify and concentrate on specific sound problems. One lecture/lab hour per week for one quarter.

ADVANCED ELECTIVES / VOCAL
Note: For full details, refer to the course descriptions for each prerequisite named in your elective of interest.

VOCAL-040E VOCAL TEACHER TRAINING 1 (1)
Prerequisites: VOCAL-210 Vocal Technique 210. This course is an introduction to building a private vocal studio, keeping track of assignments and students, and vocal training techniques, including: techniques for evaluating the throat; establishing the starting point for the student; correcting interfences; increasing range; applying scale exercises; and effective communication of the science of vocal technique. One lecture hour per week for one quarter.

VOCAL-112E EXTREME VOCALS 2 (1)
Prerequisites: VOCAL-012E Extreme Vocals 1. A review of various extreme vocal styles followed by extreme-style-specific vocal exercises. Each student is required to prepare a number of different performances, including a final performance, for class critique and instructor evaluation. Two lecture/lab hours per week for one quarter.

VOCAL-114E JAZZ VOCALS 2 (1.5)
Prerequisites: VOCAL-214E Jazz Vocals. This course analyzes vocal interpretation of jazz language and form. Through guided listening, the class will compare written melodies to recordings by great defining vocalists. Every class will include guided listening, as well as practical application through performances. Chord/ scale relationships they may apply to improvisation, and transcription analysis and performance, will also be presented in detail. Two lecture/lab hours per week for one quarter.

VOCAL-116E ADVANCED CONTEMPORARY VOCAL ENSEMBLE 1 (1.5)
Prerequisites: Enrollment by audition only. This course prepares the student for a role as a versatile ensemble member and background singer. Students will be placed into sections and will be assigned parts. Emphasis is placed on sight-reading, independence on individual parts, inter-section blending, microphone technique, and group sound. Two lecture/lab hours per week for one quarter.

VOCAL-122E VOCAL AUDITION FUNDAMENTALS (2)
Vocal Technique 021, VOCAL-022 Sightsinging 022, VOCAL-023 Vocal Performance 023, or audition via Program Chair. Enrollment is contingent upon approval of three submitted talent-videos. This course exposes students to the skills necessary to audition in diverse musical situations. The class will cover: the importance of song choice in audition settings; the requirements and expectations of multiple audition-style situations including live auditions; a singing competition; a classic theater audition; foregoing a band; becoming a backup vocalist; and auditioning while playing an instrument. Submitted videos will be discussed in class. Two lecture/ensemble hours per week for one quarter.

VOCAL-205E TC HELICON FOR VOCALISTS 1 (1)
Prerequisite: VOCAL-120 Sightsinging 120 and VOCAL-130 Vocal Performance 130. This course provides students with skills to record, loop and design vocals in live performance situations. The class will create vocal improvisations and harmonies with diverse effects that expand a vocalist’s presentation utilizing TC Helicon’s VoiceLive 2, a vocal effects processor and looping device. The class will discover how to engage vocal effects and operate presets that result in vocal versatility, while onstage. Two lecture/ensemble hours per week for one quarter.

VOCAL-206E THE ART OF SUCCESS 2 (1)
Prerequisites: VOCAL-106E The Art of Success 1. Students expand their perception of the entertainment industry and the definition of success within it — while engaging in activities designed to hone the skills necessary to be professional musicians and artists. Two workshop hours per week for one quarter.

VOCAL-320E VOCAL CREATIVITY 320 (2)
Prerequisite: VOCAL-230 Vocal Performance 230 and permission via Audition. Please contact the Vocal Chair to schedule an audition at dbyd@mi.edu. This course prepares students to expand their creativity by learning to lead band utilizing vocal improvisation, recognizing musical phrases and instrumental elements by interacting with a rhythm section in numerous genres, various music styles and grooves. Chart-writing by hand will be taught utilizing the whiteboard in class. Lead sheets will be interlaced into class, presented in a style different than its original, and performed with a full rhythm section. Two songs will be selected and performed per week. This course is transferable as core credit for the Bachelor of Music in Performance (Vocal). Two lecture/ensemble hours per week for one quarter.

BACHELOR OF MUSIC DEGREES

GENERAL STUDIES REQUIREMENTS
Bachelor of Music Degree requirements include completion of 30 semester-units or 45 quarter-units of coursework in General Studies. For general reference, the required distribution of units is shown below along with representative areas of coursework. Please refer to the General Education Transfer Agreement between Los Angeles City College and Musicians Institute for specific course titles and numbers that meet the requirements. Units completed at other institutions will be evaluated to determine their equivalency; see Admissions: Transfer of Credit for more information.

Language and Rationality: minimum of 12 semester-units or 18 quarter-units in:
1. English Composition (English, Journalism): 3 semester-units or 4.5 quarter-units
2a. Communication and Analytical Thinking (Mathematics): 3 semester-units or 4.5 quarter-units
2b. Communication and Analytical Thinking (Computer Science, Computer Technology, English, Philosophy, Psychology): 3 semester-units or 4.5 quarter-units
3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.

Natural Sciences: minimum of 3 semester-units or 4.5 quarter-units in:
1. Physical Universe (Astronomy, Chemistry, Earth Science, Environmental Science, Geography, Geology, Meteorology, Minerals, Oceanography, Physical Science, Physics) or:
2. Life Forms (Anatomy, Anthropology, Biology, Microbiology, Physiology).

Humanities: minimum of 8 semester-units or 9 quarter-units in:
1. The Arts (Architecture, Cinema, Photography, Theater) or:
2. The Humanities (Foreign Language, Humanities, Linguistics, Speech, Literature, Philosophy).

Students with a concentration in Vocals are required to complete 3 semester hours/4.5 quarter hours of language courses in French, German, or Italian as part of their minimum units course requirements.

Social and Behavioral Sciences: minimum of 9 semester-units or 13.5 quarter-units in:
1. American Institutions and Government (American history, American politics): 3 semester-units or 4.5 quarter-units in American Institutions and Government
2a. Social and Behavioral Sciences (Anthropology, Family & Consumer Studies, Geography, History, Linguistics, Psychology, Sociology) or:
2b. Economics and Politics (Business, Economics, Journalism, Law, Political Science): 3 semester-units or 4.5 quarter-units
3. A minimum of 3 additional semester-units or 4.5 quarter-units from 1, 2a, or 2b above.

MATH-114 ELEMENTARY ALGEBRA A (3)
Prerequisite: MATH-112 Elementary Algebra B or equivalent. This course provides an introduction to the theory of linear equations and inequalities. The course is intended for students preparing for transfer to the college division. One lecture/lab hour per week for one quarter.

MATH-115 ELEMENTARY ALGEBRA B (3)
Prerequisite: MATH-113 Elementary Algebra A or equivalent. This course is designed for students who have had several years of high school mathematics. It is not intended for students who place by test in Intermediate Algebra. One lecture/hour per week for one quarter.

MATH-116 INTERMEDIATE ALGEBRA (3)
Prerequisite: MATH-115 Intermediate Algebra A or equivalent. This course covers the study of algebraic expressions, equations, and inequalities. Topics include linear and quadratic equations, functions, and graphs. One lecture/lab hour per week for one quarter.

MATH-120A INTERMEDIATE ALGEBRA A (3)
Prerequisite: MATH-115 Intermediate Algebra A or equivalent. This course covers the study of algebraic expressions, equations, and inequalities. Topics include linear and quadratic equations, functions, and graphs. One lecture/hour per week for one quarter.

MATH-120B INTERMEDIATE ALGEBRA B (3)
Prerequisite: MATH-114A Intermediate Algebra A or equivalent. This course covers the study of algebraic expressions, equations, and inequalities. Topics include linear and quadratic equations, functions, and graphs. One lecture/hour per week for one quarter.

MATH-210A COLLEGE MATH A (3)
Prerequisite: MATH-116 Intermediate Algebra. This course is designed for students preparing for transfer to the college division. One lecture/lab hour per week for one quarter.

ENGL-205 INTERMEDIATE READING AND COMPOSITION (4.5)
Prerequisite: ENGL-204 Intermediate Reading and Composition or Students must complete a placement test prior to enrollment. This course covers fundamental writing elements such as grammar, punctuation, and vocabulary usage. Students develop their skills through writing and reading exercises. Four and a half lecture hours per week for one quarter.

HIST-010 COLLEGE READING AND COMPOSITION (4.5)
Prerequisite: ENGL-204 Intermediate Reading and Composition or Students must complete a placement test prior to enrollment. Please contact your Program Chair for additional information. This class focuses on the skills students need to write effective essays, including grammar, lexicon, and essay structure. Students learn essential writing approaches and increase their reading level by analyzing literary texts. Four and a half lecture hours per week for one quarter.

ENGL-25 GRAMMAR AND READING REVIEW (4.50)
Students must complete a placement test prior to enrollment. Please contact your Program Chair for additional information. This class reviews fundamental writing elements such as grammar, punctuation, and vocabulary usage. Students develop their skills through writing and reading exercises. Four and a half lecture hours per week for one quarter.

HIST-002 WESTERN CIVILIZATION 2 (4.50)
This course covers developments from the early 1800s through the recent past. Topics include the political factors that contributed to the causes of WWI and WWII as well as the results of these World Wars. Four and a half lecture hours per week for one quarter.

HIST-003 INTRODUCTION TO WESTERN CIVILIZATION 1 (4.50)
This course introduces Western Civilization from pre-history to the early modern era. Topics include ancient Greece, Rome, and the Christian Middle Ages up to the Reformation. Four and a half lecture hours per week for one quarter.
PHIL-001 INTRODUCTION TO PHILOSOPHY (4.50)
In this course, students will develop critical thinking skills necessary for the appreciation of philosophical teachings and writings by well-known thinkers from the early ages to the present time. Also, students will work toward answering philosophical questions regarding topics such as: life’s meaning, theodicy, ethics, and the existence of a divine being. Further, the course will examine traditional Western philosophy including the thought of the philosophers Near East, and Eastern philosophies. Part one of the course will give a historical understanding of philosophical thought’s development. The second half of the course will focus on the Pre-Socratic, Socratic/Classical, and Hellenistic periods, as it takes a closer look into the works of ancient Eastern and Greek philosophers such as Imhotep, Plato, Plato, Plato, and Aristotle. The course’s part two will introduce students to the works of the Middle Eastern thinkers, while examining the Medieval and Romantic philosophies of the West. The Protestant Reformation will be the topic of focus during part three of the course, as students will work toward viewing how the contributions of theologians like Martin Luther influenced the wider world. Students will become familiar with the works of Martin Luther King Jr., Angela Y. Davis, Cornel West, and Gustavo Gutierrez to the world of philosophy.

PHYS-101 INTRODUCTION TO PHYSICS (4.50)
This course is an introduction and examination of the fundamental areas of physics. Through demonstrations, lectures, and group activities, the course will explore areas such as heat, sound, classical mechanics and electricity. Science. Students will also develop their skills with respect to proportional reasoning, estimation, scientific notation, and graphing. While advanced mathematical skills such as calculus are not required for this course, basic math and some simple trigonometry and algebra will be used. By taking this course, students will develop problem solving and reasoning skills, improve their scientific literacy, and further their understanding of the physical universe. Four and a half lecture hours per week for one quarter.

SPAN-1 ELEMENTARY SPANISH I (4.50)
This class teaches students the basics of the Spanish language. Essential grammar, vocabulary, and pronunciation skills are developed by way of in-class exercises and homework. Key information about Hispanic culture and geography is presented throughout the course. Four and a half lecture hours per week for one quarter.

SPH-204 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P203 Contemporary Arranging 1. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristics of each instrument in the rhythm section, and to prepare each step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for the rhythm section, including drums, bass, and “sampled” strings. Two lecture hours per week for one quarter. Required lab fee: $200.00.

SPH-205 CONTEMPORARY ARRANGING 3 (2)
Prerequisites: BACH-P203 Contemporary Arranging 1, with the addition of brass and woodwind instrumentation. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass family and associated subgenres. There will be in-depth analysis of a wide variety of compositional styles and techniques often used for these genres – including jazz, pop, rock, instrumental, electronic, serialism, aleatoric, microphony, and minimalism. Applying these styles and techniques, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-206 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P203 Contemporary Arranging 1, with the addition of brass and woodwind instrumentation. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass family and associated subgenres. There will be in-depth analysis of a wide variety of compositional styles and techniques often used for these genres – including jazz, pop, rock, instrumental, electronic, serialism, aleatoric, microphony, and minimalism. Applying these styles and techniques, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-207 CONTEMPORARY ARRANGING 5 (2)
Prerequisites: BACH-P203 Contemporary Arranging 1, with the addition of brass and woodwind instrumentation. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass family and associated subgenres. There will be in-depth analysis of a wide variety of compositional styles and techniques often used for these genres – including jazz, pop, rock, instrumental, electronic, serialism, aleatoric, microphony, and minimalism. Applying these styles and techniques, students will complete a variety of film scoring assignments. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-208 SCORING FOR ANIMATION 1 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-209 SCORING FOR ANIMATION 2 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-210 SCORING FOR ANIMATION 3 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-211 SCORING FOR ANIMATION 4 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-212 SCORING FOR ANIMATION 5 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-213 SCORING FOR ANIMATION 6 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-214 SCORING FOR ANIMATION 7 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.

SPH-215 SCORING FOR ANIMATION 8 (2)
Prerequisites: BACH-M334 Scoring 1. This course gives an overview of the scoring process pipeline. Two lecture hours per week for one quarter. Additional lab fee required.
COURSES

COURSE DESCRIPTIONS

BACH-M342 SCORING 9 (2)
Prerequisites: BACH-M341 Scoring 8. This course features an exploration of approaches to scoring feature-length films. With the focus on score, the class will examine a variety of methods for spotting a film and plotting the path of a film score. The course-long project will require students to compose the music for a substantial section of a given feature-length film. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M345 SCORING 10 (2)
Prerequisite: BACH-M409 Scoring 9. Corequisite requirements: BACH-M435 Orchestration 2 and BACH-M409 Mechanics of Score Production 2. Subgenres: World Music and applied scoring techniques using ethnic elements in relation to all dramatic genres. Covering music for documentaries, this course features an analysis of documentary projects. Students will be required to compose for music libraries, trailers, reality TV challenges, jingles and commercials. At the end of the quarter, students will have a recording session with full orchestra. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-M434 ORCHESTRATION 1 (2)
Prerequisite: BACH-P433 Contemporary Arranging 4. Chromaticism and atonality are used in chamber and symphonic styles, including instrumentation and common rules. Orchestration techniques will be studied through score study and analysis techniques for writing skills. Two lecture hours per week for one quarter.

BACH-M435 ORCHESTRATION 2 (2)
Prerequisite: BACH-M434 Orchestration 1. Corequisite requirements: BACH-M434 Scoring 10 and BACH-M449 Mechanics of Score Production 2. In-depth study of the orchestration techniques used in contemporary media scoring, including style, instrumentation in relation to picture, combining with other ensemble types, and synth tracks. Projects will demonstrate orchestration skills. Two lecture hours and two lab hours per week for one quarter.

BACH-M250 SOPHOMORE PROJECT (2)
Prerequisite: BACH-M337 Scoring 4 and CC-501 Harmony & Theory 501. Student will give lecture about a Media Composer and one detailed score analysis along with refined scoring clips from previous courses.

BACH-M450 SENIOR PROJECT (2)
Prerequisite: BACH-M342 Scoring 9, BACH-M230 Sophomore Project. Each student will compose a complete musical score for a short film. The final project bundle will include spotting notes, a cue sheet, stems, and a full mix of the score.

BACH-P121 MUSIC HISTORY I - ROOTS OF ROCK AND ROLL (2)
A survey of rock's roots including rhythm & blues, rockabilly, New Orleans, vocal groups, doo-wop, and early 60's pop. An examination of the founding figures and major influences. Two lecture hours per week for one quarter.

BACH-P122 MUSIC HISTORY II - WORLD MUSIC (2)
Prerequisites: BACH-P121 Music History I - Roots of Rock and Roll. A study of music in the context of selected cultures around the world, focusing on the variety in which music and lyrics function in these cultures are explored through listening and transcriptions. Two lecture hours per week for one quarter.

BACH-P123 MUSIC HISTORY III - WESTERN ART MUSIC I 600-1820 (2)
Prerequisites: BACH-P122 Music History II - World Music. A survey of Western art music from the Middle Ages through the end of the 18th century. The course will include discussion of major styles and forms in historical context, supplemented by representative listening. Two lecture hours per week for one quarter.

BACH-P222 MUSIC HISTORY IV - WESTERN ART MUSIC II 1820-21ST CENTURY (2)
Prerequisites: BACH-P123 Music History III - Western Art Music I 600-1820. The history of musical styles from the Romantic period through the 20th century including cultural contexts and social meaning. Composers and musical developments in European, African, Asian, and Latin American orchestral, choral, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Expositions of orchestral techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

BACH-M254 HISTORY OF SCORING (1)
Survey and analysis of scoring from its roots in photography through silent films to feature films. A focus on the development of computer programs and current digital formats, including the roles and influences of musical styles on this global art form. One lecture hour per week for one quarter.

BACH-M255 CONTEMPORARY VANGUARD (1)
This course will survey the leading edge of current innovators in mainstream film, independent film, games and television composition. A focus on contemporary techniques and styles that will energize students' creative thinking. Graduates from this program will be entering a crowded and competitive marketplace. Among the most valuable skills a composer can cultivate in order to rise through all the noise is innovation. One lecture hour per week for one quarter.

BACH-M297 COUNTERPOINT (1)
The study of two, three, and four-part writing as it applies to species counterpoint. Areas of concentration include: creating lines in diatonic, modal, and serial writing. One lecture hour per week for one quarter.

BACH-P125 DIRECTING AND CONDUCTING 1 (2)
Fundamentals of conducting including: beat patterns, posture and arm movements, articulations, dynamics, left hand functions, incomplete beats, fermatas, basic score reading and application of skills to contemporary music. Students will be expected to conduct for study. Two lecture hours per week for one quarter.

BACH-P126 DIRECTING AND CONDUCTING 2 (2)
Prerequisites: BACH-P125 Directing and Conducting 1. This course is a continuation of Directing and Conducting 1, focusing on longer scores and various musical styles. Emphasis is placed on conducting for film/video soundtrack recording. Topics include conducting to click track, variable click, meter changes, odd meters, and use of visual aids on the soundstage: punches, streamers and flutters. Two lecture hours per week for one quarter.

BACH-P127 SIBELIUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior Juries. One lecture hour per week for one quarter.

BACH-P405 DAW: REASON (1)
Propellerhead's Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be taught upon students' creation of computer sets-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

BACH-P406 DAW: PRO TOOLS (1)
This course introduces songwriters, composers, producers and advanced musicians to using Avid's Dynamic Digital Audio Workstations (DAWs). This course is a continuation of Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro's comprehensive array of software instruments and arrangements of MIDI sequences, as well as editing with Flex Time & Pitch, digital effects processing and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro X (Part 1 of 2). Two lab hours per week for one quarter.

BACH-P407 PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 110), these courses combined will serve as an equivalent to AUDIO-101 (Pro Tools 101) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

BACH-P409 MECHANICS OF SCORE PRODUCTION 1 (2)
Prerequisites: AUDIO-057 Pro Tools 101. This course is a continuation of the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-101 (Pro Tools 101) for students who decide to proceed into the Certificate in Audio Engineering. Students will be taught how to use Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior Juries. Two lecture hours and two lab hours per week for one quarter.

BACH-P410 MECHANICS OF SCORE PRODUCTION 2 (2)
Prerequisite: BACH-M309 Mechanics of Score Production 1. This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-101 (Pro Tools 101) for students who decide to proceed into the Certificate in Audio Engineering. Students will be taught how to use Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging 1-5 and Sophomore and Senior Juries. Two lecture hours and two lab hours per week for one quarter.
BACH-M350 COMPOSERS ENSEMBLE 1 (1)
Prerequisites: BACH-M351 Composers Ensemble 1. This is a continuation of Composers Ensemble 1. In this course, three students will work together as a team. Students will perform various roles within a composing team that includes a lead composer, a MIDI programmer, and an orchestrator. As they work on projects, students will learn how to make effective changes to a track or cue at various stages of the process. One lecture hour per week for one quarter.

BACH-M351 COMPOSERS ENSEMBLE 2 (1)
Prerequisites: BACH-M350 Composers Ensemble 2. This is a continuation of Composers Ensemble II. In this course, three students will work together as a team. Students will perform various roles within a composing team that includes a lead composer, a MIDI programmer, and an orchestrator. As they work on projects, students will learn how to make effective changes to a track or cue at various stages of the process. One lecture hour per week for one quarter.

BACH-M499 COMPOSERS COLLABORATIVE (1)
Prerequisite: BACH-M351 Composers Ensemble 2 and BACH-M434 Orchestration 1. This is a continuation of Composers Ensemble II and preparatory course for Senior Project. Each group of students will work together towards completing a comprehensive portfolio, discovering individual styles and refining scoring clips from previous courses. Students will be given roles as part of a Music Team, to complete their portfolio during the quarter. Roles may include: Engineer/Mixer, Recordist, Music Editor, Music Supervisor, Studio Manager, Music Contractor, Conductor, Orchestrator, Copyist, and Assistant. One lecture hour per week for one quarter.

BACH-M486 THE BUSINESS OF COMPOSING 1 (1)
Prerequisite: BACH-M368 Business of Composing 1. This practical course introduces students to the world of music publishing and the how-to of owning and exploiting musical copyrights. Topics include: Copyright law and terminology, the ASCAP-CMRG building blocks, how to set up a music publishing company, US PROs and public performance royalties, how to affiliate with a PRS, cue sheet preparation, songwriting contracts and co-publishing agreements, administration agreements, sub-publishing, joint works, royalty splits, mechanical and synchronization licenses, works made-for-hire, performing industry organizations and resources for further study. One lecture hour per week for one quarter.

BACH-M487 THE BUSINESS OF COMPOSING 2 (1)
Prerequisite: BACH-M486 Business of Composing 1. A practical course in the world of music publishing. In BACH-M486, this course examines music licensing and the process of placing music and songs into Film, TV, video games, commercials and other productions. Music licensing terminology, composer co-administration agreements, sources of music income for composers, music production libraries, the role of the music supervisor, source cue spotting sessions, how to negotiate synchronization and master use licenses, composer package deals, music production and sound recordings. One lecture hour per week for one quarter.

CC-101 HARMONY & THEORY 101 (1.5)
Prerequisites: CC-021 Harmony & Theory 021 or Bachelor Program Entrance Exam. This course covers variations on the concepts of harmony and Theory 2. Highlights include: key signatures, major and minor scales, chord progressions, and chord responsibilities. One lecture hour and one lab hour per week for one quarter.

CC-201 HARMONY & THEORY 201 (1.5)
Prerequisites: CC-101 Harmony & Theory 101. This course presents non-diatonic modal concepts. Highlights include: minor key harmony and modal melody, modal interchange, secondary dominants, diatonic substitution and modulation, chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-301 HARMONY & THEORY 301 (2)
Prerequisites: CC-201 Harmony & Theory 201. This course focuses on topics including: altered chords, irregular resolutions, use of melodic and harmonic sequences, and diminished seventh chords. Two lecture hours per week for one quarter.

CC-401 HARMONY & THEORY 401 (2)
Prerequisite: CC-301 Harmony and Theory 301. This course provides students with detailed instruction in the principles of modulation, tonization, and reharmonization. Students learn how different types of diminished 7th chords resolve within chord progressions in music of the common practice period. The course also teaches students about second inversion triads, melodic elements, smaller formal structures, sequences, and irregular resolution.

CC-501 HARMONY & THEORY 501 (2)
Prerequisite: CC-401 Harmony and Theory 401. This course provides students with detailed instruction in the construction, analysis, resolution, and use of the Neapolitan and augmented chords. Students learn how composers have used the enharmonic properties of diminished 7th chords and augmented 6th chords in order to create modulation between distant keys. The course also teaches students about the analysis of smaller-scale forms, including binary and ternary form.

CC-601 HARMONY & THEORY 601 (2)
Prerequisite: CC-501 Harmony and Theory 501. This course provides students with detailed instruction on the construction, analysis, and use of chord extensions, chord alterations, added 5ths, added 11ths, added 13ths, and slaugh chords. Students learn how composers have employed the modes and various types of modulations. The course also teaches students about the typical formal structures found in jazz and popular music.

CC-701 HARMONY & THEORY 701 (2)
Prerequisite: CC-601 Harmony and Theory 601. This course provides students with detailed instruction on the construction, analysis, and use of larger formal structures in classical music. Students study and apply various techniques of motivic and rhythmic transformation. The course also teaches students about the use of motive and rhythmical transformation techniques by classical and popular composers.

CC-801 HARMONY & THEORY 801 (2)
Prerequisites: CC-701 Harmony & Theory 701. This course covers the analysis of late 19th and early 20th century romantic harmony and melodic sequences. The course also teaches students about major/minor and symmetrical scale harmony in all twelve keys. Techniques include: note recognition, intraventricular structures, melodic pattern identification and arrangement of harmonic forms in all inversions, dictation, transcription, and sightseeing while conducting. Two lecture hours per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisites: CC-022 Ear Training 022 or Bachelor Program Entrance Exam. This course is an application-based continuation of Ear Training 022 that focuses on the recognition and transcription of diatonic scales, standard variations in minor-melody and harmony, and seventh chord major and diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisites: CC-102 Ear Training 102. This course is an application-based continuation of Ear Training 102 that focuses on the recognition and transcription of sixteenth-note rhythmic phrasings, standard variations in minor-melody and harmony, and seventh chord major and diatonic harmony. One lecture hour and one lab hour per week for one quarter.

CC-302 EAR TRAINING 302 (2)
Prerequisites: CC-202 Ear Training 202. Development of advanced musical reflexes through the process of “movable do solfege.” Topics include diatonic major scale harmony in all twelve keys. Techniques include note recognition, intraventricular structures, melodic patterns, identification and arrangement of harmonic forms in all inversions, dictation, transcription, and sightseeing while conducting. Two lecture hours per week for one quarter.

CC-402 EAR TRAINING 402 (2)
Prerequisites: CC-302 Ear Training 302. Continued development of advanced musical reflexes through the process of “movable do solfege.” Topics include parallel minor scale harmony in its three basic forms: natural minor, harmonic minor, and melodic minor. Techniques include: note recognition, intraventricular structures, melodic patterns, identification and arrangement of harmonic forms in all inversions, dictation, transcription, and sightseeing while conducting. Two lecture hours per week for one quarter.

CC-502 EAR TRAINING 502 (2)
Prerequisites: CC-402 Ear Training 402. Continued development of advanced musical reflexes through the process of “movable do solfege.” Topics include modal harmony that is nonidiomatic to the major or parallel minor scales in all twelve keys. Techniques include: note recognition, intraventricular structures, melodic patterns, identification and arrangement of harmonic forms in all inversions, dictation, transcription, and sightseeing while conducting. Two lecture hours per week for one quarter.

CC-602 EAR TRAINING 602 (2)
Prerequisites: CC-502 Ear Training 502. Continued development of advanced musical reflexes through the process of “movable do solfege.” Topics include triads, inversions, melodic patterns, identification and arrangement of harmonic forms in all inversions, dictation, transcription, and sightseeing while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for success. A keyboard proficiency examination. Development of standard keyboard techniques. A keyboard proficiency examination. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-308 KEYBOARD PROFICIENCY 3 (1)
Prerequisites: CC-208 Keyboard Proficiency 2. Degree-specific requirement for keyboard majors. Emphasizes using the keyboard as an arranger tool, lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-P413 KEYBOARD PROFICIENCY 4 (1)
Prerequisites: CC-308 Keyboard Proficiency 3. A survey of score reading techniques and practices as applied to the keyboard, including aural “G” 2. A “keyboard orchestra” performance class. Students play written scores and improvised parts based upon repertoire in a variety of styles. One lecture hour per week for one quarter.

BACH-P515 KEYBOARD PROFICIENCY 5 (1)
Prerequisites: BACH-P413 Keyboard Proficiency 4. A “keyboard orchestra” performance class. Students play written scores and improvised parts based upon repertoire in a variety of styles. One lecture hour per week for one quarter.

BACH-M613 PRO READING ENSEMBLE 1 (1)
Prerequisites: BACH-M513 Pro Reading Ensemble 1. This course is a continuation of advanced sight-reading performance. One ensemble hour per week for one quarter.

BACH-M615 PRO READING ENSEMBLE 2 (1)
Prerequisites: BACH-M613 Pro Reading Ensemble 1. This course is a continuation of advanced sight-reading performance. One ensemble hour per week for one quarter.
COURSES

BACHELOR OF MUSIC

SPECIFIC ELECTIVE COURSES

Bachelor elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate of Arts Degree programs.

BACH-P015 SPECIAL TOPICS IN MUSIC (2)
Topics vary to focus on theme, genre, a historical period, composers, or an influencial group. Consult with course instructor or Program Dean for information. Two lecture hours per week for one quarter.

BACH-P010 INDEPENDENT STUDY (2)
Provide an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. A maximum of six credits may be applied towards the Bachelor of Music degree with a maximum of 50 hours per year. Weekly meetings with a jury advisor in hours varying.

BACH-P016 SPECIAL TOPICS IN MUSIC (2)
Analysis and comparison within focused topic areas such as an historical period, a particular artist’s work, or a world music topic. Two ensemble hours per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

MAJOR AREA // ALL INSTRUMENTS

BACH-PL PRIVATE LESSON 1-12 (2)
Weekly private lessons on students primary instrument. Topics vary based on the needs of the individual – from fundamentals to advanced techniques; as well as personal topics of interest and preparation for juries and final projects. One private lesson hour per week per quarter.

BACH-P511–P543 BACH SOPHOMORE JURY PREP 1-2 (1)
Weekly practice hour with an opportunity to explore a specific subject area in depth through independent course work with faculty supervision. A maximum of six credits may be applied towards the Bachelor of Music degree with a maximum of 50 hours per year. Weekly meetings with a jury advisor in hours varying.

BACH-P108 SOPHOMORE JURY (1)
Prerequisite: BACH-P108 Sophomore Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently regardless of whether the student has fulfilled other BACH-P108 requirements. One ensemble hour per week for one quarter. Student performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate significant skills in the following areas: solo performance, solo transcription, stylistic competency in ensemble repertoire (R&B, pop, folk, rock, Latin, swing), rhythm section scoring / arranging, band leadership / musical direction, and sight-reading. Preparation includes biweekly meetings with a jury advisor to review arrangements, rehearsal progress and related issues. Five bi-weekly mentoring sessions with a jury advisor per quarter, and a jury performance at the end of the quarter.

BACH-P216 SENIOR JURY PREP 1 (2)
Prerequisites: BACH-P108 Sophomore Jury. Individual preparation for the Senior Jury including song selection (see Senior Jury course below), lead sheet preparation and requirements for master scores under the guidance of a jury advisor and student’s private instructor. Songs must be approved by a formal committee and students should perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

BACH-P210 SENIOR JURY (1)
Prerequisite: BACH-P108 Sophomore Jury Prep. Co-requisite: Students enrolled in this course must also be enrolled in a Private Lesson concurrently regardless of whether the student has fulfilled other BACH-P108 requirements. A judged performance (with rhythm section and horns) takes place at the end of the quarter. Student performance must demonstrate ability to meet final graduation requirements. Performance is evaluated by a panel consisting of members of the Bachelor Program faculty. Students must demonstrate advanced technical skill, stylistic awareness, arranging abilities using a small horn section, overall musicianship in contrasting styles, and stylistic identity as a performer. Preparation includes bi-weekly meetings with a jury advisor to review arrangements and/or original compositions, rehearsal progress and related issues. Five bi-weekly mentoring sessions with a jury advisor per quarter, and a jury performance at the end of the quarter.

SUPPORTIVE MUSIC // ALL INSTRUMENTS

AUDIO-056 Daw: Reason 1 (1)
Propellerhead’s Reason software has long been used for traditional beat making and sequencing for MIDI. Upon completion of this course, students will be able to navigate through the software, including the various windows (main mixer, rack, and sequencer), route audio signal and MIDI, and create basic tracks. Integration of audio loops will also be touched upon as well as a basic understanding of computer set-ups and Digital Audio Workstations (DAWs). Two lab hours per week for one quarter.

AUDIO-156 Daw: Reason 2 (1)
Prerequisites: AUDIO-056 Reason 1. This course is a continuation of the previous course and focuses on taking advantage of the software’s capabilities. Upon completion, students will be able to “morph” their style by using the various modules (ReDrum, Dr. Octo Rx, Thor) and advanced audio editing techniques, as well as taking advantage of the main mixer’s capabilities. They will also be involved in advanced routing of signal (analog/ MIDI) as well as the implementation of other Digital Audio Workstations (DAW’s) using ReWire. Two lab hours per week for one quarter.

BACH-P217 SIBELIUS NOTATION (2)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging I and Sophomore and Senior Juries. One lecture hour per week for one quarter.

BACH-P107 STYLES SURVEY (1)
Prerequisites: An in-depth study of a variety of contemporary and historical period, a particular artist’s work, or a world music topic. Two ensemble hours per week for one quarter. Provides students with an analytical overview of styles, chart reading and critical listening as they relate to repertoire requirements. Students will perform one of their Jury selections at the Week 8 Jury prep concert. Five bi-weekly mentoring sessions with a jury advisor for one quarter.

BACH-P104 P164 PERFORMANCE 1-14 (1)
An in-depth study of a variety of contemporary and commercial performance-related subjects, including: performance techniques of voice, solo and ensemble music, repertoire, improvisation, and interpretation. Dedicated sections for instrumentalists and vocalists. Weekly critiqued performances of selected repertoire. One ensemble hour per week for one quarter. This course may be repeated for credit.

BACH-P111 P168 SOPHOMORE JURY PREP (1)
Individual preparation for the Sophomore Jury including song selection (see Sophomore Jury course below), lead sheet preparation and requirements for master scores under the guidance of jury advisors and student’s private

COURSES

through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music, and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)
Prerequisites: CC-301 Harmony & Theory 301 CC-301 Harmony & Theory 301 and BACH-P127 Sibelius Notation. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristic usage of each instrument in the rhythm section, and to prepare an arrangement step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soil writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet, alto saxophone, flute, and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with “doubling” instruments. The objective is to study the brass and woodwind family with emphasis on basic combination and harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmony; rhythm, chord substitution, dominant and subdominant resolution, modal interchange, basic contrapuntal

COURSES

through the 20th century including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, choral, band, chamber music, and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships will be emphasized. In addition to a midterm and final examination, the course requires one critical concert report, workbook assignments, and presentation. Two lecture hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 1 (2)
Prerequisites: CC-301 Harmony & Theory 301 CC-301 Harmony & Theory 301 and BACH-P127 Sibelius Notation. This course is an introduction to instrumentation, arranging techniques, and notation practices for a live rhythm section. Emphasis is placed on score and parts preparation and notation in selected contemporary styles. The objective is to learn the characteristic usage of each instrument in the rhythm section, and to prepare an arrangement step-by-step using a verbal outline, sketch score, and master score. As a final project, each student completes a studio recording of an arrangement for piano, guitar, bass and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P203 CONTEMPORARY ARRANGING 2 (2)
Prerequisites: BACH-P103 Contemporary Arranging 1. This course is a continuation of Contemporary Arranging 1, with the addition of brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet and tenor saxophone in popular styles. The objective is to study the brass and reed family with emphasis on two-part soil writing and background lines. Students analyze and learn to build arrangements for rhythm section and two horns. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor sax, guitar, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.

BACH-P303 CONTEMPORARY ARRANGING 3 (2)
Prerequisites: BACH-P203 Contemporary Arranging 2. This course is a continuation of Contemporary Arranging 2, with additional brass and woodwind instruments. Topics will include transposition, range, and idiomatic usage of the trumpet, alto saxophone, flute, and clarinet. Students will learn arranging techniques for standard 4-horn ensembles with “doubling” instruments. The objective is to study the brass and woodwind family with emphasis on basic combination and harmonization. As a final project, each student completes a studio recording of an arrangement for trumpet, tenor saxophone, trombone, piano, bass, and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P403 CONTEMPORARY ARRANGING 4 (2)
Prerequisites: BACH-P303 Contemporary Arranging 3. This course focuses on chord progressions and reharmonization, and scoring for strings. Topics include harmony; rhythm, chord substitution, dominant and subdominant resolution, modal interchange, basic contrapuntal
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS to take the Apple Certified Pro Level One exam in Logic Pro

This course presents variations on diatonic structures from Harmony & Theory 201. Highlights include: pentatonic and blues scales; inverted, extended and non-standard chord types; chord symbols and voice leading; and chord progressions. One lecture hour and one lab hour per week for one quarter.

This course introduces songwriters, composers, producers and other artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

This course presents topics including: musical textures, irregular resolutions, use of melodic and harmonic sequences and diminished seventh chords. Two lecture hours per week for one quarter.

This course provides students with an understanding of the entertainment industry, its structures, melodic patterns, identification and application of harmonic forms in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

This course focuses on the art of teaching contemporary music to students of all ages in various settings, including group classes, private lessons, and masterclass teaching. Covers modern educational philosophies and techniques. Two lecture hours per week for one quarter.

This course provides students with additional concepts of sweetening and overdubbing for recording. Students learn to combine techniques to build a professional final mix. Two lecture hours per week for one quarter.

This course introduces students who decide to proceed into the Certificate in Audio Engineering to the requirements needed to take the Apple Certified Pro Level One exam in Logic Pro. Two lab hours per week for one quarter.

Students learn the differences between publicity and public relations, how to create and implement media campaigns, and how to write artist bios, press releases, news releases, and eye-catching headlines. Skills apply to independent artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

Students learn how to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing up data, working with FireWire drives and more. When taken with AUDIO-157 (Pro Tools 101), these courses combined will serve as an equivalent to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. Completion of the course prepares students to take the Avid Pro Tools Certified User Exam. One lecture hour and two lab hours per week for one quarter.

This course is an introduction to the basics of modern educational philosophies and techniques. One lecture hour and one lab hour per week for one quarter.

This course introduces songwriters, composers, producers and other artists as well as those aspiring to work in the industry. Two lecture hours per week for one quarter.

This course covers the analysis and application of the incomplete major seventh chords. Two lecture hours per week for one quarter.

This course covers the analysis and application of the incomplete major seventh chord major and minor pentatonic melodies, triplet rhythms, recognition and transcription of pentatonic scales, simplified chord progressions, and chord progressions utilizing inversions, diatonic minor key chord progressions, chord progressions in Roman numerals, seventh chords. One lecture hour and one lab hour per week for one quarter.

This course covers the analysis and application of the complete major, minor and diminished seventh chords. Two lecture hours per week for one quarter.

This course focuses on: note recognition, intervallic structures, melodic patterns, identification and application of harmonic forms in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

This course introduces students to the recording, editing, and mixing processes used in the recording industry. Two lecture hours per week for one quarter.

This course covers the analysis and application of diatonic chord progressions and chord symbol usage in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

This course presents diatonic and non-diatonic harmonic concepts. Highlights include: minor key harmony and melody, modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

This course covers a wide range of topics such as: musical forms, scored and unscored ensemble experiences, major and minor scale chords, and chord progressions in first inversion. One lecture hour and one lab hour per week for one quarter.

This course presents diatonic and non-diatonic harmonic concepts. Highlights include: minor key harmony and melody; modal interchange, secondary dominants, diatonic substitution and modulation, chromatic modulations, Roman numeral analysis, altered and symmetrical scales. One lecture hour and one lab hour per week for one quarter.

This course introduces students to the recording, editing, and mixing processes used in the recording industry. Two lecture hours per week for one quarter.

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of “movable do soflet.” Topics include advanced modes, altered and symmetrical scale harmony in all twelve keys. Techniques include: note recognition, intervallic structures, motivic patterns and, identification and application of harmonic forms in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
Keyboard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of physical and technical skills and scales & chord progressions, this course will enable students to develop the necessary motor skills required for using the keyboard both as a performing and compositional tool. One lecture hour and one lab hour per week for one quarter.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisites: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and classical repertoire performance serves as the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

CC-308 KEYBOARD PROFICIENCY 3 (1)
Prerequisites: Keyboard Proficiency 2. Degree-specific requirement for non-keyboard majors. Emphasizes using the keyboard as an arranging tool, lead sheet transcription, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACHELOR OF MUSIC
SPECIFIC ELECTIVE COURSES
Baccalaureate elective requirements may be fulfilled through any combination of the courses listed below as well as General Electives and Instrument-Specific electives listed under Associate Degree Programs.

BACH-PO15E SPECIAL TOPICS IN JAZZ (2)
Topics vary and may focus on a theme, genre, historical period, composer, or an influential group. Consult with course instructor or Program Dean for information. Two ensemble hours per week for one quarter.

BACH-PO19E INDEPENDENT STUDY (2)
Prerequisites: minimum GPA of 3.25 or above in core courses and permission of Dean. Provides students with an opportunity to subjectively select an area in depth through independent course work with faculty supervision. One lecture hour per week for one quarter.

BACH-M353 / CC-M353E SCORING 1 (2)
Course requirement; Placement test required, please contact rachel@mi.edu to schedule a placement test for access to enroll into the course. This course covers basic scoring practices and techniques by examining differences in scores per week following the difference between score and source cues, diegetic versus non-diegetic music, and underscore. Research covers the functions of media music, the role of the media music professional and his or her employers, and the scoring process pipeline. Two lecture hours per week for one quarter.

BACH-PO20E INDEPENDENT STUDY (2)
Prerequisites: minimum GPA of 3.25 or above in core courses and permission of Dean. Provides students with an opportunity to subjectively select an area in depth through independent course work with faculty supervision. One lecture hour per week for one quarter.

BACH-M355 / CC-M355E SCORING 2 (2)
Prerequisites: BACH-M353 / CC-M353E SCORING 1. Basic scoring information, including difference between score and source, diegetic versus non-diegetic music, and underscore. Research about functions of Media Music, the roles of Media Music professionals and their employers, and the scoring process pipeline. Two lecture hours per week for one quarter. The credit will be transferred to core credits of Bachelor Program’s Scoring for Visual Media if students decide to change their major. Two lecture hours per week for one quarter.

BACH-M356 / CC-M356E SCORING 3 (2)
Prerequisites: BACH-M353 / CC-M353E; Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern media scores, including non-traditional form, score reading and orchestration techniques. At the end of the quarter, students will have a recording session with string quartet. Two lecture hours per week for one quarter.

BACH-M357 / CC-M357E SCORING 4 (2)
Prerequisites: BACH-M356 / CC-M356E; Scoring 3. Applied Scoring Techniques: Introduction to Scoring for Animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are assigned in cartoon and science fiction styles. Two lecture hours per week for one quarter. Additional lab fee required.

BACH-CPL / CC-CPL PRIVATE MEDIA SCORING COMPOSITION LESSON 210 (1)
Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for assignments in Sophomore and Senior projects. One private lesson hour per week per quarter. The credit will be transferred to core credits of Bachelor Program’s Scoring for Visual Media if students decide to change their major. One lecture hour per week for one quarter.

BACH-PL / CC-PL PRIVATE LESSON 1-6 (2)
Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for assignments in Sophomore and Senior projects. One private lesson hour per week per quarter. The credit will be transferred to core credits of Bachelor Program’s Scoring for Visual Media if students decide to change their major. One lecture hour per week for one quarter.

BACH-M210 BASS TECHNIQUE 210 (2)
Prerequisites: BASS-110 Bass Technique 110. A continuation of Bass Technique 110 with concentration on grooves, additional striking hand techniques and approaches to soloing. Fretboard harmony will examine continue with minor scale and dominant blue improvisation. Additional lab fee required.

BACH-M310 BASS TECHNIQUE 310 (2)
Prerequisites: BASS-210 Bass Technique 210. This course applies both finger and slap-style electric bass techniques to a variety of contemporary grooves, including Latin, jazz, odd-meter, funk, swing, shuffle, hip-hop, and others. One lecture hour and two lab hours per week for one quarter.

BACH-410 BASS TECHNIQUE 410 (2)
Prerequisites: BASS-310 BASS TECHNIQUE 310. Continued application of finger and slap-style electric bass techniques to a variety of contemporary grooves, including Afro-Cuban, jazz ballad, 4/4 swing, blues, cut-time Latin, and funk. One lecture hour and two lab hours per week for one quarter.

BACH-120 BASS READING 120 (2)
Prerequisites: Bachelor placement test. In addition to continued position and specified key reading, this course preps the student to read longer forms through bass clef notation transcriptions, chord charts. Interpreting melodies and rhythms in different styles are also presented in detail. Position playing has the student revisiting the lower register but with concentrated focus of the middle register of the neck. Sight reading concepts and exercises will be introduced. This class coordinates with Bass Technique 110 and Bass Performance 130 topics. One lecture hour and one lab hour per week for one quarter.

BASS-220 BASS READING 220 (2)
Prerequisites: BASS-120 Bass Reading 120. The Bass Reading 220 curriculum continues with position and specific key reading, as well as concentration of the neck register. Continuing with sight-reading concepts and exercises, this course will introduce and exercise odd-meter concepts, reading treble clef notation, and treble clef transcriptions, jazz chart reading, lead sheets and transcribing. This class coordinates with Bass Technique 210 and Bass Performance 230 topics. Two lecture hours and one lab hour per week for one quarter.

BASS-230 BASS READING 320 (2)
Prerequisites: BASS-220 Bass Reading 220. Students learn complex scoring techniques through the use of transcriptions and professionally written arrangements. Focus is placed on sight-reading, pitch, rhythm pattern recognition, position playing, and creating a cohesive sound. Course materials correlate with the Common Course Real World Live Performance Workshop. One lecture hour and one lab hour per week for one quarter.

BASS-420 BASS READING 420 (2)
Prerequisites: BASS-320 BASS READING 320. Students will learn various styles of reading with and without rhythm sections. One lecture hour and one lab hour per week for one quarter.

BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // DRUMS

DRUM-PL PRIVATE LESSON 1-6 (2)
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

DRUM-130 DRUM PERFORMANCE 130 (2)
Prerequisites: Bachelor placement test. Covers ensemble performance emphasizing stylistic rhythm section textures and applied techniques. Emphasis is placed on handling variations in typical song form, advanced chart-reading skills, and taking a leadership role within the group. This class coordinates with Drum Technique 110 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-230 DRUM PERFORMANCE 230 (2)
Prerequisites: DRUM-130 Drum Performance 130. Ensemble performance emphasizing applied techniques and advanced concepts, as well as complex modulations. Emphasis is also placed on handling variations in typical song form, improving odd-meter chart-reading skills, metric modulation and developing time feel. This class coordinates with Drum Technique 210 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-110 DRUM TECHNIQUE 110 (2)
Prerequisites: Bachelor placement test. This course presents intermediate to advanced hand technique concepts as applied to the drum set. Including rudimental advancement and limb independence. Intermediate to advanced drummers need to further develop their ability and understanding of stick control and the subtleties included. This class coordinates with Drum Performance 130 and Drum Reading 120 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-210 DRUM TECHNIQUE 210 (2)
Prerequisites: DRUM-110 Drum Technique 110. This course presents advanced hand technique concepts as applied to the drum set, including rudimental drum set application and creative development. This class coordinates with Drum Performance 230 and Drum Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

DRUM-310 DRUM TECHNIQUE 310 (2)
Prerequisites: DRUM-210 Drum Technique 210. The lecture section of this course focuses on the stylistic adaptation of techniques introduced in previous levels of performance classes. Subsequent curricular topics include balance of sound, four-way independence, comping, Soul-Jazz, Bossa Nova, Afro-Cuban, Funk, Shuffles, 3/4 Jazz time-keeping and group improvisation. Lecture classes will include instrument-specific analyses of weekly performance pieces. In order to further develop musicality, authenticity of style and improvisational ability, the lab section of this course will consist of weekly group performances across a variety of musical genres. Groups will be comprised of students at the
COURSES DESCRIPTIONS

**DRUM-410 DRUM TECHNIQUE 410 (2)**
Prerequisites: DRUM-310 DRUM TECHNIQUE 310. The lecture section of this course focuses on the stylistic adaptation of techniques introduced in previous levels of performance classes. Subsequent curricular topics include balance of sound, four-way independence, double-time vs. quarter note, two- and three-voice Jazz comping, “broken ride-cymbal phrasing”, left-foot hi-hat technique, brushes, Funk, Samba, Afro-Cuban music, odd-meter study, left-foot clave and group interplay. Lecture classes will include instrument-specific analyses of weekly performance pieces. In order to further develop musicality, authenticity of style and improvisational ability, the lab section of this course will consist of weekly group practice focusing on various musical genres. Groups will be comprised of students at the same level of performance technique.

**DRUM-120 DRUM READING 120 (2)**
Prerequisites: DRUM-100. This course presents the essential reading fundamentals needed by professional-level drummers: lead sheet interpretation, drum set organization, sight-reading and ensemble figure set-up fill development. One and two-bar ensemble figures are presented in varying styles accompanied by orchestration and fill suggestions. The class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

**DRUM-220 DRUM READING 220 (2)**
Prerequisites: DRUM-120 Drum Reading 120. This course presents the advanced reading concepts needed by professional-level drummers: lead sheet interpretation, drum set organization, sight-reading and ensemble figure set-up fill development. Advanced concepts such as metric modulations and cut time will also be presented. This class coordinates with Drum Technique 210 and Drum Performance 230 topics. One lecture hour and one lab hour per week for one quarter.

**DRUM-320 DRUM READING 320 (2)**
Prerequisites: DRUM-220 Drum Reading 220. Interpretation of standard and contemporary figure, snare drum reading, and etudes in changing meters in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

**DRUM-420 DRUM READING 420 (2)**
Prerequisites: DRUM-320 Drum Reading 320. Advanced reading skills include orchestral snare drum etudes, reading drum set charts with style and meter changes, and multi-station drumming in preparation for studio recording. One lecture hour and one lab hour per week for one quarter.

**GUIT-PL GUITAR-PL PRIVATE LESSON (2)**
Twelve credit units required (two per quarter). A weekly individual instrument lesson that supports core curriculum goals, and time permitting, also focuses on student's personal developmental goals. An instructor guides the student in developing technique, musicianship and style. One hour per week per quarter.

**GUIT-130 GUITAR PERFORMANCE 130 (2)**
Prerequisites: GUIT-110 Guitar Technique 110. The lecture section will introduce advanced performance techniques and stylistic variations. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture hour and two lab hours per week for one quarter.

**GUIT-410 GUITAR TECHNIQUE 410 (2)**
Prerequisites: GUIT-310 Guitar Technique 310. The lecture section will introduce advanced performance techniques and stylistic variations. The lab section will have the students performing selections chosen in regards to application of the new techniques taught in this course as well as the previous Guitar Technique courses. One lecture hour and two lab hours per week for one quarter.

**GUIT-450 ADVANCED MUSICIANSHIP CONCEPTS (FOR THE GUITARIST) 2 (2)**
Prerequisites: GUIT-350 Advanced Musicianship Concepts (For The Guitarist) 1. Topics to be covered include: advanced improvisational concepts, deeper harmonic understanding, and more sophisticated aspects of musicianship. Two lecture hours per week for one quarter.

**GUIT-120 GUITAR READING 120(2)**
Prerequisites: Bachelor placement test. Emphasis will be on reading in 2nd and 7th position, reading harmonies, duo and trio performances and advanced real-world charts. This class coordinates with Guitar Technique 110 and Guitar Performance 130 topics. Two lecture/ensemble hours per week for one quarter.

**GUIT-220 GUITAR READING 220 (2)**
Prerequisites: GUIT-120 Guitar Reading 120. Emphasis will be on reading in multiple positions, reading polyphonic music, trio and quartet performances and advanced real-world charts. This class coordinates with Guitar Technique 210 and Guitar Performance 230 topics. Two lecture hours per week for one quarter.

**GUIT-320 GUITAR READING 320 (2)**
Prerequisites: Bachelor placement test. Students learn to count and read in odd and changing meters, across string sets, and with expanded emphasis on multi-position melodies and harmonies. One lecture hour and one lab hour per week for one quarter.

**GUIT-420 GUITAR READING 420 (2)**
Prerequisites: GUIT-220 GUITAR READING 220. Advanced score interpretation and sight-reading techniques are developed using iconic musical excerpts. Emphasis on applying reading techniques to real-world sight-reading challenges. One lecture hour plus one lab hour per week for one quarter.

**KEYBD-230 KEYBOARD PERFORMANCE 230 (2)**
Prerequisites: KEYBD-130 Keyboard Performance 130. A performance- based class that utilizes practical techniques and advanced concepts, such as dual keyboard playing, multiple keyboard splits, key transposition and detailed improvisation. Each topic is applied to a particular groove, style and song form. Further leadership within a group is also discussed. This class coordinates with Keyboard Technique 210 and Keyboard Reading 220 topics. Two lecture/ensemble hours per week for one quarter.

**KEYBD-110 KEYBOARD TECHNIQUE 110 (2)**
Prerequisites: Bachelor placement test. Weekly group study centers on developing and mastering the different aspects of keyboard skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include pentatonic & blues scales, the Major & dominant cycles, chromatic interval-based extensions, first, second & third inversion chords, i-V7-V7-V7 inversions, major & dominant cycles, add9 & sus4 chords and seventh chord- based arpeggios. Two lecture hours per week for one quarter.

**KEYBD-210 KEYBOARD PERFORMANCE 210 (2)**
Prerequisites: KEYBD-110 Keyboard Technique 110. Weekly group study centers on the development and subsequent mastery of the performance skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include Locrian & Lydian modes, altered scales, i7-V7-Imaj7 & ii7(5)V7-Imaj7/ i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet improvisation. Complete with three & four-note voicings. Two lecture hours per week for one quarter.

**KEYBD-110 KEYBOARD TECHNIQUE 110 (2)**
Prerequisites: Bachelor placement test. Weekly group study centers on developing and mastering the different aspects of keyboard skills necessary for becoming a successful keyboardist. Students will gain a thorough understanding of both the mental and physical components that contribute to proper technique. Subsequent curricular topics include Locrian & Lydian modes, altered scales, i7-V7-Imaj7 & ii7(5)V7-Imaj7/ i7 progressions utilizing chromatic extensions & tri-tone substitutions and lead-sheet improvisation. Complete with three & four-note voicings. Two lecture hours per week for one quarter.

**GUIT-PL GUITAR-PL PRIVATE LESSON (2)**
A weekly individual instrument lesson that supports core curriculum goals. An instructor guides the student in developing technique, musicianship and style. Twelve credit units required (two per quarter).

**GUIT-130 GUITAR PERFORMANCE 130 (2)**
Prerequisites: Bachelor placement test. A performance class that utilizes both technical and popular music approaches, with an emphasis on atypical song forms, stylistic embellishments, volume swells, use of the modulation wheel, keyboard splits and sonic layering. Each topic is applied to a particular groove, comping pattern and musical form. Further leadership within a group is also discussed. This class coordinates with Keyboard Technique 110 and Keyboard Performance 120 topics. Two lecture/ensemble hours per week for one quarter.

**BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // KEYBOARD**
Application of concepts of chord-scale harmony to voicings and chord progressions. Students explore the techniques of “fashion substitution” and use it to create voicings while composing and performing their own progressions. One lecture hour and two lab hours per week for one quarter.

**BACHELOR OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES) // GUITAR**
This catalog applies to academic year 2018/2019: October 1, 2018 - September 30, 2019. Additions and changes to the catalog occur frequently. Please visit www.mi.edu/catalog for updates and announcements.
VOCAL-120 SIGHTSINGING 120 (2)
Prerequisites: Vocal-310 Sightsinging 320. Through this course, the focus will be on the acquisition of sight-reading skills to include the introduction of major and minor melodies and mixed rhythms. This course includes an introduction to minor scales, seventh chords and changing meters. Two lecture/lab hours per week for one quarter.

VOCAL-220 SIGHTSINGING 220 (2)
Prerequisites: VOCAL-120 SIGHTSINGING 120. Continued exploration of major and minor melodies and mixed rhythms. This course includes an introduction to minor scales, seventh chords and changing meters. Two lecture/lab hours per week for one quarter.

VOCAL-320 SIGHTSINGING 320 (2)
Prerequisite: Vocal-220 Sightsinging 220. In this course, more complicated sight-singing materials will be studied. Topics will include tension/resolution with stylistic approaches, modulations, mixed rhythms, mixed grooves, etc. Two lecture/lab hours per week for one quarter.

VOCAL-420 SIGHTSINGING 420 (2)
Prerequisite: Vocal-310 Sightsinging 320. Through this course, the focus will be on the application of Sight-singing in real world performance situations. Variable stylistic examples will be suggested as hypothetical set programs and students will sing the song selections. The various practical methods will be suggested. At the same time, various practical strategies to be more equipped singers will be introduced. Two lecture/lab hours per week for one quarter.

VOCAL-101 VOCAL TECHNIQUE 011(2)
An introduction to the anatomy and physiology of the voice. Topics include: vocal physiological terminologies, breathing and breath management (and how it affects the act of singing), effective practice habits, registers and efficient phonation techniques. Two lecture/lab hours per week for one quarter.

VOCAL-021 VOCAL TECHNIQUE 021 (2)
Prerequisites: Vocal-011 Vocal Technique 011. This course focuses on understanding the nature of human voice production. Topics include: formation of speech sounds, improving range, factors that affect vocal health and an exploration of the physical mechanics of producing sound for various styles. Learning to recognize different vocal functions through analysis and review. Two lecture/lab hours per week for one quarter.

VOCAL-110 VOCAL TECHNIQUE 110 (2)
Prerequisites: Vocal-021 Vocal Technique 021. This course is focused on the acquisition of sight-reading skills to include the introduction of major and minor melodies and mixed rhythms. Two lecture/lab hours per week for one quarter.

VOCAL-210 VOCAL TECHNIQUE 210 (2)
Prerequisites: Vocal-110 Vocal Technique 110. The final Vocal Technique course addresses the formation of vowels and consonants, techniques for connecting with the lyrics and associated emotions of songs, the application of vocal technique to assist in learning songs, and the analysis and imitation of contemporary and popular performances as a means to develop a deeper awareness and understanding of the vocal instrument. Two lecture/lab hours per week for one quarter.

VOCAL-310 VOCAL PERFORMANCE 310 (2)
Prerequisites: VOCAL-230 Vocal Performance 230. Emphasis is placed on taking a leadership role within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of pros, stage presence, image, communication, and creation, and explanation of quality charts. One ensemble hour with full band per week for one quarter.

VOCAL-330 VOCAL PERFORMANCE 330 (2)
Prerequisites: VOCAL-230 Vocal Performance 230. Emphasis is placed on taking a leadership role within the group along with all aspects of being a polished professional performer, such as phrasing, stylistic interpretation, use of pros, stage presence, image, communication, and creation, and explanation of quality charts. One ensemble hour with full band per week for one quarter.

VOCAL-450 VOCAL PERFORMANCE 430 (2)
Prerequisites: VOCAL-330 VOCAL PERFORMANCE 330. In master class vocal technique coaching from the instructor, students prepare themselves for their final showcase (a professional polished performance with the assistance of a full rhythm section). Objectives include: rehearsal techniques, development of press package, a gig booked with professional quality personnel. Students develop and perform music skills (including pre-production, rhythm section instrumentation, communication, crowd interaction, stage presence, and stylistic interpretation). The final performance will be open to the public. One ensemble hour with full band per week for one quarter.

BACH-K463 BACH KEYBOARD READING 6 (2)
Prerequisites: BACH-K053 BACH Keyboard Reading 5. Continuation of advanced reading techniques. One lecture hour and one lab hour per week for one quarter.

BACH-K465 BACH KEYBOARD READING 6 (2)
Prerequisites: BACH-K053 BACH Keyboard Reading 5. Continuation of advanced reading techniques. One lecture hour and one lab hour per week for one quarter.

BACH-S101 SONGWRITING 1: INTRODUCTION TO POP SONGWRITING (2)
Prerequisites: BACH-S201: Songwriting 2: Pop and Latin Songwriting and BACH-S225: Lyric Writing 2. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S201 SONGWRITING 2: POP AND COUNTRY SONGWRITING (2)
Prerequisites: BACH-S101: Songwriting 1. Introduction to Pop Songwriting and BACH-S125: Lyric Writing 1. Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.

BACH-S301 SONGWRITING 3: FOLK, BLUES, REGGAE, AND EARLY ROCK SONGWRITING (2)
Prerequisites: BACH-S201: Songwriting 2: Pop and Latin Songwriting and BACH-S225: Lyric Writing 2. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S401 SONGWRITING 4: ROCK AND FUSION SONGWRITING (2)
Prerequisites: BACH-S301: Songwriting 3: Folk, Blues, Reggae, and Early Rock Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S501 SONGWRITING 5: RB, HIP HOP, GOSPEL AND LATIN SONGWRITING (2)
Prerequisites: BACH-S401: Songwriting 4: Rock and Fusion Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S501 SONGWRITING 6: BROADWAY AND JAZZ SONGWRITING (2)
Prerequisites: BACH-S501: Songwriting 5: RB, Hip Hop, Gospel and Latin Songwriting. This course enables students to develop the analytical, compositional and performance skills necessary for successfully navigating contemporary music’s ever changing stylistic landscape. Group study of the compositional and production components that contribute to authenticity pertaining to key genres and repertoire serves as the curricular foundation of these classes. Two lecture hours per week for one quarter.

BACH-S501 SONGWRITING 7: LYRIC WRITING 2: INTRODUCTION TO LYRIC WRITING (2)
This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. One lecture hour and one lab hour per week for one quarter.
COURSES

COURSES

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

Country, and Electronica. As a final project, each student completes a studio recording of an arrangement for string quintet and drums. Two lecture hours per week for one quarter. Required lab fee: $200.00.

BACH-P503 CONTEMPORARY ARRANGING 5 (2)
Prerequisite: BACH-P403 Contemporary Arranging 4. Course focuses on rhythm section writing, woodwind, brass, and string writing as it applies to contemporary productions. Emphasis is on score and parts preparation and notation techniques, and notation practices for live rhythm section. Students will learn vocal characteristics across a myriad of different styles. Two lab hours per week for one quarter.

BACH-P406 VOCAL HARMONY FOR SONGWRITERS (1)
This course will examine the analysis and application of the incomplete major chord, diatonic altered chords, chord ii6 +VI7, and +II7 and +VI7, Neapolitan chords, augmented sixth chords, and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-P103 CONTEMPORARY ARRANGING 3 (2)
Prerequisite: BACH-P203 Contemporary Arranging 2. Arranging techniques for ensembles including woodwind instrument families (clarinet and clarinet), discussion builds on core rhythm section by adding instrumental riffs, accents, counter melody and additional harmony. Analyzing and arrangement analysis and arrangement projects in Pop, Hip Hop, Country, and Electronica. As a final project, each student completes a studio recording of an arrangement for trumpet, alto or clarinet, tenor or flute, trombone, guitar, bass, and drums. Two lecture hours per week for one quarter. Required lab fee:$200.00.

BACH-P504 COMPOSER ENSEMBLE 2 (2)
Composers Ensemble 2 places emphasis on the presentation, performance and refinement of advanced student compositions for subsequent inclusion in senior portfolio projects. Whenever possible, visiting artists are invited to participate in the group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble 1-2. BACH-S804: Composers Ensemble 1 Two lecture hours per week for one quarter.

BACH-S111 VOCAL ARRANGING 1 (2)
Prerequisite: BACH-S101: Vocal Arranging 1. Corequisites: BACH-S210: Production 2. Vocal Arranging 1, while self-learning techniques as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S211 VOCAL ARRANGING 2 (2)
Prerequisite: BACH-S111: Vocal Arranging 1. Corequisite: BACH-S210: Production 2. Vocal Arranging 1, while self-learning techniques as the primary focus of this course. Two lecture hours per week for one quarter.

BACH-S306 VOCAL TECHNIQUE FOR SONGWRITERS (1)
Emphasis is on score and parts preparation and notation techniques, and notation practices for live rhythm section. Students will learn vocal characteristics across a myriad of different styles. Two lab hours per week for one quarter.

BACH-S406 GUITAR HARMONY FOR SONGWRITERS (1)
This course will instruct students on basic guitar technique in order for them to be able to play appropriate guitar parts for their music. The course will focus on chord shapes and transpositions through use of Capos, strumming and picking patterns, and barre chord shapes. Students will learn stylistic guitar accompaniment across a variety of genres. Two lab hours per week for one quarter.

BACH-S901 COMPOSITIONAL STYLE & ANALYSIS 1 (2)
Prerequisite: CC-801: Harmony & Theory 801. This course covers the analysis and application of the incomplete major chord, diatonic altered chords, chord ii6 +VI7, and +II7 and +VI7, Neapolitan chords, augmented sixth chords, and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-S901 SENIOR PORTFOLIO PROJECT (2)
Prerequisite: CC-S01: Harmony and Theory 801, BACH-P503: Contemporary Arranging 5, BACH-S801: Vocal Arranging 2, and BACH-S710: Sophomore Recital. The senior portfolio serves as the final project for all candidates pursuing a Bachelor of Music degree in Songwriting & Production at Musicians Institute. All portfolios must include: 1. One ensemble transcription of a representative contemporary work, complete with score, ensemble charts and new studio recording. 2. One ensemble arrangement of a representative contemporary work, complete with score, ensemble charts and studio recording. 3. Two student compositions complete with score, ensemble charts and studio recordings (one recording using live instrumentation, the other utilizing “virtual instrumentation”). Composition and arrangement are selected in consultation with the advisor. Five bi-weekly mentoring sessions with an advisor for one quarter, and a final performance at the end of the quarter.

BACH-S801 COMPOSITIONAL STYLE & ANALYSIS 1 (2)
Corequisites: BACH-SP2: Singing private lesson, BACH-P503: Contemporary Arranging 5, and BACH-S710: Sophomore Recital. This course covers the analysis and application of the incomplete major chord, diatonic altered chords, chord ii6 +VI7, and +II7 and +VI7, Neapolitan chords, augmented sixth chords, and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

BACH-S801 HARMONY & THEORY 801 (2)
Prerequisites: CC-101 Harmony and Theory 101. One lecture hour and one lab hour per week for one quarter.

CC-301 HARMONY & THEORY 301 (2)
Prerequisites: CC-201 Harmony and Theory 201. This course covers the analysis and application of diatonic altered chords, including the +7 and +7#5, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

CC-401 HARMONY & THEORY 401 (2)
Prerequisites: CC-301 Harmony and Theory 301. This course covers the analysis and application of chromatic altered chords, including the +7 and +7#5, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

CC-501 HARMONY & THEORY 501 (2)
Prerequisite: CC-401 Harmony and Theory 401. This course covers the analysis and application of chromatic altered chords, including the +7 and +7#5, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

CC-601 HARMONY THEORY 601 (2)
Prerequisites: CC-501 Harmony and Theory 501. This course covers the analysis and application of chromatic altered chords, including the +7 and +7#5, Neapolitan chords, augmented sixth chords and chords with lowered and raised fifths. Two lecture hours per week for one quarter.

CC-701 HARMONY THEORY 701 (2)
Prerequisites: CC-601 Harmony and Theory 601. This course covers the analysis and application of diatonic minor key melodies and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-801 HARMONY & THEORY 801 (2)
Prerequisites: CC-701 Harmony and Theory 701. This course covers the analysis of late 19th and early 20th century music. Includes diatonic chords, modal interchange, tonal progression, parallel harmony and, use of symmetrical scales. Two lecture hours per week for one quarter.

CC-102 EAR TRAINING 102 (1.5)
Prerequisite: CC-102 Ear Training 1. Concentrates on the recognition and transcription of diatonic minor key melodies and chord progressions. One lecture hour and one lab hour per week for one quarter.

CC-202 EAR TRAINING 202 (1.5)
Prerequisite: CC-102 Ear Training 1. Concentrates on the recognition and transcription of diatonic major and minor key music, as well as the recognition and transcription of chromatic scales.
minor melody and harmony, and rhythmic figures including sixteen notes. Includes specific examples drawn from contemporary popular music. One lecture hour and one lab per week for one quarter.

CC-502 EAR TRAINING 502 (2)
Prerequisite: CC-502 Ear Training 502. Development of advanced musical reflexes through the use of “movable do solfege.” Topics include: parallel minor scale harmony in its three basic forms; natural minor, harmonic minor, and melodic minor in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and apprehension of harmonic forms in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

CC-602 EAR TRAINING 602 (2)
Prerequisite: CC-602 Ear Training 502. Continued development of advanced musical reflexes through the use of “movable do solfege.” Topics include: modal harmony that is nondiatonic to the major or parallel minor scales in all twelve keys. Techniques include note recognition, intervallic structures, melodic patterns, identification and apprehension of harmonic forms in all inversions, dictation, transcription, and sight-singing while conducting. Two lecture hours per week for one quarter.

CC-108 KEYBOARD PROFICIENCY 1 (1)
KeyBoard Proficiency 1 serves as an introduction to contemporary keyboard technique. Through the study of phrasing, fingerings, and master scales and chord progressions, this course will enable students to develop the necessary motor-skills required for using the keyboard both as a performing instrument and as a compositional tool. One lecture hour and one lab per hour per week for one quarter. This course is not available to Keyboard Program students.

CC-208 KEYBOARD PROFICIENCY 2 (1)
Prerequisite: CC-108 Keyboard Proficiency 1. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance is the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

BACH-P315 KEYBOARD PROFICIENCY 3 (1)
Prerequisite: BACH-P313 Keyboard Proficiency 2. Degreespecific course for non-keyboard majors. This course will address very practical skills that should be a part of every professional musician’s toolbox including lead sheet interpretation, basic score reading and outlining an arrangement. One lecture hour per week for one quarter.

BACH-S804 COMPOSERS ENSEMBLE 1 (2)
Prerequisite: BACH-S710. Sonatele Rémitial. This course serves as a platform for students to present and perform their own compositions and arrangements. Weekly live performance workshops provide a space for ensemble writing, performing, improvisation techniques, improvisational skills and repertoire building in various styles. All songwriting majors serve as ensemble members for one another. Two lecture hours per week for one quarter.

BACH-S904 COMPOSERS ENSEMBLE 2 (2)
Prerequisite: BACH-S804; Composers Ensemble 1. Composers Ensemble 2 places primary emphasis on the composition, performance and refinement of advanced student compositions for subsequent inclusion in senior portfolio projects. Whenever possible, visiting artists are invited to participate in group discussion and professional critique that serves as the intellectual foundation of Composers Ensemble 1-2. Two lecture hours per week for one quarter.

BACH-P313 Keyboard Proficiency 2. Degree-specific course for non-keyboard majors. This course further develops the technical skills required for successful keyboard performance and musical comprehension. Pop and Classical repertoire performance is the main focus of this course, in addition to further study of chord progressions and scales. One lecture hour and one lab hour per week for one quarter.

BUMPERS AND SIDIBUS NOTATION (1)
BUMPERS AND SIDIBUS NOTATION (1)
Using Sibelius notation software to create lead sheets, master rhythm scores and individual parts formatted in a way similar to those students will need to create for Arranging I-5 and Sophomore and Senior juries. One lecture hour per week for one quarter.

AUDIO-052 LOGIC 1 (1)
Prerequisite: Students enrolled in Industry Studies Programs must obtain permission from Chair prior to enrollment. This course introduces songwriters, composers, producers and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using apple loops, recording/editing audio, arranging of tracks and produce drums with a virtual drummer will be touched on. This course covers the requirements needed (Part 1 of 2) to take the Apple Certified Pro Tools® certification exam. One lecture hour for one quarter.

A survey of Rock’s roots, including Rhythm & Blues, Rockabilly, New Orleans, vocal groups, doo-wop, and early 60s pop, including an examination of the major artists and regional influences. Weekly discussion, analysis and listening examples related to each topic. Two lecture hours per week for one quarter.

BACH-P122 MH II: WESTERN MUSIC 600-1820 (2)
A survey of Western art music from the Middle Ages through the Classical period. The course will include discussion of major styles and forms in historical context, supplemented by representative listening and score analysis. In addition to workbook assignments, midterm, and final examinations, students will prepare and write a report on a recent concert performance as well as make a separate presentation to the class on a related topic of student’s choice. Two lecture hours per week for one quarter.

BACH-P222 MH IV: WESTERN ART: 1820-21ST CENT (2)
The history of musical styles from Romantic to the present, including cultural contexts and social meaning. Composers and musical developments in European and American Art Music, orchestral, chord, band, chamber music and solo repertoire are combined with the influences of music from other world cultures. Compositional techniques, style characteristics, and relationships are emphasized. In addition, to workbook assignments, midterm and final examinations, students will prepare and write a report on a recent concert performance as well as make a separate presentation to the class on a related topic of student’s choice. Two lecture hours per week for one quarter.

BACH-M486 THE BUSINESS OF COMPOSING 1 (1)
This course explores the world of music publishing and the how-to’s of obtaining and exploiting musical copyrights. Topics include: copyright law and terminology, the online electronic Copyright Office (ECO) process, publishing rights, how to set up a music publishing company, US PROs, public performance royalties, how to affiliate with a PRO, cue sheets, songwriter contracts and co-publishing agreements, administration rights, print and digital sheet music, joint works, royalty splits, mechanical and synchronization licenses, works made for hire, sampling, industry organizations and resources. One lecture hour per week for one quarter. Whenever possible, visiting
students are assigned to review a short film from the
custom composition or song placement for film or television.
Introduction to musical analysis from the perspectives
Prerequisite: BACH-M487: Business of Composing 1.

BACH-S112 PRODUCTION MUSIC FOR VISUAL MEDIA 1
mixing and general post-production techniques. Two lecture
Studio Production and Mixing 1. Corequisite: BACH-S211:
BACH-S210  STUDIO PRODUCTION AND MIXING 2 (2)
one quarter.

ELECTIVES // SONGWRITING & PRODUCTION
BACH-P010E INDEPENDENT STUDY (2)
Prerequisites: Minimum GPA of 3.25 or above in core courses
and permission of program Dean. Provides students with an
opportunity to explore a specific subject area in depth through
independent course work with faculty supervision. One lecture
hour per week for one quarter. May be repeated for credit.

BACH-S120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (1)
This course explores the role of music technology as a tool
for enhancing live performance. Curricular topics include
click track programming, backing track production, sound
replacement techniques, triggers, samples and equalization
along with additional approaches to timber modification.
One lecture hour per week for one quarter.

BACH-S121E WESTERN SONGWRITING TRADITIONS (1)
This course serves as an introduction to web design and
self-promotion, the primary focus being to teach students
how to build and maintain a fully functional and self-owned
website, complete with E-commerce capability.
One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS I (2)
This undergraduate level course presents a survey of Western
songwriting traditions from the medieval era through present day,
with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.

COMMON COURSE ELECTIVES
Except where students are required to choose electives from a
program-specific list, students may also fulfill their elective
requirements with the "Common Course Electives" listed here. See program descriptions for specific elective credit
requirements and program-specific elective offerings.

Note: Most electives are not offered every quarter and electives
may be added or canceled without prior notice. Refer to the
current quarter’s course offering available for time of registration.

CC-034E STARTING YOUR MUSIC CAREER (1)
Prerequisites: Business of Music Technology II. Learn what it takes to build and
sustain a career in music. This workshop will include practical advice
and proven steps for getting and passing auditions, preparation
and promotion, and offer work from clubs and casinos to
sample sessions and student experience a mock audition
through the direction of a professional talent coordinator. Two workshop hours per week for one quarter.

CC-032E LIVE PERFORMANCE WORKSHOPS (1)
LPWs are required for all AA and Certificate in Performance Programs. This is an elective version of the core performance
foundation of Composers Ensemble I-II. Two lecture hours
between music and visual media from the perspectives of
the "Two Sides" music production libraries and one-stop shopping, the role of the music
producer, sound mixing, scoring, mixing and post-production
requirements and program-specific elective offerings.

CC-036E SCORING 1 (2)
Prerequisites: Business of Music Technology II. This course is designed to foster open discussion, idea
sharing, sharing, and relationship building for
songwriters. Student songwriters perform their songs and
share the writing process followed by open discussion of
alternative writing techniques for
songwriters. This course is not equivalent to CC-306 (Songwriting 1). Two workshop hours per week for one quarter.

CC-056E ORIGINAL LYRIC WRITING (2)
Prerequisites: CC-018E Fundamentals of Lyric Writing. This course focuses on developing a basic knowledge of
music, the role of the media music professional and his
or her responsibilities. Students are required to choose electives from
a program-specific list, students may also fulfill their elective
requirements with the "Common Course Electives" listed here. See program descriptions for specific elective credit
requirements and program-specific elective offerings.

CC-068E INDIVIDUAL DJ WORKSHOP (1)
Computer-based weekly one-on-one workshop with
an instructor who guides the student in developing
technique, musicianship, and style in support of DJ skills. Students learn
to enhance their basic DJ knowledge into dynamic and professional quality performance. Topics include beat matching,
set-building, remixing, turntablism, and more. One private lesson
hours per week for one quarter. May be repeated for credit.

CC-040E MUSIC PRODUCTION ANALYSIS (1)
Group-based course in which students and instructor listen to
and discuss music of different styles and genres. Discussions center on what production techniques are being employed
during music sessions and explaining the musical attributes of selections. Two lecture
hours per week for one quarter.

EDITING // COMMON COURSE

CREATIVE DEVELOPMENT // COMMON COURSE

BACH-P010E INDEPENDENT STUDY
Prerequisites: Minimum GPA of 3.25 or above in core courses
and permission of program Dean. Provides students with an
opportunity to explore a specific subject area in depth through
independent course work with faculty supervision. One lecture
hour per week for one quarter. May be repeated for credit.

BACH-S120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (1)
This course explores the role of music technology as a tool
for enhancing live performance. Curricular topics include
click track programming, backing track production, sound
replacement techniques, triggers, samples and equalization
along with additional approaches to timber modification.
One lecture hour per week for one quarter.

BACH-S121E WESTERN SONGWRITING TRADITIONS (1)
This course serves as an introduction to web design and
self-promotion, the primary focus being to teach students
how to build and maintain a fully functional and self-owned
website, complete with E-commerce capability.
One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS I (2)
This undergraduate level course presents a survey of Western
songwriting traditions from the medieval era through present day,
with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS II (2)
This undergraduate level course presents a survey of Western
songwriting traditions from the medieval era through present day, with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.

BACH-S124E MUSIC TECHNOLOGY IN LIVE PERFORMANCE II (1)
This course explores the role of music technology as a tool
for enhancing live performance. Curricular topics include
click track programming, backing track production, sound
replacement techniques, triggers, samples and equalization
along with additional approaches to timber modification.
One lecture hour per week for one quarter.

BACH-S130E ELECTIVE // SONGWRITING & PRODUCTION
BACH-P010E INDEPENDENT STUDY
Prerequisites: Minimum GPA of 3.25 or above in core courses
and permission of program Dean. Provides students with an
opportunity to explore a specific subject area in depth through
independent course work with faculty supervision. One lecture
hour per week for one quarter. May be repeated for credit.

BACH-S120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (1)
This course explores the role of music technology as a tool
for enhancing live performance. Curricular topics include
click track programming, backing track production, sound
replacement techniques, triggers, samples and equalization
along with additional approaches to timber modification.
One lecture hour per week for one quarter.

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Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS II (2)
This undergraduate level course presents a survey of Western
songwriting traditions from the medieval era through present day, with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
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Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.

BACH-S122E WESTERN SONGWRITING TRADITIONS II (2)
This undergraduate level course presents a survey of Western
songwriting traditions from the medieval era through present day, with emphasis on the social, political and economic conditions affecting them.
Genres to be discussed include folk, country, gospel and blues, secular European
traditions, Art songs, American spirituals & Folk music, Country &amp; Western, Blues, Bluegrass, Tin Pan Alley, Broadway,
Jazz, Rock & Roll, R&B, Gospel, and Pop. One lecture hour per week for one quarter.
COURSES

CC-M35E SCORING 2 (2)
Prerequisites: CC-M334E Scoring 1. Analysis and transcription of well-known media music scores. Understanding musical concepts: instrumentation choices, stylistic considerations, and “behind-the-scenes” material from film scoring. Students will also study about scoring with or against picture. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

CC-M36E SCORING 3 (2)
Prerequisites: CC-M35S: Scoring 2. In-depth melodic and harmonic analysis and transcription of film scores as well as other modern music styles. Traditional form, score reading, and orchestration techniques. At the end of the quarter, students will have a recording session with a producer for a successful tour. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter.

CC-M37E SCORING 4 (2)
Prerequisites: CC-M36E: Scoring 3. Applied Scoring Techniques Introduction to Scoring for Animation. Survey of historical and contemporary animation styles and scoring approaches. Utilizing the tools and techniques previously taught, students complete take-down of animation scenes, recreating the scores virtually to match picture. Scoring projects are approached in cartoon and science fiction styles. This course is transferable as core credit to the Bachelor of Music Degree in Composition. Two lecture hours per week for one quarter. Additional lab fee required.

C-CPL PRIVATE MEDIA SCORING COMPOSITION (2)
Weekly private lesson focused on developing and applying traditional and contemporary compositional techniques and skills. Includes analysis and critique of compositions as well as preparation for performance in an advanced concert. This course is transferable as core credit to the Bachelor of Music Degree in Composition. One lecture hour per week for one quarter.

COURSE DESCRIPTIONS

CC-045E PLANNING YOUR FIRST TOUR (1)
This course concentrates on planning, promoting, and one quarter.

CC-050E MUSIC BUSINESS BASICS (1)
This course will cover the basic business aspects of the business side of music. It covers the key areas and issues artists should be aware of when creating and marketing music, developing their careers, securing performing engagements, grants, seeking industry attention, and entering into contractual relationships. It will present, in a realistic way, what it takes to stand out, protect vital interests and, ultimately, be successful in the music business today. One lecture hour per week for one quarter.

CC-051E DOING BUSINESS AS A BAND (1)
An overview of how bands and band members should conduct business. Topics include band membership agreements, business entities, band names and trademarks, the business of songs, rehearsal tips, promotional tools, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

CC-053E MUSIC VIDEO BOOT CAMP (1.5)
Essential musical and technical skills taught by modern artists to prepare students for video recording and editing. Topics include: managing life on the road, negotiating and securing musical deals, recording, digital audio techniques, shooting video clips, and creating a music video. One lecture hour per week for one quarter.

CC-054E BUSINESS OF WORKING MUSICIANS (1)
Students learn to manage a career as a working musician. Topics include: managing life on the road, negotiating, an employment contract, legal rights, the music business, and the music industry. One lecture hour per week for one quarter.

CC-055E NEW MUSIC MARKETS (1)
This course will focus on new market opportunities for contemporary music. The course will cover the history of new market opportunities and their impact on the music industry, the current new markets for contemporary music, and strategies for entering and marketing to these new markets. One lecture hour per week for one quarter.

CC-056E MUSIC BUSINESS INTERNSHIP (1)
Prerequisites: completion of one quarter of study in residence. Students gain practical experience working with a music industry-related company in the Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Students must take this elective during any quarter. They MUST complete at least 30 internship hours per quarter. This course may be repeated for credit.

CC-064E MUSIC LAW BASICS (1)
This course is designed to expose aspiring musicians, vocalists, engineers, producers, and other music industry professionals to those areas of law which permeate and control the music business, including fundamentals of Copyright Law, Trademark Law, Contract Law, Publishing, Songwriter and Collaboration Agreements, Licensing Agreements, Record Deals, Agreements, and International Law and treaties. One lecture hour per week for one quarter.

CC-104E THE BUSINESS OF AUDIO (1)
In this course, students gain a comprehensive overview of operating a business as an audio engineer or producer. Topics include: music budgets, invoicing, finances, and basic accounting methods to legally setting up their own business. Students also discuss the challenges of the new business model as well as industry definitions and roles. This course is equivalent to MUSC-104 (The Business of Audio). One lecture hour per week for one quarter.

CC-408E EVENT PRODUCTION CONTRACTS (1)
This course examines the individual elements that make-up an “Event,” and how venue production requirements and client needs can be communicated in both written form (the contract) and verbally (the verbal advance). Industry success and survival tools such as foraging vendor relationships, and communicating the importance of their skills are also examined. This course is equivalent to AUDIO-408 (Event Production Contracts). One lecture hour per week for one quarter.

CC-105E THE WORKING MUSICIAN SONGWRITER (1)
This course will delve into the realm of current industry hit songwriting and help students learn what it takes to become a working songwriter plus practice current forms of industry songwriting techniques. One lecture hour per week for one quarter.

NON-INSTRUMENT SKILLS // COMMON COURSE

CC-051E FINAL CUT PRO X (1.5)
A course designed to familiarize beginning to seasoned film editors on the variety of features available in Final Cut Pro X. Topics will include: transforming clips, manipulating audio, color correcting, and multi-camera editing. One lecture hour and one lab hour per week for one quarter. May be repeated for credit.

CC-052E INTRO TO IMOVIE & CREATING SHOWREELS (1.5)
An introduction to basic/intermediate view showreel editing techniques and grassroots marketing and self-promotion, utilizing Apple’s iLife apps. One lecture hour and one lab hour per week for one quarter. This course may be repeated for credit.

CC-053E MUSIC VIDEO BOOT CAMP (1.5)
An introductory course in creating simple, single-camera-style music videos. Students, sourcing their own bands or artists, will create a music video under the guidance of the instructor in a series of seminar-style workshops. Topics covered will be: the basics of directing performance, camera operation and video editing. One lecture hour and one lab hour per week for one quarter.

CC-080E COMPUTER NOTATION (2)
An important, practical, and contemporary survey of computer notational techniques using Sibelius notation software. Recommended for all students, this course has wide application for theory, arranging, songwriting, and other assignments requiring notation. Two lecture hours per week for one quarter.

CC-083E SCORING FOR FILM & TELEVISION 1 (2)
An overview of the techniques and aesthetics of scoring original music for film & television. This course is lab-intensive with an emphasis on composition. The students will gain practical knowledge about scoring for film and television with lectures covering the function of score to melodic motifs, as well as in class feedback on their weekly composition assignments. Two lecture hours per week for one quarter.

CC-183E SCORING FOR FILM & TELEVISION 2 (2)
Prerequisite: CC-083E or CC-080E. A course designed to familiarize beginning to seasoned film & television composers with the techniques and aesthetics of scoring original music for film & television. Two lecture hours per week for one quarter.

AUDIO-057E PRO TOOLS 101 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, importing audio, editing, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC- 157E/AUDIO-157 (Pro Tools 110), these courses combined will serve as an equivalent

MUSIC BUSINESS-ORIENTED COMMON COURSE ELECTIVES

CC-035E INTRO TO MUSIC PUBLISHING (1)
An overview of music publishing from the artist’s perspective. Topics include copyright basics, how co-writers divide percentages in a composition, when the producer gets credit, protecting your compositions (PA and SIRI), and publishing companies. One lecture hour and one lab hour per week for one quarter.

CC-047E PLANNING YOUR FIRST TOUR (1)
This course concentrates on planning, promoting, and executing a band’s first regional tour. We explore when to perform regionally, how to negotiate, and when to pitch your music to larger local promoters/artists. Other subjects include: identifying fan demographics, choosing tour cities, calculating break-even costs, securing paid/pre-assembled anchor dates, and writing realistic contracts and tech riders. Final classes cover how to use social media plus writing detailed itineraries that produce successful tours. One lecture hour per week for one quarter.

CC-052E DOING BUSINESS AS A BAND (1)
An overview of how bands and band members should conduct business. Topics include band membership agreements, business entities, band names and trademarks, the business of songs, rehearsal tips, promotional tools, booking and performing, and a survey of record deals. One lecture hour per week for one quarter.

CC-053E MUSIC VIDEO BOOT CAMP (1.5)
Essential musical and technical skills taught by modern artists to prepare students for video recording and editing. Topics include: managing life on the road, negotiating, an employment contract, legal rights, the music business, and the music industry. One lecture hour per week for one quarter.

CC-054E BUSINESS OF WORKING MUSICIANS (1)
Students learn to manage a career as a working musician. Topics include: managing life on the road, negotiating, an employment contract, legal rights, the music business, and the music industry. One lecture hour per week for one quarter.

CC-055E NEW MUSIC MARKETS (1)
Students explore ways to make money with music. Learn the ins & outs of finding larger audiences, finding seed money for music projects, applying for showcases/contests/grants, securing endorsements, and reaching an audience that appreciates their music. One lecture hour per week for one quarter.

CC-056E MUSIC BUSINESS INTERNSHIP (1)
Prerequisites: completion of one quarter of study in residence. Students gain practical experience working with a music industry-related company in the Los Angeles area. The student will assist in daily operation of a music company working with records labels, publishing companies, booking agents & venues, marketing and publicity companies, or other music related companies. Students must take this elective during any quarter. They MUST complete at least 30 internship hours per enrolled quarter. This course may be repeated for credit.
COURSE DESCRIPTIONS

COURSES

to AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-157E PRO TOOLS 110 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC-037E/AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent for AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

AUDIO-052E LOGIC 1 (1)
Prerequisites: Students enrolled in Entertainment Industry Studies Programs must obtain permission from the Audio Engineering Program Chair for enrollment. This course introduces songwriters, composers, producers, and sound engineers to the primary features and basic user interface of Logic Pro X. Upon completion, students will understand the process of creating an actual song. Preproduction using Apple Logic, recording/editing audio, arranging of tracks and produce drum beats with a virtual drummer will be touched on. This course covers the requirements of 2 to take the Apple Certified Pro Level One exam in Logic Pro X. This course is equivalent to AUDIO-052E (Logic 1). Two lab hours per week for one quarter.

AUDIO-152E LOGIC 2 (2)
Prerequisites: CC/AUDIO-052E Logic 1. This course is a continuation of the Logic Pro X user interface for songwriters, composers, producers and sound engineers. Upon completion, students will understand how to use Logic Pro’s comprehensive array of software instruments, arranging of MIDI sequences, as well as editing with Flex Time & Pitchquad for individual effects processing, mixing, automation and troubleshooting. This course covers the requirements needed to take the Apple Certified Pro Level Two exam on Pro X (Part 2 of 2). This course is equivalent to AUDIO-152E (Logic 2). Two lab hours per week for one quarter.

NON-MAJOR INSTRUMENT STUDY // COMMON COURSE
See instrument program course offerings for additional entry-level instrument electives.

CC-022E INTRODUCTION TO GUITAR (2)
Non-guitar majors learn simple note reading, fingering, and accompaniment patterns, a great tool for singer-songwriters. Not available to Guitar Program students. One hour per week for one quarter.

CC-023E INTRODUCTION TO VOICE (1)
Non-vocal majors learn to develop techniques for proper breathing, pitch accuracy, and improving range while protecting their vocal instrument with application to popular styles in both lead and backup vocal roles. Not available to Vocal Program students. One lecture hour per week for one quarter.

CC-025E INTRODUCTION TO BASS (1)
Non-bass majors learn to develop appropriate baselines using correct playing techniques and understanding the role of the bassist in a band. Covers all essentials of the bass for the non-bassist. Not available to Bass Program students. One hour per week for one quarter.

CC-026E HANG PERCUSSION (1)
An introduction to percussion techniques, including hand coordination and rhythm as they relate to various types of Latin hand percussion instruments with application to Latin and pop music. Not available to Drum Program students. One hour per week for one quarter.

CC-027E INTRODUCTION TO DRUMSET (1)
An introduction to the fundamentals of the drum set for non-Drum Program performance students. This course covers drum set components, counting techniques, basic grips, and simple reading and notation. Additionally, students will perform common grooves typical to the rock-based rock, 16th note-based funk, 8th note-based jazz and shuffles, and bossa nova. Finally, the basics of brushes and rods will be covered with students performing grooves typical to the use of brushes and rods. Not available to Drum Program students. One lecture hour per week for one quarter.

MASTER OF MUSIC IN PERFORMANCE (CONTEMPORARY STYLES)

MAJOR AREA // PERFORMANCE

MM-PL (MM-B.PL, MM-D.PL, MM-G.PL, MM-K.PL, MM-V.PL) APPLIED PRIVATE LESSON (0-9)
Fostering the development of students “individual voices” serves as the main objective within the graduate applied instrumental lesson program. One private lesson hour per week for one quarter.

MM-101E ADVANCED STUDIO ENSEMBLE 1 (2)
Comprised of both graduate students and senior faculty, these courses will enable students to develop the performance skills necessary for successfully navigating through contemporary music’s ever changing stylistic landscape. Group study of the physical & mental components that contribute to proper ensemble technique, sight-reading ability, improvisation and stylistic authenticity pertaining to key genres and repertoire serves as the curricular foundation for these performance based classes. Two ensemble hours per week for one quarter.

MM-P201 ADVANCED STUDIO ENSEMBLE 2 (3)
Prerequisite: MM-P101: Advanced Studio Ensemble 1. Continuation of Advanced Studio Ensemble I. Group study of the physical & mental components that contribute to proper ensemble technique, sight- reading ability, improvisation and stylistic authenticity pertaining to key genres and repertoire serves as the curricular foundation for these performance based classes. Two ensemble hours per week for one quarter.

MM-P102 GRADUATE PERFORMANCE SEMINAR 1 (1)
This class allows students to present both research and solo/group performances relating to compositions and artists represented in contemporary music. Whenever possible, visiting artists are invited to participate in the group discourse and professional critique that serves as the intellectual foundation of Seminar I. In addition, this course functions as a primer for graduate thesis and recital presentation. One lecture hour per week for one quarter.

MM-P202 GRADUATE PERFORMANCE SEMINAR 2 (1)
Prerequisite: MM-P102: Graduate Performance Seminar 1. This class will focus on the topics covered in Graduate Performance Seminar I, but with an emphasis on original student composition. Students will present both research and solo/group performances relating to their compositions. Whenever possible, visiting artists are invited to participate in the group discourse and professional critique that serves as the intellectual foundation of Seminar II. In addition, this course functions as a primer for graduate thesis and recital presentation. One lecture hour per week for one quarter.

MM-P210 GRADUATE THESIS MUSICIAN 2 (3)
Concurrent Enrollment of MM-P202: Graduate Performance Seminar 2 and MM-P205: Research Methods for the Contemporary Musician 2. This graduate thesis presents students with the opportunity to synthesize everything they have learned while in the program and to produce a final performance at the end of the quarter. Ten-weekly mentoring sessions with a project advisor for one quarter, and a final presentation at the end of the quarter.

MM-P307 21ST CENTURY MUSIC EDUCATION 2 (2)
Prerequisites: MM-P202: Graduate Performance Seminar 2 and MM-P205: Research Methods for the Contemporary Musician 2. This course functions as an introduction to contemporary music music education, the primary focus and goal being to equip advanced students with the tools necessary to become successful private teachers, small ensemble directors, and clinicians. Students and senior faculty will work together helping to educate another through mock-lesson environments established in class. Two lecture hours per week for one quarter.

MM-P410 GRADUATE RECITAL 6 (6)
Prerequisite: MM-P205: Research Methods for the Contemporary Musician 2. This graduate recital course serves as the culminating performance event for all candidates pursuing a Master of Music degree in Performance from Musicians Institute. Students are responsible for selecting their own personnel and scheduling rehearsals. A complete repertoire list must be presented to both private instructor and Program Chair for approval by Week 4 of the quarter in which they expect to graduate. In addition, Program Notes giving background information about each composition to be performed must be written by the candidate and submitted to the Program Chair for approval no later than Week 8 of the quarter in which they expect to graduate. Ten-weekly mentoring sessions with a project advisor for one quarter, and a final performance at the end of the quarter.

SUPPORTIVE MUSIC // PERFORMANCE

MM-P105 ADVANCED HISTORY: POPULAR MUSIC OF THE UNITED STATES (2)
This graduate level course presents a survey of popular music genres and trends occurring in the United States from the post-war era through present day, with emphasis on the social, political and economic conditions affecting them. Genres to be discussed include Art songs, Spirituals & Folk music, Country & Western, Blues, R&B, Jazz, Rock & Roll, R&B, Pop and Electronic/EDM. Additional study will center around American music’s influence on music throughout the world. Two lecture hours per week for one quarter.

MM-P104 CONTEMPORARY PERFORMANCE STYLES & ANALYSIS 1 & 2
These performance courses examine the musical contributions of various artists in shaping the genres of Blues, Jazz, Rock and Funk/R&B. Courses will focus primarily on researching, analyzing and interpreting the compositions of representative artists. Specific attention will be paid to forging successful group dynamics and musical interplay between ensemble members. Weekly performance serves as a primary component of this course. Two lecture hours per week for one quarter. May be repeated for credit.

MM-P106 RESEARCH METHODS FOR THE CONTEMPORARY MUSICIAN 1 & 2
Corequisite: MM-P101: Graduate Performance Seminar 1. Research Methods I introduces students to the analytical methods and bibliographic tools necessary for advanced study, writing and academic research in music. Along with analyzing and critiquing written works and source materials, students will gain greater insight into the important role scholarly research plays in contributing to both the preservation and subsequent evolution of music. Seminar I focuses on the research process from inquiry to final report. Seminar II places primary emphasis on the development of student research skills. Two lecture hours per week for one quarter. May be repeated for credit.

MM-P205 RESEARCH METHODS FOR THE CONTEMPORARY MUSICIAN 2 (2)
This course focuses on the basic concepts and theory involved in using a digital audio workstation. Students will be able to set-up an Avid Pro Tools® session for recording, recording MIDI, backing-up data, working with FireWire drives, and more. When taken with CC-037E/AUDIO-057 (Pro Tools 101), these courses combined will serve as an equivalent for AUDIO-103 (Pro Tools 101 & 110) for students who decide to proceed into the Certificate in Audio Engineering. One lecture hour and two lab hours per week for one quarter.

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
Prerequisite: MM-P105: Research Methods for the Contemporary Musician. 1. Research Methods II places primary emphasis on the development of reading & writing skills necessary for successfully completing the graduate thesis requirement, among other future academic endeavors. Two lecture hours per week for one quarter.

**MM-P206 RECORDING PROJECT 1 (2) Prerequisite:** MM-P101: Advanced Studio Ensemble 1 and MM-P102: Graduate Performance Seminar 1. These courses prepare students for successfully navigating various recording studio environments as both artist and auxiliary participant. Recording Project 1 focuses on recording history, general acoustic theory, studio terminology, recording equipment setup, signal chain basics, the fundamentals of session preparation, timbral ear training & live tracking techniques. One lecture hour per week for one quarter.

**MM-P206 RECORDING PROJECT 2 (2) Prerequisite:** MM-P206: Recording Project 1. This course builds upon the preproduction techniques learned in the previous course and focuses on practical application. While similar in design, it places primary emphasis on the recording, mixing, mastering and commercial presentation of student performances. One lecture hour per week for one quarter.

**MM-P308 GLOBAL ECONOMICS & THE PERFORMING MUSICIAN (2) Prerequisites:** MM-P102: Graduate Performance Seminar 1 and MM-P105: Research Methods for the Contemporary Musician 1. This course provides an overview of the music industry and its future prospects within the realm of global entertainment. Students will study and critique the varying dynamics at work pertaining to the production of “musical culture” between transnational media conglomerates, independent companies, artists and the public. Additional focus will center on the role of music in the age of computers and the Internet and how the aforementioned technologies have altered the course and overall identity of the industry as a whole. Two lecture hours per week for one quarter.

**MM-P404 CONTEMPORARY PERFORMANCE STYLES & ANALYSIS 1 (2) Prerequisite:** MM-P104: Contemporary Performance Styles & Analysis 1. This is the offering of Contemporary Performance Styles & Analysis I. Students will analyze Brazilian, Folk, Afro-Cuban & Pop performance genres. Weekly performances and group analysis serve as the primary focus of these courses. Two lecture hours per week for one quarter. May be repeated for credit.

**MM-P120E MUSIC TECHNOLOGY IN LIVE PERFORMANCE (2)**

This course explores the role of music technology as a tool for enhancing live performance. Curricular topics include click track programming, backing track production, sound replacement techniques, graphic notation systems and equalization along with additional approaches to timbre modification. Two lecture hours per week for one quarter.

**MM-P121E WEBSITE DESIGN FOR MUSICIANS (2) This course serves as an introduction to web design and self-promotion, the primary focus of which is teaching students how to build and maintain a fully functional and self-owned professional website, complete with E-commerce capability. Two lecture hours per week for one quarter.**

**MM-P122E SOCIAL MEDIA & ONLINE BRAND MANAGEMENT (2)**

This course serves as an introduction to the study of both physical and online media management systems and marketing techniques employed by successful solo artists, groups, companies and labels. Partial curricular topics include image/brand theory & psychology, online marketing techniques & research, press release construction, email, mailing list & general etiquette considerations, funding & revenue stream generation and band/merch plan development. Whenever possible, visiting artists and industry professionals will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter.

**MM-P125E LYRIC WRITING 1: INTRODUCTION TO LYRIC WRITING (2)**

This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. Two lecture hours per week for one quarter.

**MM-P225E LYRIC WRITING 2 (2) Prerequisite:** MM-P125E: Lyric Writing 1: Introduction to Lyric Writing. This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

**MM-P235E LYRIC WRITING 3 (2)**

This course enables students to develop the skills necessary to create, analyze, critique, and revise song lyrics in the contemporary songwriting market. Students will learn important concepts relating to lyrics, including finding inspiration, mastering tools of the craft, and tailoring lyrics to different styles and situations. This course will introduce advanced story-telling techniques. Two lecture hours per week for one quarter.

**MM-P307 SPECIAL TOPICS IN MUSIC BUSINESS: INTELLECTUAL PROPERTY LAW (2)**

This course explores the area of law that deals with protecting the rights of those who create original works. Analysis of copyright, patents and trademarks, the three main instruments used for protecting intellectual property, will serve as the primary focus of this course. Additional curricular topics include recording, publishing, artist management, licensing, negotiation, “points” royalties and brand management considerations. Whenever possible, visiting artists and industry professionals will be invited to participate in class discussion and presentations. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

**MM-P315E SPECIAL TOPICS IN MUSIC HISTORY: MUSIC, CULTURE, IDEAS (2)**

This comprehensive music theory course explores the compositional practice of multiple independent melodic line construction through the various eras of western music history (Medieval through 21st Century). Analysis of the contrapuntal techniques employed by many of popular music’s most prolific songwriters serves as the primary focus of this course. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.

**MM-P315E SPECIAL TOPICS IN MUSIC IMPROVISATION: ADVANCED COUNTERPOINT (2)**

This is a course for students who wish to study privately with an instructor on an additional instrument of their choosing. Students may choose from the following instruments: vocals, guitar, keyboard, bass or drums. Two lecture hours per week for one quarter. May be repeated for credit with offering of new topic.
ELIGIBILITY FOR ADMISSION TO MUSICIANS INSTITUTE
In addition to the eligibility requirements listed for each program offered by the college, Musicians Institute admits only those individuals who, in the opinion of the College, have the capacity and ability to function and comport themselves appropriately in a college setting and academic environment, and to benefit from, successfully meet, and/or perform to all of the requisites and standards required to complete a program as outlined in this catalog.

TECHNICAL AND PERFORMANCE REQUIREMENTS
As noted above, Musicians Institute may only admit individuals who, in the estimation of the College, have a reasonable prospect of benefiting from and completing the programs as they are structured. In relation to this condition of admission, and to ensure that all students who are admitted are capable of meeting the requirements of the program, the College identifies technical and performance capacities as relevant to ethical and appropriate admissions standards. This standard is not intended to be exclusive; rather, it is designed to ensure that all students admitted to the programs are able to advance through and receive benefits from the programs as they are designed.

Technical and Performance Requirements vary by program based on the requirements of the discipline, field of study/profession. Adaptive equipment and reasonable accommodations are acceptable if these do not alter the program in a substantive manner; Vocal capacity sufficient to ensure safe and appropriate performance of all tasks and requirements of the program to standards (adaptive equipment and reasonable accommodations are acceptable insofar as these do not alter the program in a substantive manner); Sufficient dexterity to perform manual skills related to music performance, instrument and gear manipulation, and related activities; Sufficient physical capacity to lift, hold, carry items of differing weights and sizes; Ability to demonstrate and maintain organizational skills, time management and professional respect and conduct as a human service student, either at practicum site, or in the community; Computer and device literacy sufficient to allow for interaction with MI curricula, communications, and management systems; Other capacities and skills as related to specific requirements of the discipline, field, profession; Questions about Technical and Performance Requirements may be submitted to the Office of Admissions.

ELIGIBILITY REQUIREMENTS
All eligibility, application, registration, placement and orientation requirements for the four-quarter/60 credit-unit Certificate in Performance are identical to those described for Associate of Arts Degrees in Performance.

AWARD OF CREDIT FOR PRIOR EXPERIENTIAL LEARNING
Musicians Institute does not award program credit for prior experiential learning.

APPLICATION PROCESS: CERTIFICATE
Send all of the following items together by mail along with any additional items required by the program to which you are applying (see below):

• Completed application form.
• $100.00 USD application fee.
• High school diploma or proof of G.E.D. equivalent from an accredited institution (please provide an official English translation if the original is not in English).

TRANSFERRING FROM AN AA DEGREE PROGRAM TO A PERFORMANCE CERTIFICATE PROGRAM
Currently enrolled students seeking to transfer from an Associate of Arts Degree Program to a Performance Certificate Program within the same instrument major must complete and submit a Petition for Transfer to the Registrar’s Office.

INDEPENDENT ARTIST DEVELOPMENT & DJ PERFORMANCE & PRODUCTION
In addition to the items listed above under All Programs, you must also submit an original recording (see application form for details).

ASSOCIATE DEGREES
ASSOCIATE OF ARTS IN PERFORMANCE
• Bass
• Drum
• Guitar
• Keyboard Technology
• Vocal

ASSOCIATE OF ARTS PERFORMANCE // COMBINED EMPHASIS
Combined Emphasis in Primary Instrument Plus One Non-Performance Emphasis:
• Audio Engineering
• DJ Performance & Production
• Guitar Craft
• Independent Artist Development
• Music Business

The Associate of Arts Degree in Performance is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs.

Students already enrolled in the Certificate in Audio Engineering Program may apply for transfer to the Certificate in Audio Engineering (Post-Production Audio) or Certificate in Audio Engineering (Live Audio Production) Emphasis Programs. The applicant’s academic progress in the current program will also be considered as a factor in determining eligibility for transfer.
ASSOCIATE DEGREE IN SCIENCE MUSIC BUSINESS

The 90-credit ASBM degree provides students with in-depth training in a diverse range of subjects encountered in today's music industry. In addition to courses in entertainment law, music publishing and licensing, record labels, distribution, and personal management, our Associate of Science degree also includes a music industry, historical music publishing, accounting and finance, marketing, and visual media.

During the course of six quarters, students partake in two internships as well as music courses covering song structure, recording & production, and critical listening skills. Music Business instructors share real-world experience earned from working with major artists & record label executives; music supervisors for film & TV; publishing consultants; and media outlets. Our Associate of Science in Music Business degree prepares students to work as music industry professionals in various areas, including (but not limited to) record labels, music publishing, artist management, and entrepreneurship.

The Associate of Science in Music Business Degree is a terminal/occupational degree. Credits earned in this type of program may not transfer to all baccalaureate programs. Policies regarding the transfer of occupational degrees or acceptance of transfer course credit vary by institution. MI cannot guarantee the transferability of credit to other institutions.

ELIGIBILITY REQUIREMENTS

The admissions procedure is selective and based on factors including:

- Recorded audition or written test (where applicable)
- Written application
- Prior experience
- Evidence of desire for career advancement and commitment to an intensive educational program

Each applicant is individually reviewed, taking into consideration his or her experience, achievements, aptitude, and potential for growth. Prospective students still enrolled in high school are encouraged to follow a college preparatory curriculum and to take as many music and music-related courses as are practical prior to attending MI.

Students applying for admission to an Associate of Arts Degree or combined emphasis must meet the eligibility requirements of both the instrument study portion (see AA Degree requirements) and the additional emphasis portion (see Entertainment Industry Certificate). All other application, registration, placement, and orientation requirements are identical to those described for the Associate of Arts Degree in Performance.

ASSOCIATE OF SCIENCE IN MUSIC BUSINESS - SPECIFIC REQUIREMENTS

You must pass a written Scholastic Level Exam (see application form for details).

APPLICATION PROCESS: ASSOCIATE DEGREES

Please send all of the following items together by mail or email (additional items are also required; check below under the specific program to which you are applying):

- Completed application form,
- $100.00 USD application fee,
- High school diploma or proof of GED equivalent from institution with recognized accreditation (please provide an official English translation if the original is not in English),
- An audio recording of yourself playing or singing (see application for details, does not apply to Associate of Science in Music Business).

APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of acceptance. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail and/or telephone. Applicants who are not accepted will be notified by mail.

TUITION DEPOSIT (DOMESTIC STUDENTS ONLY)

Upon acceptance to all degree and certificate programs, admitted students are required to submit a refundable deposit in the amount of $500.00 USD to secure their placement (see Letter of Acceptance for details). The deposit is applied toward the first quarter's tuition and is completely refundable in the event of cancellation of enrollment (students are encouraged to submit the deposit along with the application fee).

REGISTRATION

- Students are expected to arrive for registration and orientation during the two-week period prior to the start of classes. Students who fail to register at their assigned registration appointment will be assessed a late registration fee of $100.00 USD. Applicants may register after the first week of classes only with permission from the program director.
- Students who need housing/roommate assistance should arrive at least four weeks prior to the start of classes. Daily housing meetings and new student tours will take place during registration week.

PLACEMENT EVALUATION

After you are admitted to the Associate of Arts Degree Program, you will be given a placement evaluation that will measure your current level of knowledge and experience in several fundamental musical areas. Placement evaluations take place during registration week and you will not be scheduled for classes until your evaluation is complete. In some cases, a student may be recommended for advanced placement in courses in which he or she may already be proficient. Does not apply to Associate of Science Degree.

NEW STUDENT ORIENTATION

Orientation will be held the Thursday prior to the start of classes. During this time, you will learn about school policy and procedures, Student Affairs, LPW sign-ups and other school-related topics.

BACHELOR OF MUSIC DEGREES

BACHELOR OF MUSIC IN COMPOSITION

(Score For Visual Media Program)

Bass, Drum, Guitar, Keyboard, Vocal

BACHELOR OF MUSIC IN PERFORMANCE

(Contemporary Style)

Applicants: Audio Recording (digital format) of two examples of music in any style written by the applicant (solo or ensemble, instrumental or vocal) accompanied by notation (lead sheet, score or piano reduction).

B. Bachelor of Music in Composition Applicants: Audio recording (digital format) of two examples of music in any style with lyrics written by the applicant accompanied by notation (lead sheet, score or piano reduction.)

After your written application is received, reviewed, and approved, you will receive a written Bachelor of Music entrance test by mail. This must be completed and returned along with an unedited video recording of yourself performing specific instrumental playing requirements (details provided with entrance test).

Please send all of the following items together by mail or email:

- Completed application form
- High school diploma or equivalent from an accredited institution. Please provide an official English translation if the original is not in English
- $100.00 USD application fee
- A 250-word written essay describing why you want to attend Musicians Institute
- Domestic students: SAT or ACT scores (from within the previous five years); SAT minimum: 500 Critical Reading, 500 Mathematics, 500 Writing; ACT minimum: 21. (SAT/ACT scores are not required if applicant has satisfactorily completed at least one quarter of postsecondary schooling, including MI, at 15-units per quarter minimum).
- Two letters of recommendation from instructors or professionals you have studied with for at least one year, including one recommendation in music and one pedagogical recommendation in academic areas.
- Transfer credit information from prior college or university (if applicable).

INTERNATIONAL APPLICATION PROCESS: BACHELOR OF MUSIC

- The $100.00 USD application fee, which must be submitted as an International Money Order, Postal Money Order, Bank Wire Transfer, or Credit Card for U.S. funds.
- If a student’s principal language is not English, he or she must present verification of English language proficiency through a Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS), or the Pearson Test of English, Academic (PTEA). The minimum TOEFL acceptance score is 61 (Internet-based), 500 (paper-based) or 173 (computer-based). The minimum test score on the IELTS is a score of 6. The minimum acceptance score on the PTEA is 61.
- The TOEFL/IELTS/PTEA test scores are not required of international applicants if either of the following conditions are met:
  - Student has graduated from an MI AA Program
  - Student is a Foreign National
- Resident Foreign National applicants must take either English Proficiency (ESL) or SAT/ACT tests for admittance to the college.
- A non-immigrant student F-1 Visa is required for all degree programs (see International Student Information for details).

For more information, see the International Student Information section.

NEW STUDENTS

FALL: July 31
WINTER: Jan 7
SPRING: Apr 8
SUMMER: July 8
ADMISSIONS

ADMISSIONS

APPLICATION PROCESS:

MASTER OF MUSIC IN PERFORMANCE

1. Document Review
• Resume: Please include a copy of your most recent resume.
• Previous academic study (college institutions, dates, degree(s) awarded), Private study (subjects, instructor(s), dates), Relevant performance experience, awards, and participation in festivals and/or Summer programs, if applicable.
• Personal Statement: The personal statement (two to three typed-written pages, in English...doc or pdf format) provides applicants with the opportunity to introduce themselves to both the admissions committee and graduate faculty. In addition to music, what are you passionate about? Hobbies? Other interests? How has your background influenced your musical endeavors? What are your professional plans for the future? How does obtaining a graduate degree play in to your plans?
• Transcript(s): Please include a copy of official college transcripts (unofficial or “student copies” permitted). Grades and the names of both student and institution must be legible. If your transcript is not in English please provide a translated copy.
• Letters of Recommendation: Please provide two letters of recommendation, one being from your most recent private instructor. Please include recommender’s phone number(s) and email address at the end your resume.
• English Proficiency Requirement: Please provide official scores to either TOEFL (Test of English to Speakers of Other Languages), IELTS (International English Language Testing System) or PTE-Academic (Pearson Test of English) If:
  • English is NOT your native language.
  • You received an undergraduate degree from a college or university outside the United States where English is NOT the primary language.
• Musicians Institute does not offer conditional admission for applicants who have not earned a passing TOEFL/ IELTS score.
• The score report is required before application processing can be completed.
• TOEFL: The minimum overall TOEFL score required for admission to graduate study at Musicians Institute is a 75 on the TOEFL internet-based test (iBT). TOEFL scores expire after two years. Scores that are older than two years will be rejected. To register for the TOEFL, visit the website: www.toefl.org.
• IELTS: Scores are valid for two years. Scores that are older than two years will be rejected. To register for the IELTS, visit the website: www.ielts.org. The minimum overall band score required for admission to graduate study at Musicians Institute is 6.5. For more information on IELTS, please visit the British Council worldwide. Their website address is http://www.ielts.org. The minimum overall band score required for admission to graduate study at Musicians Institute is 6.5.

2: Performance Review
• Please Submit Four Pre-screening Videos (MP4 format)
  • Please prepare four contrasting, un-edited selections that highlight your performance & improvisational abilities across a range of styles (i.e.: Rock, Jazz, Fusion, R&B, Funk, Country, Latin, World, etc.). Live performance using instrumentation of your choosing is required for all pre-screening materials. Play-along tracks are not permitted. Be sure to label selections: Your name & instrument, song title, composer/arranger, style. Recordings need not be professional quality.
  • Please include one arrangement OR original composition, complete with pdf score & mp3 audio-file (Sibelius score preferred, if possible).
  • Vocal Candidates submitting sonically enhanced videos (compression, autotune, rhythm alignment, EQ, punch-ins, edits, etc.) will not be considered for admission.

3: Result Notification
• Prospective students will be notified by email of Performance review results within two weeks of their completed document (Step 1) & performance review submissions (Step 2). Candidates who successfully pass the audition process (Steps 1 & 2) will be invited to Musicians Institute to meet the faculty and tour the school, along with completing required written and performance placement tests. Upon email notification of your acceptance, please contact your advisor to reserve a Placement Testing Day & time-slot. Students must respond to offers of acceptance within one week (7 business days) to guarantee placement for the upcoming quarter.

4: Placement Testing Days
• During Placement Testing Days, admitted students will perform together in various ensemble formats, take meetings with faculty, tour the campus and complete performance and written placement tests (music theory, history, ear-training

and keyboard proficiency). As outlined in Interview Day email notifications, prospective students will be expected to spend the full day on campus.

Fully completed applications will be reviewed with placement priority given to students in the order of accepted applications. Accepted applicants will be notified by mail and telephone. Applicants who are not accepted will receive notification by mail only, along with the specific reasons for non-acceptance.

NEW STUDENTS (Master of Music)

FALL: July 9
SPRING: April 8

GENERAL EDUCATION TRANSFER CREDITS

The BM arts main components of the Bachelor of Music Degree are the music coursework and the general education requirements. To fulfill the general education degree requirements, students must complete 45-quarter units or 45 credit hours (subsequent to the transfer credit evaluations). Please ensure the credits will be reviewed by MI Registrar department and the Dean. Acceptance of coursework will be based on standards set by the National Association of Schools of Music and Musicians Institute.

MUSIC TRANSFER CREDITS

The maximum number of transfer credits that may be applied to satisfy music coursework requirements varies according to the student’s initial placement in the areas of Private Lessons, Ensembles, Harmony, Theory, Ear Training, and Reading. In general, the total number of transfer credits (music and general education combined) exceed the maximum allowed under the Residency/Transfer Credit Requirement (see Policies).

APPLYING FOR TRANSFER CREDIT

Provide official transcripts and course catalog of all college studies that are relevant to the desired transfer credits to:

Musicians Institute Office of Admissions 6752 Hollywood Boulevard Hollywood, CA 90028

Transfer students who enter Musicians Institute with missing official transcripts or classes in progress must meet the Dean of Baccalaureate Programs during their first quarter to confirm the transfer of those credits. The Admissions Office must receive all transcripts before the end of the student’s first quarter of enrollment at Musicians Institute.

Note: see the Notice Concerning Transferability of Credits and Credential's Earned at Musicians Institute under Additional Information.

ABILITY TO BENEFIT NOTICE

Musicians Institute does not participate in Ability to Benefit Programs. As such, all students must meet minimum admissions requirements.

REQUIREMENTS FOR MI ASSOCIATE DEGREE STUDENTS

APPLYING TO THE BM PROGRAM

Applicants who complete an Associate of Arts in Performance (Bass, Guitar, Drums, Keyboard Technology, or Vocals) at Musicians Institute with a minimum cumulative GPA of 3.30, while meeting all other Bachelor of Music admission requirements, will be admitted to the Bachelor of Music Program. Each admitted student will be given a placement test in Harmony, Theory and Ear Training and placed at the appropriate level in those subjects (in some cases, remedial coursework may be required).

Students who complete an Associate of Arts Degree at MI with a GPA lower than 3.30, or students who complete an Associate of Arts Degree (Combined Emphasis), will be required to complete additional tests as part of the Bachelor of Music application process. Acceptance for admission will be subject to meeting minimum test requirements.

TRANSFER CREDITS FROM MI ASSOCIATE TO BM PROGRAM

Applicants who have completed MI’s Associate of Arts Degree in Performance (Bass, Guitar, Keyboard Technology, Drum, or Vocal), and have been accepted to the Bachelor of Music Program, may transfer the following credits (for passed courses) toward their Bachelor of Music Degree completion requirements:

- Instrument Study: 12 credits
- Additional credits from upper-level Associate’s classes may be transferred based on results of Bachelor of Music entrance evaluation. These courses may include:
  • Private Lesson: up to 8 credits
  • Ensembles: up to 4 credits
  • Electives: up to 9 credits

Transfer credits for students who are admitted to the Bachelor of Music Program after completing the Associate of Arts Performance Degree will be evaluated on a course-by-course basis.

NON-CERTIFICATE PROGRAMS

SUMMER SHOT MUSIC CAMP

One-Week Courses in Performance Studies (Bass, Drums,
GENERAL

ADMISSIONS

ADMISSIONS ADMISSIONS

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

should arrive at MI as early as possible prior to the start of

Students who need housing and/or roommate assistance

SCHEDULING/REGISTRATION/ORIENTATION:

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit summershot.mi.edu.

MI SELECT & MI SELECT EXPRESS PROGRAMS

(Avocational Non-certificate training in music)

Bass, Drum, Guitar, Keyboard Technology, Vocal

ELIGIBILITY:

There are no specific academic entrance requirements for the MI Select & MI Select Programs. Each applicant is individually reviewed, taking into consideration his or her experience, past achievements, aptitude and potential for growth.

APPLICATION PROCESS: MI SELECT & MI SELECT EXPRESS

Please send the following items together by mail or email:

• Completed application form.
• $100.00 USD application fee.

APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of accepted application. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

SCHEDULING/REGISTRATION/ORIENTATION

MI Select students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes.

ELIGIBILITY:

The following prerequisites apply to those applying for the MI Select Programs:

Minimum Age: 16 (High School diploma/GED is not required).
• Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
• Stereo Headphones (Student will need to bring to the first day of class).

HOW TO APPLY

Please visit: Pro Tools.mi.edu

1. Complete the application form under the "Sign Up" tab.
2. $100.00 (USD) application fee is required.

PRO TOOLS CERTIFICATION

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute in Hollywood, CA.

ELIGIBILITY:

The following prerequisites apply to those applying for the Pro Tools Certification courses:

• Minimum Age: 16 (High School diploma/GED is not required).
• Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
• Stereo Headphones (Student will need to bring to the first day of class).

HOW TO APPLY

Please visit: Pro Tools.mi.edu

1. Complete the application form under the "Sign Up" tab.
2. $100.00 (USD) application fee is required.

PRO TOOLS SCHEDULING/REGISTRATION/ORIENTATION:

Pro Tools students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit Pro Tools.mi.edu.

INTERNATIONAL STUDENT INFORMATION

Musicians Institute is authorized under Federal law to enroll non-immigrant Foreign National students. Musicians Institute follows a policy of equal opportunity in all of its educational activities, admissions and employment; and does not discriminate because of race, color, national origin, religion, sex, sexual orientation, age, physical handicap, or marital status.

MI's International Student Office assists international students in immigration and personal matters. The International Student Office will assist students in obtaining such visas and consulates in his or her country of residence to obtain a student visa in order to enter the United States.

FULL-TIME STATUS

All international students must maintain "full-time" status in order to satisfy student visa requirements.

ADDITIONAL INFORMATION

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT MUSICIANS INSTITUTE

The transferability of credits you earn at Musicians Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate 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 certificate 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.

DISCLAIMER

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on the Artist & Industry Services department in the Artist & Industry Support Center, visit www.mi.edu.

APPROVED PROGRAMS NOT OFFERED FOR THIS CATALOG YEAR

• Associate of Science in Guitar Electronics, Amplification and Effects
• Certificate in Music Video, Film and Television Production

ADMISSIONS ADMISSIONS

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

Please send the following items together by mail or email:

• Completed application form.
• $100.00 USD application fee.

APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of accepted application. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

SCHEDULING/REGISTRATION/ORIENTATION:

MI Select students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes.

ELIGIBILITY:

There are no specific academic entrance requirements for Summer Shot. Please visit summershot.mi.edu for more information.

HOW TO APPLY TO SUMMER SHOT

Please send the following items together by mail or email:

• Completed application form.
• $100.00 USD application fee.

SUMMER SHOT SCHEDULING/REGISTRATION/ORIENTATION:

Summer Shot students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit summershot.mi.edu.

MI SELECT & MI SELECT EXPRESS PROGRAMS

(Avocational Non-certificate training in music)

Bass, Drum, Guitar, Keyboard Technology, Vocal

ELIGIBILITY:

There are no specific academic entrance requirements for the MI Select & MI Select Programs. Each applicant is individually reviewed, taking into consideration his or her experience, past achievements, aptitude and potential for growth.

APPLICATION PROCESS: MI SELECT & MI SELECT EXPRESS

Please send the following items together by mail or email:

• Completed application form.
• $100.00 USD application fee.

APPLICATION REVIEW AND NOTIFICATION

Class sizes are limited and placement priority is given to students in the order of accepted application. Fully completed applications are reviewed for acceptance on an ongoing basis. Accepted applicants will be notified by mail or telephone. Applicants who are not accepted will be notified by mail or telephone.

SCHEDULING/REGISTRATION/ORIENTATION:

MI Select students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes.

ELIGIBILITY:

The following prerequisites apply to those applying for the MI Select Programs:

Minimum Age: 16 (High School diploma/GED is not required).
• Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
• Stereo Headphones (Student will need to bring to the first day of class).

HOW TO APPLY

Please visit: Pro Tools.mi.edu

1. Complete the application form under the "Sign Up" tab.
2. $100.00 (USD) application fee is required.

PRO TOOLS CERTIFICATION

The Avid Pro Tools® certification courses are non-accredited courses designed for those who wish to acquire their Avid User and/or Operator Certification through weekend classes at Musicians Institute in Hollywood, CA.

ELIGIBILITY:

The following prerequisites apply to those applying for the Pro Tools Certification courses:

• Minimum Age: 16 (High School diploma/GED is not required).
• Basic computer knowledge including the ability to use a keyboard, mouse and an Apple or Windows based operating system.
• Stereo Headphones (Student will need to bring to the first day of class).

HOW TO APPLY

Please visit: Pro Tools.mi.edu

1. Complete the application form under the "Sign Up" tab.
2. $100.00 (USD) application fee is required.

PRO TOOLS SCHEDULING/REGISTRATION/ORIENTATION:

Pro Tools students are expected to arrive prior to the start of classes for Scheduling, Registration, and Orientation. Students who need housing and/or roommate assistance should arrive at MI as early as possible prior to the start of classes. For updated information, visit Pro Tools.mi.edu.

INTERNATIONAL STUDENT INFORMATION

Musicians Institute is authorized under Federal law to enroll non-immigrant Foreign National students. Musicians Institute follows a policy of equal opportunity in all of its educational activities, admissions and employment; and does not discriminate because of race, color, national origin, religion, sex, sexual orientation, age, physical handicap, or marital status.

MI's International Student Office assists international students in immigration and personal matters. The International Student Office will assist students in obtaining such visas and consulates in his or her country of residence to obtain a student visa in order to enter the United States.

FULL-TIME STATUS

All international students must maintain "full-time" status in order to satisfy student visa requirements.

ADDITIONAL INFORMATION

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT MUSICIANS INSTITUTE

The transferability of credits you earn at Musicians Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate 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 certificate 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 Musicians Institute to determine if your credits, degree, or certificate will transfer.

DISCLAIMER

While Musicians Institute provides no guarantee that employment will result from attending or completing any program offered by the institution, we are dedicated to assisting students in finding professional opportunities. For more information on the Artist & Industry Services department in the Artist & Industry Support Center, visit www.mi.edu.

APPROVED PROGRAMS NOT OFFERED FOR THIS CATALOG YEAR

• Associate of Science in Guitar Electronics, Amplification and Effects
• Certificate in Music Video, Film and Television Production

ADMISSIONS ADMISSIONS

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS
## Tuition & Fees 2018-2019

### Tuition

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Per Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACH, DRUM, GUITAR, VOCAL</td>
<td>$3,198 - $4,264</td>
</tr>
<tr>
<td>BACH, DRUM, GUITAR, KEYBOARD</td>
<td>$3,198 - $4,264</td>
</tr>
<tr>
<td>BACH, DRUM, GUITAR, LIVE SOUND</td>
<td>$3,198 - $4,264</td>
</tr>
<tr>
<td>IND. PERFORMANCE</td>
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### Associate Degrees - Part-Time

<table>
<thead>
<tr>
<th>Program</th>
<th>Quarters</th>
<th>Credits</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
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<td>6</td>
<td>180</td>
<td>$4,050</td>
</tr>
<tr>
<td>ARTIST / PRODUCER / ENTREPRENEUR</td>
<td>6</td>
<td>180</td>
<td>$4,050</td>
</tr>
<tr>
<td>BACH, DRUM, GUITAR, VOCAL</td>
<td>6</td>
<td>180</td>
<td>$4,050</td>
</tr>
</tbody>
</table>

### Associate Degrees

<table>
<thead>
<tr>
<th>Program</th>
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<th>Total</th>
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<tbody>
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### Bachelor of Music

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<tr>
<td>MUSIC BUSINESS // ENTREPRENEUR</td>
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<td>$1,050</td>
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### Certificate - Part-Time

<table>
<thead>
<tr>
<th>Program</th>
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</thead>
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<tr>
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### Course Fees

<table>
<thead>
<tr>
<th>Course</th>
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</thead>
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<tr>
<td>Audio Engineering</td>
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<tr>
<td>Audio Engineering // Live Sound</td>
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<td>$495.00</td>
</tr>
<tr>
<td>Audio Technology</td>
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</tr>
<tr>
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<td>Audio Technology // Production</td>
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<td>$1,107.00</td>
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<tr>
<td>Audio Technology // Live Sound</td>
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<td>$495.00</td>
</tr>
<tr>
<td>Audio Technology // Live Sound</td>
<td>4</td>
<td>$495.00</td>
</tr>
</tbody>
</table>

### Notes

- Tuition and fees are charged on a quarterly basis and are due at the time of registration for each quarter of instruction. All programs require students to source their own materials, software and equipment. Visit www.mi.edu/student-materials for a complete list of these required items. Students are not allowed to enter MI facilities or attend classes until required tuition and fees are paid in full. See Student Billing department for current information. Costs vary according to manufacturer prices and features. Please contact our Admissions Department for details on the fees pertaining to your specific start date.
- Audio Engineering // Course Facility Fee
- **: Arranging + Audio Engineering Course Facility Fees.
- *: Audio Engineering/DJ Course Facility Fee.
- †: Includes software license fee and research assignment fee.
- †† Multiply technology fee by number of quarters referenced on the previous page.
- ‡‡ Non-Refundable
- # Includes software license fee and research assignment fee.
- Notes on the previous page.
- †† Multiply technology fee by number of quarters referenced on the previous page.

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### Additional Notes

- All programs are refundable.
- Tuition deposit $500.00; All programs are refundable.
- Students are not allowed to enter MI facilities or attend classes until required tuition and fees are paid in full. See Student Billing department for current information. Costs vary according to manufacturer prices and features. Please contact our Admissions Department for details on the fees pertaining to your specific start date.
- Audio Engineering // Course Facility Fee
- **: Arranging + Audio Engineering Course Facility Fees.
- *: Audio Engineering/DJ Course Facility Fee.
- †: Includes software license fee and research assignment fee.
- †† Multiply technology fee by number of quarters referenced on the previous page.
- ‡‡ Non-Refundable
- # Includes software license fee and research assignment fee.
To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:
1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not have the opportunity to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, and you did not have the opportunity to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
4. The institution has been ordered to pay a refund by the Bureau, and has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded a refund, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of a student loan or loans.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

For all other inquires, please contact your Program Chair or the Student Affairs Department at studentaffairs@mi.edu.

For all other inquires, please contact your Program Chair or the Student Affairs Department at studentaffairs@mi.edu.
FEDERAL AND STATE FINANCIAL ASSISTANCE PROGRAMS

Student financial assistance is available to qualified U.S. citizens and eligible non-citizens with a valid high school diploma (or equivalent). Students applying for student financial assistance begin the application process by completing the Free Application for Federal Student Aid (FAFSA). The FAFSA may be completed online at FAFSA.ed.gov. Assistance with the FAFSA is provided to applicants by contacting the MI Financial aid application coordinator. The U.S. Department of Education will send a Student Aid Report to students within two weeks of submitting the FAFSA. The information collected on the FAFSA is used to calculate a family’s Expected Family Contribution (EFC). This contribution is utilized by the MI Financial Aid Office to determine each individual student’s eligibility for federal and state financial aid.

The Financial Aid Office receives notification of the Student Aid Report in the form of an Institutional Student Information Summary (ISIR). Applicants selected for a process called verification may be contacted by the Financial Aid Office to provide additional documents, such as student and/or parent tax returns, verification of untaxed income, or benefits or other documents required to determine eligibility. Failure to do so will result in loss of non-receipt of aid. Students are awarded an aid package on a full-time basis and must begin attendance in the Spring Quarter to reapply for financial aid for continued eligibility in the Summer and Fall Quarters.

A student’s eligibility for need-based financial assistance is determined by subtracting the EFC from the cost of attendance for the course of study. A student’s cost of attendance includes tuition and fees, books and supplies, housing, personal, and transportation costs. Charges for tuition and fees can be found in the Tuition & Fees section of this catalog. Other costs are based on a standard expense budget as determined by the California Student Aid Commission (certain figures are also shown in the Tuition & Fees section of this catalog; these costs are subject to annual updates).

Financial assistance funding is disbursed quarterly throughout the course of attendance. Funds from the various financial assistance programs (described herein) are not always disbursed in the same way or at the same time. Federal and State financial aid funds are sent to the school via electronic funds transfer. Students will be notified of Federal loan disbursements via email or by U.S. Postal Service.

Note: All Financial Aid forms, applications and other paperwork must be submitted no later than one week prior to registration.

STUDENT LOAN RESPONSIBILITIES

If a student obtains a loan to pay for an educational program, the student 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.

FINANCIAL ASSISTANCE PROGRAMS OFFERED AT MUSICIANS INSTITUTE

FEDERAL Pell Grant

The Pell Grant program is intended to help provide eligible students access to the post-secondary institution of their choice. Pell Grants are gifts from the Department of Education for undergraduate students that are not repaid. The Department of Education uses the information provided on the Free Application for Federal Student Aid (FAFSA) to determine eligibility for this grant.

FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (FSEOG)

The FSEOG is for undergraduate students with exceptional need and is not repaid. This program is funded by the Department of Education and is awarded on a first-come/first-served basis.

FEDERAL DIRECT LOAN

This is a low-interest, need-based loan designed to provide students with additional funds for college. All Federal Loans must be repaid. Borrow up to $3,500 for the first four academic years (for Bachelor students). Dependent students are also eligible for an additional unsubsidized loan of up to $2,000. Independent students, or dependent students whose Parent Loan (PLUS) is denied, may borrow up to a maximum of $5,500 to $12,500 for the second and third academic years (depending on the program) for the first four academic years (for Bachelor students). At least $4,000 to $7,000 of this amount must be from an unsubsidized Direct Loan. Repayment begins six months after the last date of attendance with a minimum monthly payment of $50.00 USD per loan.

Borrowers are required to repay these loans even if they do not complete their education. For students who demonstrate a need for a subsidized Direct Loan, the government will pay the interest on the loan during the time in school and the specified grace period. Students who have a calculated need for less than the maximum on the Direct Loan may borrow the difference in an Unsubsidized Direct Loan, and will be responsible for the entire interest on that portion of the loan.

FEDERAL PARENT LOAN FOR UNDERGRADUATE STUDENTS (PLUS)

PLUS loans are designed for qualified parents of dependent students who choose to borrow money to help pay for their son/daughter’s education. Eligible PLUS borrowers may borrow up to the yearly cost of education, minus other financial aid awarded to the student. PLUS loans are credit-based and require approval by the Department of Education. These loans must be repaid. Repayment on the PLUS loan begins within 30 to 60 days from the final disbursement. The amount of the monthly payment will vary with the amount borrowed, but will never be less than $50.00 USD per month.

Federal Direct Graduate PLUS Loan

The Federal Direct Graduate PLUS loan is a low-interest loan that graduate students may borrow on their own behalf. FAFSA completion is required to determine eligibility. Repayment begins sixty days after the loan is disbursed or may be deferred until six months after the student graduates or drops below half-time status. A student may apply for a loan amount up to the Cost of Attendance (COA) less any other financial aid. We encourage students to borrow only the amount needed to cover educationally related expenses.

BORROWERS RIGHTS AND RESPONSIBILITIES

Students borrowing a Direct Loan have the right to a grace period before repayment begins. The grace period begins after the last date of attendance or after a drop below half-time status as defined by the school. The exact length of the grace period will be shown on the promissory note provided by the Department of Education.

• Borrowers must be given a repayment schedule that specifies when the first payment is due as well as the number, frequency and amount of all payments.

• Borrowers must be given a list of deferment and cancellation conditions.

The following list is required for all student loan borrowers.

By signing a promissory note, students agree to repay their loans according to the terms of the note. This note is a binding legal document. This commitment to repay includes repaying the loan even when the educational program is not completed, the student does not get a job after completing the program, or is dissatisfied with the program.

Failure to repay the loan on time, or according to the terms in the promissory note, may result in loan default, which has very serious consequences.

Loan payments must be made even if the student did not receive a bill. Billing statements and coupon books are sent as a convenience, but are not an obligation.

• Borrowers that have applied for a deferment must continue to make payments until the deferment is processed. Failure to make payments may result in default. Always maintain copies of all deferment request forms and document all contacts with the organization that holds the loan(s).

• The organization that holds the loan(s) must be notified if any of the following occur: graduation, withdrawal from school, dropping below half-time status, name or address change, or Social Security number change, or transfer to another school.

Before receiving a first disbursement, students must attend an entrance interview. Before leaving school, students must attend an exit interview (see previous).

FEDERAL STUDENT LOAN REPAYMENT INFORMATION

Before leaving school, students must receive the following information about their Federal Student Loan(s) in an exit interview:

• The average monthly repayment amount based on the total amount borrowed.

• The name of the organization that holds the loan(s), where to send loan payments, and where to write for loan questions.

• The fees expected during the repayment period.

• A description of deferment and cancellation provisions.

• A description of repayment options, such as prepayment, refinancing and consolidation loans.

• Debt management advice (if requested).

• Updated contact information (collected from student).

CALIFORNIA CHAFFEE GRANT PROGRAM

The Chafee Grant Program is available to current or former foster youth. The program is funded annually and is subject to availability of funds each year.

Qualifications:

• Be eligible, or have been eligible, for foster care between their 16th and 18th birthday.

• Not have reached their 22nd birthday as of July 1st of the award year.

For more information on Chafee Grants, or to download an application, please log on to www.chafee.csac.ca.gov. You may also contact the Financial Aid Office for more information. Please be advised, the California State Grants awards are tentative and subject to annual State budget approval.

SCHOLARSHIPS

DEVELOPMENT SCHOLARSHIP

Musicians Institute offers Development Scholarships in order to encourage the educational development of musicians and music industry professionals. Development Scholarships may be applied to any Musicians Institute Certificate or Degree program.
The total scholarship amount will be divided by the total number of quarters in the particular program, and credited toward each quarter’s tuition in equal amounts for as long as the student maintains satisfactory academic progress and no less than 12 credits per quarter. Scholarships are non-transferable and may not be applied to any person, program, or enrollment date other than that for which they were originally awarded.

MUSICIANSHIP SCHOLARSHIP
Musicianship Scholarships are available to students enrolled in Associate of Arts Degree in Performance and Certificate in Performance programs. Up to 20 scholarships per year (ten per instrument major) are awarded to applicants demonstrating outstanding musicianship. Individual awards will be granted to students who successfully complete each quarter of their enrollment. Musicianship Scholarships are available to both U.S. and non-U.S. citizens. To be considered for a Musicianship Scholarship, you must take the following steps:

• Complete the Musicianship Scholarship application for the program to which you are applying (applications are available from MI’s Admissions Office).
• Submit an essay explaining why you should be considered for the scholarship.
• Submit a video recording of you performing on your major instrument (see application for details).

THE MUSICIANS FOUNDATION SCHOLARSHIPS
Several additional scholarships are available to students enrolled in Associate of Arts and Bachelor’s Degree in Performance, as well as Certificate programs. Please refer to scholarships.mi.edu for the most up-to-date information on these scholarship opportunities, applications and application deadlines. All scholarship application deadlines are available in PDF format on the mi.edu website. Please refer to this site for additional scholarships that may become available.

SASTFACIARY ACADEMIC PROGRESS (SAP)
Federal regulations require all institutions that participate in Title IV aid programs to define and monitor satisfactory academic progress (SAP) for all financial aid recipients. The standards must meet all Federal requirements and be equal to or more stringent than the SAP standards for academic progress (SAP) for all financial aid recipients. All students, regardless of whether they receive financial aid or not, are required to meet both qualitative and quantitative academic standards while attending Musicians Institute. This policy requires that students are progressing through their programs of study and identifies students who may be at risk of failing.

SAP DEFINED
Students with a cumulative GPA (Grade Point Average) of less than 2.0 in their active program of study or students who have completed less than 66.66% of their cumulative attempted units in their active program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program.

SAP WARNING STATUS
Students that fail to meet SAP for one quarter are required to attend mandatory academic advising. An academic plan will be created and must be followed by the student. Failure to do so will result in probation status. Students in a SAP warning status are encouraged to meet with a Student Affairs counselor to request free tutoring services offered on campus.

Note: Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.

SAP PROBATION STATUS
Students that fail to meet SAP for two consecutive quarters are required to attend mandatory academic advising. The previous quarter’s academic plan will be reviewed and an updated plan will be established, which must be followed by the student. Students in SAP probation status will be ineligible for financial aid until the SAP probationary status is appealed; appeals may be approved or denied.

Students appealing the SAP probation decision with Financial Aid, must complete a SAP appeal form and meet with an Academic Advisor to complete an academic plan. The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Approved appeals will result in a reinstatement of the student’s financial aid eligibility. Students not receiving financial aid will be contacted by the Registrar Services office to complete both an appeal form and academic plan.

Note: Online registration privileges will be revoked. All changes to schedule and/or academic plan must be made in person through the Registrar Services Department.

SAP TERMINATION
Students that fail to meet SAP for three consecutive quarters are reviewed to see whether or not the academic plan was met. Students who fail to meet the requirements specified in their academic plan will no longer be eligible for student financial assistance and will be terminated from their program of study at MI. Students who wish to re-enroll after SAP termination must petition for reinstatement and, if approved, may be required to reaffirm their commitment to new SAP standard and will be subject to new SAP allowances and program requirements. Students who are no longer eligible for financial aid must contact the Registrar Services Department for an appeal form and academic plan. Students who successfully complete each quarter of their enrollment and meet the minimum requirements for Satisfactory Academic Progress (SAP) for that program.

NON-U.S. CITIZENS
Students who are planning to attend Musicians Institute with an M-1 or F-1 Student Visa are required to complete a refund calculation to determine a student’s unearned financial aid and unearned tuition for the last quarter they attended. M.I.’s Return of Title IV Funds Policy and Institutional Refund Policy are updated regularly in order to remain in compliance with any changes in the applicable laws and regulations from federal and state agencies.

An Approved Leave of Absence occurs when a student leaves for a full quarter with the intention to return. An Unapproved Leave of Absence occurs when a student takes more than one quarter off. Requests for all Leaves of Absence must be submitted in writing to the Student Affairs Office prior to the leave.

Withdrawals include withdrawing from all classes, academic dismissal, and academic disqualification. The date on which a student officially notifies the Student Affairs Office of their intent to withdraw will be used as the basis for calculating refunds and returns. In the absence of official notification of withdrawal, the withdrawal date will be determined in accordance with Federal Title IV requirements. Upon notification of withdrawal, MI will determine the amount of unearned financial aid in their final quarter of attendance, then the amount of unearned tuition, as stated in the Enrollment Agreement and in the catalog.

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 the quarter.

RETURN OF TITLE IV PROCEDURES
This applies to:
• Students who were awarded Title IV loans and/or grants 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 Post-Withdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.
• Students who withdraw before the 60th day of the quarter. The percentage of the quarter that has been completed is divided by the length of the program to determine the amount of unearned aid.

Students receiving VA benefits must submit transcripts from any previously attended college(s) for the evaluation of credits. Any allowable transfer credits will be recorded, and the length of the program will be shortened proportionately.

Musicians Institute 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.

REFUND & RETURN OF TITLE IV FUNDS POLICIES
When a student withdraws from all classes or takes an Unapproved Leave of Absence, MI is required to complete a refund calculation to determine a student’s unearned financial aid and unearned tuition for the last quarter they attended. M.I.’s Return of Title IV Funds Policy and Institutional Refund Policy are updated regularly in order to remain in compliance with any changes in the applicable laws and regulations from federal and state agencies. The school must return the lesser of 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 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)

*Scheduled breaks of at least five consecutive days are excluded from the total number of calendar days in a payment period (numerator) and in the total number of calendar days completed in that period (denominator). Days in which a student was on an approved leave of absence are also not included in the calendar days from the payment period or period of enrollment.

RETURN OF UNEARNED SFA PROGRAM FUNDS
The school must return the lesser of the amount of SFA Program Funds.
program funds that the student does not earn or the amount of institutional cost that the student incurred for the payment period, multiplied by the percentage of funds that was not earned. If the institution must return federal funds received by students who withdrew prior to completing the 60% of a given payment period, the student may owe the school for the portion of funds returned that the institution is otherwise entitled to, based on the school’s approved and applicable refund policy. Return of Title IV Worksheets are available upon request from the Financial Aid Office.

RETURN OF TITLE IV FUNDS CALCULATION (R2T4)
MANDATED REFUND PRIORITY
Title IV funds will be returned by MI and/or the student as applicable, according to federal regulations and deadlines. Federal regulations require that funds be returned to their original source in the following order:
1. Federal Unsubsidized Direct Loan Program
2. Federal Subsidized Direct Loan Program
3. Federal PLUS Loan Program
4. Federal Pell Grant Program
5. Federal SEOG Grant Program

DETERMINED
After the Return of Title IV Funds Calculation (R2T4) is completed and any necessary refunds determined and processed, MI completes an institutional calculation to determine if a student’s prorated charges have been paid for (see Withdrawal from a Program section later in this catalog). If, per the institutional calculation, the student is due a refund, the student will be given the choice of receiving a refund check or returning the excess funds to their financial aid fund sources. For students who choose to have the excess funds returned to their financial aid fund sources, the funds will be refunded in the following order:
1. Federal Loans (same order as above)
2. Federal Grants (same order as above)
3. State Financial Assistance
4. Private Lender
5. Student/Parent
6. Other

Refunds are made within 45 days of termination or withdrawal.

MUSICIANS INSTITUTE STATEMENT OF ETHICAL PRINCIPLES
The primary goal of the MI Financial Aid office staff is to help students achieve their educational potential by providing appropriate financial resources. To this end, this Statement provides that the MI Financial Aid office staff shall:

• Be committed to removing financial barriers for those who wish to pursue postsecondary learning.
• Make every effort to assist students with financial need.
• Be aware of the issues affecting students and advocate their interests at the institutional, State, and Federal levels.
• Support efforts to encourage students to aspire to and plan for education beyond high school.
• Educate students and families through quality consumer information.
• Respect the dignity and protect the privacy of students, and ensure the confidentiality of student records and personal circumstances.
• Ensure equity by applying all need analysis formulas consistently across the full population of MI student financial aid applicants.
• Provide services that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.
• Recognize the need for professional development and continuing education opportunities.

1. Federal Unsubsidized Direct Loan Program
2. Federal Subsidized Direct Loan Program
3. Federal PLUS Loan Program
4. Federal Pell Grant Program
5. Federal SEOG Grant Program

MUSICIANS INSTITUTE FINANCIAL AID STAFF CODE OF CONDUCT
MUSICIANS Institute (MI) financial aid staff are expected to always maintain exemplary standards of professional conduct in all aspects of carrying out his or her responsibilities, specifically including all dealings with any entities involved in any manner in student financial aid, regardless of whether such entities are involved in a government sponsored, subsidized, or regulated activity.

In doing so, a financial staff person at MI should refrain from taking any action for his or her personal benefit; refrain from taking any action he or she believes is contrary to law, regulation, or the best interests of the students and parents he or she serves; ensure that the information he or she provides is accurate, unbiased, and does not reflect any preference arising from actual or potential personal gain; and be objective in making decisions and advising students at MI regarding relationships with any entity involved in any aspect of student financial aid.

MI staff will refrain from soliciting or accepting anything of other than nominal value from any governmental entity (such as the U.S. Department of Education) involved in the making, holding, consolidating or processing of any student loans, including anything of value (including reimbursement of expenses) for serving on an advisory body or as part of a training activity of or sponsored by any such entity. MI staff must disclose in such manner as MI may prescribe, any involvement with or interest in any entity involved in any aspect of student financial aid.

MUSICIANS INSTITUTE STATEMENT OF ETHICAL PRINCIPLES
The primary goal of the MI Financial Aid office staff is to help students achieve their educational potential by providing appropriate financial resources. To this end, this Statement provides that the MI Financial Aid office staff shall:

• Be committed to removing financial barriers for those who wish to pursue postsecondary learning.
• Make every effort to assist students with financial need.
• Be aware of the issues affecting students and advocate their interests at the institutional, State, and Federal levels.
• Support efforts to encourage students to aspire to and plan for education beyond high school.
• Educate students and families through quality consumer information.
• Respect the dignity and protect the privacy of students, and ensure the confidentiality of student records and personal circumstances.
• Ensure equity by applying all need analysis formulas consistently across the full population of MI student financial aid applicants.
• Provide services that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.
• Recognize the need for professional development and continuing education opportunities.
ARTIST & INDUSTRY SUPPORT CENTER

The goal of the Artist & Industry Support Center (AISC) is to empower students by enhancing their understanding of course materials, facilitating professional development learning strategies, and fostering confidence and skills needed to excel in the entertainment industry.

Our student well-being and general happiness are of utmost importance. Thus, the Artist & Industry Support Center specializes in all social sciences, alongside various professional items including (but not limited to): EPK’s (Electronic Press Kits), Resumes, Cover Letters, Bios, Entrepreneurship, Self-Branding Techniques, Humanities, Student Advising, Professional Internships, Auditions and Audition Preparation, and all other musical and career-based matters.

WHAT’S THE PURPOSE OF THE ARTIST & INDUSTRY SUPPORT CENTER?

MI’s AISC provides students with a supportive and caring environment to facilitate the achievement of personal and professional goals. This “hub” will guide students in academic advising, career strategies, and personal counseling while promoting healthy social atmosphere for enhance student well-being.

HOW CAN WE HELP YOU SUCCEED

Our advisors can provide each student with the necessary tools to enhance their campus experience that will aid in promoting success both in and out of the classroom.

Through scheduled appointments, group-tutoring workshops, facilitated group workshops, and supplemental instructional sessions, AISC advisors help you succeed in the following areas by providing:

- Artist Services
- Audition Training
- Networking Events
- Social Media Management
- Access to MI Campus

- Career Services
- MI Connects
- Career Workshops & Seminars
- MI Connects, MI’s proprietary online talent and opportunity database

- Entrepreneurship, and Marketing Firms
- PR Firms, Booking Agencies, & Music Publishers

- Professional and Artist Development
- Access to MI Campus
- Alumni Engagement

ALUMNI ENGAGEMENT

The services of the AISC continue to be available after students graduate from their MI program. Alumni can stay connected to MI and the music industry through clinics, educational events and networking opportunities. Graduates also have the opportunity to make appointments with AISC advisors. Services include:

- Social Media Management
- Networking Events
- Audition Training
- Access to MI Campus

ARTIST & INDUSTRY SERVICES

Our Artist & Industry Services advisors provide students and alumni with the guidance, support, and resources needed to develop their academic and professional careers. This is accomplished through detailed instruction and counseling on various professional items including (but not limited to): EPK’s (Electronic Press Kits), Resumes, Entrepreneurship, Self-Branding, Professional Internships, Auditions (and Audition Preparation), and all other musical and career based matters. Many of the aforementioned items also correspond with man of our AA and BACH professional development classes. Thus, Professional and Artist Development are present both in and out of MI. Services include:

- Artist & Industry Development
- MI Connects
- Career & Industry Mentoring
- Career Workshops & Seminars
- General Affiliations and Discounts to Career Related Events

Detailed explanation of these services are located on the next page.

INTERNSHIP PLACEMENT & ASSISTANCE

The Internship Program provides first-hand experience in the music industry through internship positions in music-related companies for Audio Engineering and Common Course students. Music Business students are required to complete and internship for their major’s requirement in their second quarter. Internship companies include:

- Record labels, Recording Studios, & Post Production Houses
- Entertainment Marketing Firms
- PR Firms, Booking Agencies, & Music Publishers

MI Provides no guarantee regarding the future availability of internships at specific companies or in specific positions. Placement is subject to availability and student qualifications.

M I CONNECTS (CONNECTS.MI.EDU)

MI Connects, MI’s proprietary online talent and opportunity database. Members also gain access to online job boards, a search engine exclusive to MI Connects, and a community forum.

AUDITION WORKSHOPS & MOCK AUDITIONS

Each quarter, audition workshops train students and alumni in the fundamental techniques necessary to gain a competitive edge. The Audition Workshops consist of (2) steps:

Step 1 – what to expect at a professional audition.
Step 2 – how to prepare for a mock audition. The mock audition is a student’s opportunity to practice his or her performance with feedback from an instructor.

CAREER & INDUSTRY MENTORING

Private career and industry mentoring sessions are available to all MI students and alumni. Students / alumni meet one-on-one with top industry professionals who provide personalized advice on career options and how to prepare for life as a professional.

CAREER WORKSHOPS & SEMINARS

Career-related workshops and seminars are held every quarter to bolster a student’s understanding of the entertainment industry.

GENERAL AFFILIATIONS AND DISCOUNTS TO CAREER RELATED EVENTS

Students are encouraged to attend career related events with MI’s discounted and seasonal rates. Past events and affiliations include: NAMM Show, ASCAP I Create Music Expo, TAXI Road Rally, GrammyU, California Copyright Conference, and more.
**ARTIST & INDUSTRY SUPPORT CENTER**

**MCCADDEN RESIDENCE HALL**
1527 North McCadden Place, Los Angeles, CA 90028

- High-Speed WiFi
- Kitchen includes a full size refrigerator, microwave, and induction cooking surface
- Full Bathroom
- Closet Space
- Coin-operated Laundry Facilities
- On-site Resident Advisor

**MARK TWAIN RESIDENCE HALL**
1622 North Wilcox Ave., Los Angeles, CA 90028

- High-Speed WiFi
- Shared Kitchen & Commons Area
- Microwave & Mini Fridge supplied in each room
- Full Bathroom
- Closet Space
- Coin-operated Laundry Facilities
- On-site Resident Advisor

**ADDITIONAL INFORMATION**
- Residence Hall rooms are available on a first come, first serve basis. See the Housing Coordinator for more details.
- Double occupancy: $2,700 per quarter
  - Single occupancy: $5,400 per quarter
  - Refundable security deposit: $500.00

**ADDITIONAL SERVICES**
- Lockers
  - Available on Campus, and students can sign up in the AISC.
  - All lockers must be shared between two students, come with the person you'll be sharing a lock with and the lock that you will be using.

**DISCOUNTED ENTERTAINMENT TICKETS**
- Discounted tickets to Universal Studios Hollywood, Six Flags, Magic Mountain & Six Flags Hurricane Harbor, AMC Movie Theatres, The Taxi Rally, ASCAP “I Create Music Expo”, NAMM, GrammyU, and more!

**HOUSING**

**OFF-CAMPUS HOUSING**
MI is dedicated to assisting students who are seeking housing that is safe, comfortable, convenient and affordable. MI’s housing coordinator maintains regularly updated listings of apartments within walking distance to the main campus as well as additional listings of apartments within the two-mile radius of the MI shuttle service. Outside of the two-mile radius, the number of apartment listings expand into the hundreds. The Housing office offers a wide range of services, including:

- Apartment Vacancy Listing Services
- Roommate Referral Service and Housing Meetings
- Student Housing Guide
- Shuttle Service / Transportation

Monthly rents range from $400 to $2,100 depending on size, location, amenities, and whether or not you are sharing the cost of expenses. For more questions on housing options, please contact our housing coordinator at housing@mi.edu or 323.860.1108.

**MI RESIDENCE HALL**
MI is proud to announce the addition of two off-campus residence halls, which will provide a safe environment and encourage learning and personal growth in an inclusive community. The Housing office continually strives to improve services to meet the needs of our students and to reflect the high standards of Musicians Institute. Each Residence Hall is listed below:

**MCCADDEN RESIDENCE HALL**
1527 North McCadden Place, Los Angeles, CA 90028

- Applications are available from the Housing Coordinator, Rossana Brassea.
- You can choose your own roommate or one can be chosen for you.
- Roommate information questionnaires are available from the Housing Coordinator
- Students can live in the dorm for the length of their program or 1 year, whichever is shorter.

**MARK TWAIN RESIDENCE HALL**
1622 North Wilcox Ave., Los Angeles, CA 90028

- Applications are available from the Housing Coordinator, Rossana Brassea.
- You can choose your own roommate or one can be chosen for you.
- Roommate information questionnaires are available from the Housing Coordinator
- Students can live in the dorm for the length of their program or 1 year, whichever is shorter.

**ADDITIONAL INFORMATION**
- Residence Hall rooms are available on a first come, first serve basis. See the Housing Coordinator for more details.
- Double occupancy: $2,700 per quarter
  - Single occupancy: $5,400 per quarter
  - Refundable security deposit: $500.00

**ADDITIONAL SERVICES**
- Lockers
  - Available on Campus, and students can sign up in the AISC. All lockers must be shared between two students, come with the person you’ll be sharing a lock with and the lock that you will be using.

**TRANSPORTATION ASSISTANCE**
- We can help you arrange transportation from LAX Airport to Hollywood. Metro passes (discount TAP card applications) are available too.

**STUDENT WORKERS**
- Interested in working on campus? Fill out an application to get the started in Weeks 1-4 of each quarter.

**DISCOUNTED ENTERTAINMENT TICKETS**
- Discounted tickets to Universal Studios Hollywood, Six Flags, Magic Mountain & Six Flags Hurricane Harbor, AMC Movie Theatres, The Taxi Rally, ASCAP “I Create Music Expo”, NAMM, GrammyU, and more!

**ARTIST & INDUSTRY SUPPORT CENTER**

**MARK TWAIN RESIDENCE HALL**
ATTENDANCE POLICY
Attendance in most courses is required and is reflected as a portion of your overall grade. With specific exceptions, attendance is recorded in this manner:

- Present (P): In class 0 - 4:59 minutes late
- Tardy (T): arriving 5 – 14:59 minutes late, or not in attendance
- Absent (A): arriving more than 15 minutes late,

• Three (3) Tardy/T (T) records = One (1) Absent (A)
• Missing more than 50% of a class is considered

Absence from school for more than three consecutive weeks without an approved non-certificate program. Students must successfully complete an average of 40 credit-units per quarter of continuous enrollment (including General Education credits).

MAJOR AREA/REQUISITED COURSES
All students are required to complete all programs within the shortest possible time frame.

- Full-time: 12 or more units
- Three-quarter-time: 9 - 11.5
- Half-time: 6 - 8.5
- Less-than-half-time: 5.5 or less

CHANGES IN ENROLLMENT STATUS
Regardless of the foregoing, in certain cases, it may be necessary for students to enroll in courses in excess of the optimal course load of 15 units per quarter. Students may be required to meet with and request approval from academic advisors prior to adding extra courses in order to best ensure student success.

Note: Such requests may be denied in cases in which student success, based on course load or requests received, is deemed unlikely.

Students should be aware that diminished course loads may result in diminished access to Mi campus facilities.

- Bachelor Degree students are expected to maintain full-time status, insofar as is possible, until they have completed 90 credit-units, including transfer credits and General Education credits.
- Bachelor students in good academic standing after completing 90 credit-units may be considered for three-quarter or half-time status.
- Less-than-half-time status is only available to students requiring less-than-six units to complete a program.
ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS.

RESIDENCY/TRANSFER OF CREDIT REQUIREMENT

Musicians Institute Institute will make appropriate efforts to acknowledge work completed at other institutions of higher learning. Credits from other institutions, should they be accepted, may be applied only in pursuit of a Bachelor’s Degree at Musicians Institute. Credits may be transferred for courses applicable to the MI Bachelor’s Degree for which a student has earned a grade of C or above at an accredited institution. In order to receive a Bachelor’s Degree from Musicians Institute, a student must complete the majority (at least 91%) of all credits applied toward the Bachelor Degree.

GRADUATION REQUIREMENTS

BACHELOR OF MUSIC DEGREE

GENERAL EDUCATION REQUIREMENTS

Musicians Institute maintains a General Education Transfer Agreement with Los Angeles City College (LACCD) that provides for Bachelor’s Degree credit hours. Students must complete their General Education requirements at the nearby LACC campus. MI also accepts accredited, college-level Liberal Arts credits from other schools that meet equivalent requirements. Students must submit an official academic transcript, which will be evaluated on a case-by-case basis by the Deans and the Registrar Office. A total of 45 GE units or 30 semester-units are required for graduation. Courses that are transferred in semester credit-units from other schools must be translated into quarter units by the Registrar’s Office.

BACHELOR OF MUSIC IN PERFORMANCE // CONTEMPORARY STYLES WITH A MINOR

Bass, Drum, Guitar, Keyboard, Vocal (Minor in Entertainment Industry Studies or Minor in Audio Production)

• Complete 205 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, 25 Minor Area disciplines, and 45 General Education credits.
• Maintain minimum 2.0 GPA.
• Pay all tuition and fees.

BACHELOR OF MUSIC IN MUSIC COMPOSITION // SCORING FOR VISUAL MEDIA PROGRAM

• Complete 180 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, and 45 General Education credits.
• Maintain minimum 2.0 GPA.
• Pay all tuition and fees.

BACHELOR OF MUSIC IN SONGWRITING AND PRODUCTION

• Complete 180 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, and 45 General Education credits.
• Maintain minimum 2.0 GPA.
• Pay all tuition and fees.

ASSOCIATE DEGREES

Associate of Arts Degrees in Bass, Drum, Guitar, Keyboard Technology, and Vocal; or Associate of Science Degree in Music Business

• Complete 90 required credit-units.
• Maintain minimum 2.0 GPA.
• Pay all tuition and fees.

ASSOCIATE OF ARTS DEGREE IN PERFORMANCE // COMBINED EMPHASIS

Bass, Guitar, Keyboard Technology, Drums, Vocals

• Complete 180 required credit-units, including 135 Major Area, Supportive Music, and Elective credits, and 45 General Education credits.
• Maintain minimum 2.0 GPA.
• Pay all tuition and fees.

CERFIFICATE IN ENTERTAINMENT INDUSTRY PROGRAMS

Audio Engineering, DJ Production & Performance, Guitar Craft, Independent Artist Program, Music Business

• Complete 30-45 required credit-units (varies by program).
• Maintain a minimum 2.0 GPA.
• Payment of all tuition and fees.

CERTIFICATE IN PERFORMANCE

Bass, Drum, Guitar, Keyboard Technology, Vocal

• Complete 60 required credit-units.
• Maintain a minimum 2.0 GPA.
• Payment of all tuition and fees.

COMMENCEMENT

College commencement ceremonies take place at the end of each quarter. Students must petition to graduate through the Office of the Registrar to ascertain that they are eligible for graduation/commencement.

Participation in commencement ceremonies is encouraged but not required. Students wishing to take part in commencement ceremonies must have completed all of the requirements of their degree or certificate in advance of the date of graduation. Students taking part in commencement ceremonies must pay a fee covering cap and gown rental, ticket prices and administrative costs. Graduating participants are required to wear a cap and gown of a style/color designated by Musicians Institute. Musicians Institute’s Office of Student Affairs will facilitate the rental of a cap and gown for graduating students. Graduating students will be awarded a limited amount of tickets at no charge. Students may request and purchase extra tickets (if available) through the Office of Student Affairs.

STUDENT ACCESS TO FACILITIES

• Students with full- and three-quarter-time status have full access to MI facilities.
• Students with half-time and less-than-half-time status have access to facilities only during those hours when their scheduled classes are in session.
• Students must be at least three-quarter-time to get access to MI Vocal and Drum Labs.
• Vocal and Drum Labs are not available to students from other programs.
• Audio Engineering and IAP studios are not available to students from other programs.
• Guitar Craft Facilities are not available to students from other programs. Guitar Craft Students may only access the facilities during regularly scheduled classes, and 8:00 am - 2:00 pm on Saturdays.
• DJ Program Practice rooms are not available to students from other programs.

CHANGING PROGRAMS

Students who find they have to take a Leave of Absence (LOA) must submit a written request to the Office of the Registrar. Students on LOA are not qualified to participate in commencement ceremonies. Graduating students will be required to wear a cap and gown of a style/color designated by Musicians Institute. Participating students are required to wear a cap and gown of a style/color designated by Musicians Institute. Participating students are required to wear a cap and gown of a style/color designated by Musicians Institute. Participating students are required to wear a cap and gown of a style/color designated by Musicians Institute.

Students may take only one LOA during the length of a program. Students on LOA are not qualified to receive Financial Aid during the Leave of Absence period. Students on LOA who has received a Federal Stafford Loan and takes a six-month

approval through the Office of Student Affairs.

• Drop/Add Period - A drop/add period is the period of time at the beginning of each quarter during which registered students may drop or add classes without incurring penalties. The drop/add period for each course begins on the first day of the quarter and ends on the Friday of Week 2.
• Tuition and Refunds - Students added to the schedule will be charged at the applicable tuition rate. Payment is due immediately upon adding credits. Full tuition will be refunded for credits dropped during the drop-add period.
• No tuition will be refunded for classes dropped from the fourth week on.
• Withdrawals and Cancellations - Withdrawals after the second week but before the seventh week will be graded a grade based on course requirements met up to that point.
• Under-enrolled courses are subject to cancellation at any time before Week 2 with full tuition refund to enrolled students.
LOA will enter the grace period and/or begin repayment on their loan because the six-month leave exceeds the Federal government’s 180-day maximum for an approved LOA per 12-month period. MI Select is not an academic program, MI Select students are not eligible for an LOA.

Students receiving Federal Financial Aid should also see Satisfactory Academic Progress.

MAXIMUM ALLOWABLE UNITS
Students who fail to complete a program before reaching the maximum allowable number of units attempted will be terminated from the program. Units counted as units attempted per evaluation period include units transferred into the program, units completed, courses receiving letter grades of D or F, and courses designated on the transcript as “I,” “W,” “NC,” and “NR.” The maximum allowable number of units that may be attempted for each program is:

- Bachelor of Music: 270 units
- Associate of Arts: 90 units
- Certificate in Performance: 90 units
- 30-unit 2qtr Certificate Programs: 45 units
- 45-unit 3qtr Certificate Programs: 67.5 units

MINIMUM UNIT COMPLETION REQUIREMENTS
To maintain Satisfactory Academic Progress, all students must complete (i.e. pass with a grade of C- or above) a minimum number of units within a certain period of time depending on their program and enrollment status. Minimum unit completion requirements for each program and status are listed below.

BACHELOR OF MUSIC AND ASSOCIATE DEGREES
The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 30 units
- Three-quarter time (9-11 units per quarter): 23 units
- Half-time (6-8 units per quarter): 15 units
- Less-than-half-time (less-than 6 units per quarter): 3 units

Certificate in Performance
The minimum unit completion requirement per academic year (three quarters) for each enrollment status is as follows:

- Full-time (12 or more units per quarter)*: 20 units
- Three-quarter time (9-11 units per quarter): 15 units
- Half-time (6-8 units per quarter): 10 units
- Less-than-half-time (less-than 6 units per quarter): 2 units

REGISTRATION
All students are required to register for classes prior to every quarter of enrollment. All registration procedures are coordinated through the Registrar’s Office. The following rules apply to all students, whether new or returning:

- All tuition and fees are due and payable at registration (see Tuition and Fees for more information about costs and payment options).
- Students will not be permitted to enter MI facilities until tuition and fees have been paid.

NEW STUDENTS
Permission to request for classes is granted to new students only if they have been fully and completely processed through the Admissions Office and have completed placement testing where applicable (see Academic Calendar for dates). Instructions and materials for registration will be made available at the times designated for new student registration.

CONTINUING STUDENTS
All continuing students are required to register for classes for their next quarter during the ninth week of their current quarter. Continuing students who register after the end of the re-registration period will be assessed a late registration fee (see Tuition & Fees). Failure to officially confirm attendance for the next quarter will result in courses and lessons (where applicable) being dropped from those students’ schedules.

STUDENT RECORDS
Student records are updated and maintained in digital format throughout a student’s tenure at Musicians Institute. Musicians Institute retains student transcript information including degree, certificate, diploma, courses, units, grades, and dates of enrollment/graduation indefinitely. Other student record items such as address, phone numbers, email information are retained for a period of five years at minimum. Thereafter, they may be stored digitally or at an off-site location.

Students may request copies of their academic transcript by submitting a request to the Admissions Office and having completed placement testing where applicable (see Academic Calendar for dates). Any student who is dissatisfied with the results of testing where applicable (see Academic Calendar for dates) may request re-testing where applicable (see Academic Calendar for dates). See Students’ Right to Know for information regarding privacy of student records.

GRADING
GRADE POINT (GPA)
An average of all grade points awarded for all courses attempted, calculated by dividing the number of grade points by the number of units attempted. Students enrolled in all programs are required to have earned a cumulative GPA of at least 2.0 at the end of the third quarter for Bachelor of Music and Associate of Arts Degree students; at the end of the second quarter for Certificate in Performance students; and at the end of the first quarter for all 30-unit, two-quarter certificate program students. Students failing to achieve minimum GPA requirements will be placed on probation and must correct the problem within a specified period of time to avoid possible termination.

GRADING STANDARDS AND REPORTING
The Grade Point Average (GPA) will be used to measure a student’s Satisfactory Academic Progress. This is calculated by dividing the number of grade points by the number of units attempted. A passing grade of C- (70) or better is required to earn credit in all core and elective course work.

GRADING POLICIES
The following grading standards will be applied to all credit unit requirements:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score</th>
<th>GPA</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>98-100</td>
<td>4.00</td>
</tr>
<tr>
<td>A</td>
<td>93-97</td>
<td>4.00</td>
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<tr>
<td>B+</td>
<td>89-92</td>
<td>3.70</td>
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<tr>
<td>B</td>
<td>83-89</td>
<td>3.30</td>
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<tr>
<td>B-</td>
<td>80-82</td>
<td>3.00</td>
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<tr>
<td>C</td>
<td>77-79</td>
<td>2.30</td>
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<tr>
<td>C-</td>
<td>73-76</td>
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<td>D</td>
<td>70-72</td>
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<tr>
<td>C 5 IS THE LOWEST PASSING GRADE</td>
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<tr>
<td>D+</td>
<td>67-69</td>
<td>1.30</td>
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<tr>
<td>D</td>
<td>63-66</td>
<td>1.00</td>
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<tr>
<td>D-</td>
<td>60-62</td>
<td>0.70</td>
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<td>P</td>
<td>Pass</td>
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<tr>
<td>I</td>
<td>Incomplete</td>
<td>No Credit</td>
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<tr>
<td>W</td>
<td>Withdrawal</td>
<td>No Record</td>
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<tr>
<td>NC</td>
<td>No Credit</td>
<td>NC</td>
</tr>
<tr>
<td>NR</td>
<td>No Record</td>
<td>NR</td>
</tr>
</tbody>
</table>
POLICIES

GENERAL

INCOMPLETE (I)

A grade of Incomplete will be approved only if the student is making satisfactory progress in the course, but cannot complete the final project or examination due to justifiable, and documented reasons including but not limited to: a personal emergency; an illness; or a documented family emergency. All incomplete course work must be made up before the end of the first week of the following quarter unless extension is granted due to verifiable injury or illness. When course work is completed to the satisfaction of the establishment of requirements of the course, a grade will be issued to replace the “I” on the student’s transcript. Failure to complete the course work within the maximum allotted time will result in a grade of “F” replacing the “Incomplete.”

Incompletes on a prerequisite course must be resolved before the student can enroll in a class requiring that course as a prerequisite.

NO CREDIT (NC)

See Pass/No Credit.

NO RECORD (NR)

The letters “NR” on the transcript indicate that there is no record of an overall course grade on file in the Registrar’s Office. This designation is for administrative purposes only and is changed to the appropriate letter grade once the issue has been resolved.

PASS (P), NO CREDIT (NC)

Some course credits may be earned by meeting requirements other than those assigned in the course description/ syllabus (such as Challenging out “Pass/Fail” courses). The status of these courses is designated on your transcript as either "P" (Pass: course requirements met and credit earned) or “NC” (No Credit: course requirements not met and credit not earned). These designations do not affect a student’s GPA, but any required course receiving “No Credit” must be passed in order to complete the requirements necessary to achieve a degree or certificate.

SATISFACTORY ACADEMIC PROGRESS (SAP)

All students are required to meet minimum standards for academic progress as reviewed in the following areas (refer to the respective headings in this section of the catalog):

- Grade point average (GPA).
- Minimum unit completion requirements.
- Maximum allowable units.

Satisfactory Academic Progress is reviewed at the completion of each quarter. After course grades have been posted, students with a cumulative GPA (Grade Point Average) of less than 2.0 or students that have completed less than 68.69% of cumulative attempted units will be placed on SAP Warning.

Students that fail to meet SAP for two consecutive quarters will be notified of SAP Probation status. Financial Aid will be suspended until the SAP probationary status is appealed. Students appealing the SAP probation decision must complete an SAP Appeal form and meet with an Academic Advisor to complete an Academic Plan.

The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Accepted appeals will result in a reinstatement of the student’s financial aid eligibility. Students whose appeals have been accepted will be notified of SAP Appeal status. Students in SAP Appeal status that fail to follow their academic plan will lose their eligibility for student financial assistance and will be dismissed from attendance.

Students on non-SAP Warning or Probation status who wish to switch to a new program may be required to submit a request for such a panel for review. If approved, the student will begin the new program in non-SAP Warning status and will be required to adhere to an academic plan.

WITHDRAWAL FROM A COURSE (W)

The letter “W” on the transcript indicates that a student was permitted to withdraw from a course after the normal drop/add period, but within the first six weeks of classes. Withdrawals are not factored into the GPA. Students wishing to withdraw from a course after the normal drop/add period must apply in writing to the Registrar. Withdrawal from a course after the sixth week of classes is not permitted, students who stop attending a class after the sixth week will receive a grade of F for that course, which will be factored into their GPA. The Registrar notifies the Financial Aid Office of late withdrawals.

TESTING

ADVANCED PLACEMENT

See Testing Out

CHALLENGING COURSES

See Testing Out

RESCHEDULED TESTING

Students requesting late testing for missed finals exams due to emergencies or other unforeseen/unavoidable events, or for grades of “I” (Incomplete), must submit the proper form to the Student Affairs Department in advance whenever possible, and pay a fee of $50.00 per exam. Following approval, the student will need to complete his or her retesting within Week 1 of the following quarter.

Students who wish to request a retest for an exam missed due to a documented legitimate reason may do so through the process above and supply documentation to Student Affairs for investigation. Approval of such request will result in the student receiving their actual grade for the course (as opposed to the maximum of C- as above).

TESTING OUT

Students may receive credit for certain courses through advanced placement or by challenging the requirements of a course for a fee (see Tuition & Fees). Students wishing to test out of a course must first gain the course’s Program Chair approval and pass an evaluation of their knowledge of course material with a minimum grade of 90%. Advanced placement tests are allowed only before or during the normal Add period at the beginning of the program for which the student has enrolled. In the case of sequential courses, prerequisite courses may not be skipped over via test-out once the original placement has been determined. Students are not allowed to test out of courses previously taken and failed. If a student meets the requirements for testing out of a course, a designation of “P” (Pass) is entered on the transcript and course credit is granted towards graduation requirements. Credits are counted toward units completed but are not factored into the GPA.

Note: In order to test out of a course, a student must demonstrate a level of knowledge/proficiency equivalent to the level of courses being offered that quarter in order to be enrolled in such courses.

STUDENT CONDUCT

STUDENT CONDUCT CODE

Musicians Institute is dedicated to providing a safe and orderly environment in which students may pursue their educational goals. The letter “W” on the transcript indicates that a student was permitted to withdraw from a course after the normal drop/add period, but within the first six weeks of classes. Withdrawals are not factored into the GPA. Students wishing to withdraw from a course after the normal drop/add period must apply in writing to the Registrar. Withdrawal from a course after the sixth week of classes is not permitted, students who stop attending a class after the sixth week will receive a grade of F for that course, which will be factored into their GPA. The Registrar notifies the Financial Aid Office of late withdrawals.

2. Alcohol and Illegal Substances

Musicians Institute, in compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, prohibits the use, possession, sale, distribution of alcohol, narcotics, dangerous or illegal drugs, or other controlled substances as defined by California statutes on school property. Students may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from the Student Affairs Office. The Student Affairs Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:

- Use, possession, sale, distribution, and/or production of alcoholic beverages, acting as an accessory, liaison, or at functions sponsored by or participated in by MI.
- Public intoxication anywhere on MI’s premises or at functions sponsored by or participated in by MI.
- Illegal substances: Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

Disciplinary action for a violation of this policy can range from oral and written warnings up to and including suspension, expulsion, and/or termination of employment, depending on the circumstances.

Note: Responsibility is not diminished for acts in violation of Musicians Institute rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances.

3. Unauthorized Video Recording/Sharing Video recording
Computer Violations
- Theft or other abuse of personal or Modifying system or network facilities, or attempting • Physically damaging information technology • Sending messages that are malicious or that a Using college information technology resources for • Using network resources which inhibit or interfere • Using personal software on college computers.

Sexual Harassment includes all these prohibited actions as well as other unwelcome conduct such as stalking, requests for sexual favors, conversation containing sexual comments, and unwelcome sexual advances.

7. Health and Safety Violations
Conducting oneself in a manner that endangers or threatens the health and safety of oneself or others within the MI community and is prohibited.

8. Unauthorized Entry/Use of Keys/Identification Badges
Unauthorized or improper possession or duplication of keys to MI premises, and unauthorized or improper entry to or use of MI facilities is prohibited.

9. Possession of Weapons, Explosives and Dangerous Items Possession of any type of firearm, BB or pellet gun, facsimile of a gun, knives, explosives, ammunition, dangerous chemicals, martial arts weapons, fireworks, or any other weapons/items banned by law or considered dangerous is prohibited on MI premises or at events sponsored by or participated in by MI. (Musicians Institute restrictions on such weapons or items supersede any and all permits obtained from any issuing authority which allows private citizens to possess, carry, or conceal guns or other weapons.)

10. Property Damage, Vandalism, and Theft
• The following are all prohibited by MI: • Destruction, damage, misuse and/or defacing of public or private property, • Intentionally introducing computer viruses, worms, Trojan Horses, or other rogue programs into institutional computer resources or computer networks belonging to, are licensed to, or are leased by the college or others, • Physically damaging information technology resources, • Using, or encouraging others to use, information technology resources in any manner that would violate this or other college policies or any applicable State or Federal law.

11. Failure to Comply
Failure to comply with lawful directions of MI officials, including but not limited to security guards, teachers, or administrative personnel acting in performance of their duties, is not tolerable by MI.

12. Failure to Provide Identification
Failure to identify oneself with appropriate identification when requested to do so or providing false identification is prohibited.

13. Violation of Law
Any violation of Federal, State, or local laws on MI property or at events sponsored by or participated in by MI or elsewhere is prohibited.

14. Loitering or Squatting
Use of any MI facilities as a domicile to sleep and/or store personal property or for anything other than educational purposes is prohibited.

15. Violation of Copyright Infringement Policy or the Academic Use and Acknowledgment Statement
Violation of the Musicians Institute Copyright Infringement Policy set forth in the Musicians Institute school catalog or the Academic Use and Acknowledgment Statement.

17. Other Violations
Violation of any other published Musicians Institute policies, rules, or regulations, including those implemented during the academic year.

REPORTING PROHIBITED CONDUCT
Students, teachers and other Musicians Institute employees are obligated to report any incident of prohibited conduct to the Safety and Security Manager.

Any student who receives a threat of violence by a student, teacher and/or member of staff, and any student who becomes aware of a threat or implied, by any student, teacher and/or staff member on Musicians Institute campus, should report the matter to the Safety and Security Manager.

All threats of violence are considered serious matters and will be thoroughly investigated. To the greatest extent possible, confidentiality will be maintained. Musicians Institute may, at its discretion, file criminal charges against a violating student or assist another person in filing charges.

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All threats of violence are considered serious matters and will be thoroughly investigated. To the greatest extent possible, confidentiality will be maintained. Musicians Institute may, at its discretion, file criminal charges against a violating student or assist another person in filing charges.

Musicians Institute prohibits retaliation, including but not limited to making any threatening communication by verbal, written and/or electronic means, against any individual who reports and/or provides any information concerning unlawful discrimination, harassment and/or other violations of MI policies, rules and standards of conduct. Any student or employee who retaliates in retaliation of any action taken to be subject to disciplinary action up to and including suspension and/or termination of employment.

STUDENT DISCIPLINE PROCEDURES
The procedures outlined in this section, based on common rules of fairness and due process, represent the steps employed in reaching a conclusion in cases of alleged misconduct. Questions concerning these procedures may be addressed to the Office of Student Affairs.

A. Referral of Complaints
Complaints involving alleged misconduct by students will be referred to the Office of Student Affairs. Such complaints should be made within five months following discovery of the alleged misconduct, unless an exception is granted by the Office of Student Affairs. The Office of Student Affairs will prepare a referral report to a Musicians Institute Designee (School Designee) or may provide information about other campus or community resources which may be of assistance in resolving the matter outside the Musicians Institute Student Conduct Code.

Complaints regarding sexual harassment or sexual misconduct may be made to any of the individuals listed below. Handling of all such complaints will be monitored by the Title IX Coordinator for compliance with standards and appropriate measures.

Security Manager – Mike Hirscom
(mkh@m2i.edu) (323) 860-1107
Public Safety: (323) 860-1107

B. Letter of Admonition
A Musicians Institute Designee may provide notice to a student that his or her alleged behavior may have violated Musicians Institute policy or regulations and that, if repeated, such behavior may be subject to the disciplinary process.

C. Investigation and Notice to Student
Upon receiving the complaint of the alleged violation(s), the Musicians Institute Designee (School Designee) may consider information acquired from a complainant and may augment that information through further investigation in order to determine if there is a reasonable suspicion to believe that a violation may have occurred. If the School Designee determines that there is a reasonable suspicion to believe that a violation may have occurred, the School Designee will give notice to the student of the following:

1. The nature of the conduct in question, including a brief statement of the factual basis of the charges; the time, date, and place of any alleged occurrence; and Musicians Institute rules and/or regulations allegedly violated.

2. The nature of the student conduct procedures (to be accomplished by providing the student access to the Musicians Institute Student Conduct Code).

3. That the student has seven days from the date notice was given to contact the School Designee for the purpose of scheduling an initial meeting. Meetings are to be scheduled within 10 days of student contacting the School Designee. This schedule may be amended as a result of school breaks, closures, and holidays.

4. That if the student does not contact the School Designee within the specified time period, or fails to keep any scheduled appointment, the student will be placed on Hold and the student will be notified...
that this action has been taken. The placement of a Hold may result in suspension of access to school functions or facilities, prevention of the student from registering and from obtaining transcripts, verifications, certificates, or degrees from Musicians Institute. The Hold will be removed only when the student attends a scheduled meeting with the School Designee, or requests in writing that the case be referred to the Student Conduct Committee for a hearing.
6. No degree may be conferred on a student until any pending disciplinary charges against a student are fully resolved.

In addition, the School Designee may direct the student to act or refrain from acting in a manner specified by the School Designee. These directions may include directing the student to provide the School Designee or Musicians Institute regarding an alleged sexual harassment, sexual assault, sexual misconduct, or sex offenses; and any sanction or direction against the student. The School Designee may then impose or defer imposition of sanctions.

Sanctions
Sanctions include but are not limited to:

- Exclusion from Musicians Institute Campus, programs, classes, activities, or workshops
- Suspension - Suspension is the termination of student status for a specified academic term or terms
- Dismissal
- Enrollment Exclusions - A requirement for the student to meet with a designee in order to resolve any further necessary investigation or to refrain from contacting others involved in the case
- Agreements to participate in specified educational programs, counseling, or reconciliation processes such as mediation.

6. An Agreement of Resolution includes but is not limited to such terms as:
- Agreement by the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case
- Agreement by the student to participate in specified educational programs, counseling, or reconciliation processes such as mediation.

F. Sanctions
When a student admits responsibility or is found in violation of Musicians Institute policies or regulations, the School Designee may impose one or more of the sanctions listed herein: Any sanction that is imposed against the student does not include:

- Loss of Privileges and Exclusion from Activities
- Exclusion from participation in designated privileges and extracurricular activities for a specified term or terms. Violation of any conditions in the notice of loss of privileges and exclusion from activities or violation of Musicians Institute policies or regulations during the period of the sanction may be cause for further disciplinary action.
- Restitution - A sum of money for restitution in the form of reimbursement may be imposed for expenses incurred by Musicians Institute or other parties damage or injury caused by the student. All monies collected from restitution shall be retained by Musicians Institute for the purpose of compensating damages. Restitution may be imposed on any student who alone, or through the student's actions against the student.
- Warning/Censure - Notice or reprimand to the student that a violation of specified Musicians Institute policies or regulations has occurred.
- Disciplinary Probation - A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to Musicians Institute standards of conduct. Conditions restricting the student's privileges or eligibility for a specified term or terms.
- Hold on Musicians Institute Records - A hold may be placed on the student's Musicians Institute academic records for a stated period or until the student satisfies any conditions imposed.
- Suspension - Suspension is the termination of student status for a specified academic term or terms to take effect at some time during the student's attendance. After the period of Suspension, the student may be reinstated:

- If the student has complied with all conditions imposed as part of the Suspension;
The student is academically eligible; The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, payment of restitution where payment is a requirement of reinstatement; and The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and suspension.

• Suspension may include a prohibition against entering specified areas of the campus. Violation of the conditions of Suspension or of Musicians Institute policies or regulations during the period of Suspension may be cause for further disciplinary action.
• Dismissal - Dismissal is the termination of student status for an indefinite period and may include an exclusion from specified areas of the campus. Readmission to the Musicians Institute campus, facilities, or properties after Dismissal may be granted only under exceptional circumstances and requires the specific prior approval of Musicians Institute.
• Revocation of Awarding of Degree - Should it be found that a degree, certificate, or award was obtained by fraud, such degree, certificate, or award is subject to revocation. Such revocation is subject to review on appeal by Musicians Institute.

G. Posting of Suspension or Dismissal on Academic Transcript When, as a result of violations of the Student Conduct Code, a student is suspended or dismissed, the fact that the discipline was imposed must be noted on the academic transcript for the duration of the Suspension or Dismissal.

H. Appeal of the Sanction
If the School Designee imposes a sanction of Suspension or Dismissal, the student may submit a written appeal of the imposed Suspension or Dismissal to the Director of Student Affairs within seven days of the receipt of the notice of the Sanction. The student may request that the appeal be heard by a designated Appeals Committee.

If, as a result of an appeal, it is determined that the student was improperly disciplined, the Office of Registrar will, if requested by the student, have the record of the hearing removed from the disciplinary process removed from the student’s record. In such case, the record of the hearing may be used only in connection with legal proceedings.

I. The Student Conduct Committee
When a student appeals, the Student Conduct Committee will hear the appeal. The Committee shall have jurisdiction over reports of Student Conduct Council Hearing.

The scope of information to be provided under this provision will be:
I. Musicians Institute’s final determination with respect to the alleged sexual harassment, sexual assault, sexual misconduct, or sex offense.
II. Any sanction that is imposed against the alleged offender with respect to the alleged sexual assault, sexual misconduct, or sex offense.

Interim Suspension
Before final determination of an alleged violation, Interim Suspension may be imposed by the School Designee.
• Interim Suspension may include exclusion from the Musicians Institute campus, facilities, classes, or from other specified activities. A student will be restricted to the extent necessary when there is reasonable cause to believe that the student’s participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.
• Upon imposition of the Interim Suspension, the School Designee will notify the student under the Interim Suspension of the charges against him or her, the length and conditions of the Interim Suspension and the opportunity for a hearing.
• Appeals concerning the contention that the Interim Suspension is unnecessary or that its conditions should be modified shall be made in writing to the School Designee and decisions thereon shall be based on information contained therein and upon whether there is reasonable cause to believe that the student’s participation in Musicians Institute activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Musicians Institute property or at official Musicians Institute functions, or other disruptive activity incompatible with the orderly operation of the campus.

Disciplinary proceedings involving students on Interim Suspension will follow normal procedures provided in the Musicians Institute Student Conduct Code.

L. Privacy and Records Retention
School disciplinary records are confidential. The disclosure of information from such records is subject to the Musicians Institute Policies Applying to Campus Activities. On-line Notice from the School Designee for his or her record. The imposition of a sanction of Suspension or Dismissal may be deferred during the suspension or dismissal.

The Office of Registrar retains student discipline records for seven years from the date of the notice of final disposition. When there are violations of the Musicians Institute Student Conduct Code, all student discipline records pertaining to an individual student will be retained for seven years from the date of the final disposition in the most recent case. In those cases where the final disposition is Dismissal, the student’s discipline records will be retained indefinitely.

Upon receipt of a request from professional schools, graduate programs, employers, or others, for the disciplinary records of a student, the student...
provides an appropriate confidentiality waiver, the Office of Registrar will only report and/or release records where violations resulted in Suspension or Federal policy.

M. Amendment and Modification
Amendment of the Musicians Institute Student Conduct Code may be made by Musicians Institute at any time for the adoption. Musicians Institute will review any and all measures, rules, and policies for consistency with common academic policies (where appropriate) with State or Federal policies.

Musicians Institute will not refund tuition to students for lost privileges or lost access to MI's campus and facilities or classes, tests, performances, lessons, appointments, or other activities and events resulting from a disciplinary action except as required by State or Federal policies.

STUDENT RIGHTS
Musicians Institute is licensed to operate in the State of California through the Bureau for Private Postsecondary Education. If you have any complaints, questions, or problems, you are encouraged but not required to try to resolve them directly with the school. At any time, you may write or call:

Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
Toll Free: (888) 970-7589
Phone: (916) 445-4000
Fax: (916) 236-1897
Website: www.bppe.ca.gov

NON-DISCRIMINATION POLICY
Musicians Institute is committed to creating and maintaining a community in which all persons who participate in MI programs and activities, whether on or off campus, are afforded the opportunity to attend MI programs and activities without discrimination on the basis of sex, race, color, religion, national origin, age, marital or familial status, disability or sex, including sexual harassment. It is the intention of MI to take whatever action may be necessary to prevent, correct, and, if necessary, discipline behavior that violates this policy. MI prohibits discrimination against members of the MI community by any student, staff, faculty or third-party contractors who work for the school in any capacity.

SAFETY ON CAMPUS
Campus security information is provided to prospective students via mail at their acceptance package. Currently enrolled students receive email notification in October each year that the updated campus security report is available on the MI website. In the case of a crime, including the Crime Statistics Report, may be obtained by a visit or written request to the Student Affairs Office.

GRADUATION RATE INFORMATION
Information on graduation and completion rates is sent to prospective students via mail along with their acceptance letter, or can be accessed online at http://nces.ed.gov/collegenavigator. Currently enrolled students receive an email notification in July to review the annual completion rates on the college navigator website. Students may also request a hard copy from the Registrar’s Office.

Liability Disclaimer
Musicians Institute is not responsible for loss of, or damage to, personal property and/or personal injury that may occur while on the Institute's premises.

Students' Right to Know
MI is committed to providing current and prospective students as well as the campus community with full disclosure of all consumer information as required by Federal regulations. The laws are intended to allow students the opportunity to make fully informed choices about the institution they wish to attend. MI is committed to providing this information to all students in a timely manner. MI's crime/serious statistics and MI's drug and alcohol abuse prevention information is given to all students at the time of registration and is also available from the Student Affairs and/or Admissions Department upon request.

Financial Aid Information
Information about financial aid that is not already provided in the current Course Catalog may be obtained from the Financial Aid Office.

Family Educational Rights and Privacy Act (FERPA)
This Act entitles students to specific privacy rights with respect to their academic records and student directory information. Student directory information is considered to be name, address, telephone number, and certain school-related information. At Musicians Institute, student records and information may only be provided to the student or specific parties authorized in writing by the student, a Musicians Institute employee, representatives of Federal or State agencies, accrediting organizations, auditors, or other officials authorized under the Act. FERPA information is provided to students during the enrollment process. Currently enrolled students may obtain FERPA information upon request from the Registrar’s Office. For additional information please refer to the MI Student Handbook maintained on the Student Affairs section of the student portal.

Notification of Student Rights Under FERPA for Musicians Institute
The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include, but are not limited to:

1. The right to inspect and review the student's education records within 45 days of the day that Musicians Institute receives a request for access. A student should submit to the Registrar, or Director of the Registrar and Scheduling, a written request that identifies the records(s) that the student wishes to inspect. The designated official will make arrangements for access and notify the student of the time and place where the records may be inspected.

2. The right to request the amendment of the student’s education records that the student believes are inaccurate, misleading, or otherwise in violation of the student’s privacy rights under FERPA. A student who wishes to ask Musicians Institute to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Musicians Institute decides not to amend the record as requested by the student, the student will be notified in writing of the decision as well as the student’s right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right to request, in writing, that Musicians Institute not disclose personally identifiable records, except to the extent that FERPA is consistent with Federal or State law, to any individual outside of MI. A student may make such a request to the Registrar, or Director of the Registrar.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Musicians Institute 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, NW
Washington, D.C. 20220-5901

Withdrawal, Termination & Reinstatement
Withdrawal from a Program
A student who has completed less than 60% of his/her quarterly enrollment has the right to withdraw from a program and receive a pro-rated refund (based on a weekly attendance calculation) less any registration fees, non-refundable fees and/or charges for uninsured equipment, materials, or textbook(s) by providing written notice to Student Affairs by close of business on Friday of Week 6.

NOTE: Attendance in any class meeting/session (and/or swipe-in attendance) within a week (Monday-Sunday) is considered as attendance for that week.

• Any monies owed to Musicians Institute are due and payable on the last day of the week.

A withdrawal is effective on the date it is received by Student Affairs, whether personally delivered or postmarked (if mailed). No withdrawals will be accepted by telephone.

Refunds are calculated based on the last recorded date of attendance (either classroom attendance or scan-in). The calculation is based on the length of the quarter (excluding the first week) divided by the total length (10 weeks of instruction) effective on the official start date of the term. No refunds will be issued after Week 6.

Ph.D. and Master of Science in Music Education
A student who has completed less than 60% of his/her quarterly enrollment has the right to withdraw from a program and receive a pro-rated refund (based on a weekly attendance calculation) less any registration fees, non-refundable fees and/or charges for uninsured equipment, materials, or textbook(s) by providing written notice to Student Affairs by close of business on Friday of Week 6.
SAMPLE OF REFUND CALCULATION:
For example, if a student withdraws after three weeks in the Audio Engineering Program, the refund calculation is shown below:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition cost</td>
<td>$7,995.00</td>
</tr>
<tr>
<td>Status fee ($0.00 per $1,000 tuition)</td>
<td>$100.00</td>
</tr>
<tr>
<td>Application fee</td>
<td>$100.00</td>
</tr>
<tr>
<td>Materials fee</td>
<td>$70.00</td>
</tr>
<tr>
<td>Per quarter technology fee</td>
<td>$45.00</td>
</tr>
<tr>
<td>Course facility fee</td>
<td>$378.00</td>
</tr>
<tr>
<td>Total tuition cost</td>
<td>$8,597.00</td>
</tr>
<tr>
<td>Tuition retained by College (3 weeks completed)</td>
<td>$2,399.00</td>
</tr>
<tr>
<td>Application fee retained by College</td>
<td>$100.00</td>
</tr>
<tr>
<td>Material fee retained by College</td>
<td>$75.00</td>
</tr>
<tr>
<td>Technology fee retained by College</td>
<td>$45.00</td>
</tr>
<tr>
<td>Facility fee retained by College</td>
<td>$113.00</td>
</tr>
<tr>
<td>Total amount retained by College</td>
<td>$2,728.00</td>
</tr>
<tr>
<td>Refund issued to student</td>
<td>$5,880.00</td>
</tr>
<tr>
<td>Total amount retained by College</td>
<td>$2,728.00</td>
</tr>
</tbody>
</table>

Refund issued to student                        $5,880.00
Total amount retained by College                       $2,728.00
Facility fee retained by College                           $113.00
Tuition retained by College 3 weeks completed)    $2,399.00
Course facility fee              $378.00
Per quarter technology fee                             $45.00
Materials fee                 $75.00
Application fee                            $100.00
STRF fee ($.00 per $1,000 tuition)(Non Refundable)   $0.00

REINSTATEMENT TO MUSICIANS INSTITUTE

A student may be terminated from a program for reasons including but not limited to the following:

• Violation of student conduct policies.
• Failure to pay tuition or fees.
• Continuous absence from a program for three consecutive weeks.
• Three consecutive quarters of non-satisfactory academic progress (see Satisfactory Academic Progress).

For information on returning to Musicians Institute after termination, please see Reinstatement to Musicians Institute.

FINANCIAL AID

Director of Financial Services – Michael Hong
Assistant Director of Financial Aid/VA Coordinator – Melissa Cuesta-Brooker

Financial Aid Officer – Erick Gonzalez
Financial Aid Officer – Guillermo Noya
Financial Aid Officer – Anthony Araya
Financial Aid Officer – Alejandra Quijada
Default Prevention – Ana Singh

ARTIST SUPPORT CENTER

Director of Student Services – Kelly Chang
Alumni Coordinator – Megan Doherty
Artistic Services – Lena Tufekjian
Internship Coordinator – Carolom Mota
Housing Coordinator – Rossana Brasea
Director of International Students Affairs – Dan Diaz
Director, Artist and Career Services - Mike Ramsey

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OFFICE OF ACADEMIC AFFAIRS

President – Todd Belcher
CAO - Chief Academic Officer, Master of Music, Bachelor of Music – Dr. Rachel Yoon
Dean of the School of Industry Studies, Program Chair: Audio Engineering – Jonathan Newkirk
Associate Dean, Performance – Ronald Dizduba
Program Chair: Bass – Maurice Veloop
Program Chair: Guitar – Dr. Stig Mathisen
Program Chair: Drums – Stewart Jean
Program Chair: Vocals – Debra Byrd
Program Chair: Independent Artist Development, and DJ Performance & Production – Charles Chemery
Program Chair: Music Business – Stacy Turner
Program Chair: Guitar Craft – Paul Roberts
Lead Scheduler – Lola Quintana
TA Scheduling Supervisor – Daphne Apergis
Director, Library Services – Julie Bill
IITS STUDIO AND CLASSROOM TECHNOLOGY OFFICE

Director of Admissions – Steve Lunn
Dean of Enrollment – Paul Weinstein
Sr. Admissions Advisor – Vic K. Chihabra
Sr. Admissions Advisor – Brenda Budhran
Sr. Admissions Advisor – Gary Younger
Sr. Admissions Advisor – Jay Goodger
Sr. Admissions Advisor – Michael Coleman
Sr. Admissions Advisor – Rose Mikiyalan
Sr. Admissions Advisor – Valerie Smith
Admissions Coordinator – Lorenza Alvarez

MAINTENANCE OF THIS PLAN

Musicians Institute will review this plan each year to ensure it is current and maintains the appropriate and necessary information to effectively combat illegal file sharing, as well as update the methods employed as new technological changes occur.}

INTRODUCTION

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authorization constitutes an infringement.

The Higher Education Opportunity Act of 2008 (HEOA) includes provisions that are designed to reduce the illegal uploading and downloading of copyrighted material through peer-to-peer sharing.

• Institutions make an annual disclosure that informs students that the illegal distribution of copyrighted materials may subject them to criminal and civil penalties, and describes the steps that institutions will take to detect and punish illegal distribution of copyrighted materials.
• Institutions publicize alternatives to illegal file sharing.

This document outlines Musicians Institute’s plan to comply with these requirements.

Plans to “effectively combat” the unauthorized distribution of copyrighted material

Musicians Institute currently employs bandwidth-shaping technology to prioritize network traffic, and blocks students’ ability to access certain sites from the student computer networks. Musicians Institute also responds promptly to legitimate notices or letters of illegal copyright infringement based on the requirements of the Digital Millennium Copyright Act, and directs both our Information Technology and Compliance departments to investigate and respond.

Sanctions

Musicians Institute will cooperate fully with any investigation by public authorities related to illegally downloaded copyrighted information. Students found guilty will be subject to the full extent of fines and penalties imposed, as well as facing automatic loss of Musicians Institute network access, and for civil and criminal penalties. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or “statutory” damages affixed at not less than $750.00 and not more than $30,000 per work infringed. For “willful” infringement and court may award up to $100,000 per infringed. A court can, in its discretion, also assess costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505.

For more information, please see the website of the U.S. Copyright Office at www.copyright.gov, especially their FAQs at www.copyright.gov/help/faq2.

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Musicians Institute currently employs bandwidth-shaping technology to prioritize network traffic, and blocks students’ ability to access certain sites from the student computer networks. Musicians Institute also responds promptly to legitimate notices or letters of illegal copyright infringement based on the requirements of the Digital Millennium Copyright Act, and directs both our Information Technology and Compliance departments to investigate and respond.

Sanctions

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BACHELOR / MASTERS

YOON, RACHEL

CHIEF ACADEMIC OFFICER; ADMINISTRATOR

SPECIALTIES: Educator, Composer, Orchestrator, Arranger, Performer, Music Director


HONORS & EDUCATION: PhD in Music Composition (UCLA), Master of Music & Bachelor of Music - Music Composition (Seoul National University)

BAGG, JOSEPH

COURSES: Ear Training, Keyboard Voicings, Groove, Keyboard Reading, Keyboard Performance

SPECIALTIES: Jazz Musician, Educator, Recording Artist


HONORS & EDUCATION: Masters Degree (Mason Gross School of the Arts, Rutgers). Appeared in Downbeat Magazine’s Critics & Readers Polls (Studio One Productions)

BARRERO, ANA

COURSES: Drum Technique, Private lesson

SPECIALTIES: Brazilian Drumming


HONORS & EDUCATION: Bachelor of Music in Drum-Set Performance – Berkelee College of Music, Master of Music in Jazz Studies - University of Southern California

BILTÓN, CHRIS

COURSES: Private Lessons, Digital Music, Logic, Synthesis and Sampling. Open Counselling, Project Advising, Composition Lab, Project Recording, Producer Project

SPECIALTIES: Piano, Instructor, Film Scoring, Songwriting, Production, Touring, Music Business

CREDITS: Marc Jordan, Alison Krauss, Ron Sexsmith, Dari Hill, Timothy B. Schmit, Johnny Reid, Daia, Addiune, Jane Siberry, Zoe Sky Jordan, Jim Brickman, Chiva Newton-John, Adam Crossley, Depraxi. The Next Generation (MTV), Lost Girl (Gaiola), Grey's Anatomy (ABC), The Adventures Of Napkin Man (CBC), The Listener (CTV), The Vampire Diaries (CW), Little Mosque On The Prairie (CIB), Dance Moms (ELKetime), Cracked (CIB)

HONORS & EDUCATION: Honors & Education: Berklee College of Music - Film Scoring

BLUMENTHAL, ARIEL

COURSES: Scoring, Private lesson

SPECIALTIES: Leading the creation and design of a proprietary online application, working with multiple sub-contractors. HAB45d-end users at FIC. 17 production locations worldwide.

CREDITS: Piano Teacher, Jazz Improviser, Recording Artist, Arranger, Composer

HONORS & EDUCATION: Bachelor of Music in Music composition - Berklee College of Music

BURGOS, FRANCISCO "PANCHO"

COURSES: Scoring, Composer Ensemble, Private lesson

SPECIALTIES:Composer, Performer, Arranger, Producer and Conductor


HONORS & EDUCATION: Bachelor of Music in Music Composition - Berklee College of Music

BUZEA, CHRIS

COURSES: Ear Training, Theory, Computer Music Applications-Sibelius, Private Lessons

SPECIALTIES: Guitarist, Educator

HONORS & EDUCATION: Bachelor of Music in Performance, Contemporary Styles (Guitar) - Musicians Institute, Master of Music in Film Scoring - Shepherd University

CHO, MICHELLE

COURSES: Ear Training, Keyboard Proficiency, Bach Keyboard Reading, Counterpoint, BACH Keyboard Private Lesson, Independent Study

SPECIALTIES: Keyboardist, Educator, Arranger

CREDITS: Los Angeles Chamber Choir, California Children's Choir, Bethel Choir at YMC of Los Angeles, Shepherd University

HONORS & EDUCATION: Master of Music University of Southern California, Professional Diploma in Music at Berkelee College of Music, Bachelor of Music (Seoul National University)

COLELLA, JEFFREY

COURSES: Bachelor Ensemble, Jazz Performance Class, Groove 5 & 6, Private Lessons and Independent Study

SPECIALTIES: Piano Teacher, Jazz Improviser, Recording Artist, Arranger, Composer

CREDITS: Putter Smith, Judy Winier, Julie Kelly, David T. Walker Quartet, American Jazz Institute, Capi Records, JazzMedia Records, New York Philharmonic, Denver Symphony, Kennedy Center Orchestra

HONORS & EDUCATION: Master of Music - Jazz Studies (USC Thornton School of Music), Bachelor of Music in Piano Performance & Pedagogy (University of Colorado College of Music)

COX, JORDAN

COURSES: Composers Collaborative, Scoring, Private lesson

SPECIALTIES: Composer, Arranger, Orchestrator, Score Supervisor, Performer


HONORS & EDUCATION: Bachelor of Music in Composition - The University of Northwestern, Bachelor of Music in Music Composition (BM) - The University of Northwestern

CZACH, EDWARD

COURSES: Keyboard Technique, Keyboard Reading, Private lesson

SPECIALTIES: Performer, Composer, Arranger

CREDITS: Luther Hughes & the Cannonball Coltrane Project

HONORS & EDUCATION: Bachelor of Music in Music Composition - Eastern School of Music

FLUGSTEIN, ADAM

COURSES: Scoring, Private Lessons

SPECIALTIES: Composer for TV, Commercials, Films and Games

CREDITS: Written music for NBC, CBS, ABC, The Discovery Channel, SYFY, Comedy Central, HBO Films, Radio Shock & more

HONORS & EDUCATION: UCLA Film Scoring Program, The New School, PizcorScraps College

GONSALVES, OLUFEMI "DAWN" ALVORADA

COURSES: Bachelor Ear Training & Theory, Gospel Performance, Vocal Performance, Creativity Workshop, Blues Vocals, Gospel Choir, Songwriters Lab, Hip-Hop LPW, Contemporary R&B LPW, Latin LPW, Brazilian LPW, Private Lessons

SPECIALTIES: Lead and Background Vocals, Arranging, Songwriting, Keyboards

CREDITS: Black Eyed Peas, Justin Timberlake, John Legend, Leela, Erykah Badu, India Arie, Brie McIntyre, The Hollywood Film Chorale, Sergio Mendes, Will Curry, Dave Bozio, Foreigner

HONORS & EDUCATION: Bachelor of Music Degree in Commercial Arranging, Contemporary Writing and Production with Outstanding Musicianship Award, Berklee College of Music
GORDON, AMY

COURSES: Theory, Arranging, Private Lessons (Composition)

SPECIALTIES: Composer, Singer-Songwriter, Educator

CREDITS: Self-Published Singer-Songwriter, CU Student Ensemble, LMU Camelot Rhapsody, Music-Rhapsody, The Hills Academy of Music and Art

HONORS & EDUCATION: Master of Music, California State University, Long Beach; Bachelor of Arts, Loyola Marymount University. Finalist in Song Doris International Songwriting Competition

HAIM MAZAR

COURSES: Orchestration, Scoring and Private lesson

SPECIALTIES: Film Composer and Music Producer

CREDITS: Scored legendary director Chuck Russell’s (“The Mask,” “Eraser,” “Nightmare on Elm Street 3”) action thriller “I Am Wrath,” starring John Travolta, Christopher Meloni, and Rebecca De Mornay; as well as the Bryan Singer-produced critically acclaimed horror hit “The Taking of Deborah Logan” for director Adam Robitel. Haim also arranged, produced and orchestrated multiple shows for Walt Disney Imagineering, including one of a kind fireworks show which projected on all six Disney park castles around the world during a live ABC broadcast. Haim also composed the main title theme and score for the hit reality show “Chrisley Knows Best,” and MTV’s “Teen Mom,” and a regular collaborator with composer/singer-songwriter Gabriel Mann (“Modern Family,” “Rectify”), with whom he scored two animated films for Mattel – “Barbie: Spy Squad” and “Team Hot Wheels,” both released by Universal Studios Home Entertainment.

HONORS & EDUCATION: Bachelor of Music in Music composition - Berklee College of Music

HUME, PETER

COURSES: Arranging, Conducting, Single String Improvisation, Reading, Jury Prep, Private Lessons

SPECIALTIES: Musical Director, Arranger, Conductor, Guitarist, Producer, Educator

CREDITS: Melissa Manchester. Performed on film scores for Disney, Universal, PBS, and more

HONORS & EDUCATION: Professional Music Diploma, Berklee College of Music

KELLY, DEVIN

COURSES: Masters program curriculum, applied lessons, music history, bachelor ensemble, performance classes, music education, music theory, music business

SPECIALTIES: Jazz, Afro-Cuban, Brazilian, Film & Video Games, Pop, RB


EDUCATION: BM in Drumset & Contemporary Media from the Eastman School of Music

LEVIN, DANIEL

COURSES: Theory, Composition Private Lessons, Scoring, Composers Ensemble

SPECIALTIES: Composer, Orchestrator, Pianist

CREDITS: Recording Engineer, Orchestrations for Winnipeg Symphony, Santa Fe Symphony, Sarah McLachlan, Hayley Westenra, and Andrea Corr

HONORS & EDUCATION: Master and Bachelor of Music, Indiana University Jacobs School of Music; Awards from DownBeat magazine; Turner Classic Movies Young Film Composers Competition; San Francisco Jazz Festival

MEDEIROS, LYMAN

COURSES: Turk Performance, Prince Performance, Upbeat Bass Workshop, RHJ LPW, American Songbook LPW, Private Lessons

SPECIALTIES: Freelance Bassist, Arranger, Producer, Educator


EDUCATION: Bachelor of Music, Ball State University; Master of Music, Western Michigan University; Endorsed by Dean Guitars & Lemur Music

RAIT, DONOVAN

COURSES: Acoustic Guitar performance, Private lesson

SPECIALTIES: Fingerstyle Guitarist

HONORS & EDUCATION: Bachelor of Music in StudioJazz Guitar Performance – Master of Music in Performance (Jazz Studies) – California State University Long Beach

ROSSER, KEN


SPECIALTIES: Guitarist, Ethnomusic performer, Acoustic Guitarist

CREDITS: Smokey Robinson, John Cage, Susan Dymeh, Andrea Mariecone, The Grand Mothers Of Invention, Glenn Branca, Bobby Bradford, Peter Erskine, Nels Cline, David Torn, Prince DIABATE, MIKE ENZGER(CUBUS), TODD RUNGREN

HONORS & EDUCATION: Bachelor of Arts in Music - California State University, Los Angeles, Master of Music in Classical Guitar Performance - California State University

ROBBINS, IAN

COURSES: Bachelor Ensemble, Rhythm Guitar, Blues Based Rock Performance, Fusion Performance, Riff Based Speed Punk Performance, LPW LPW, Private Lessons

SPECIALTIES: Musician, Educator


HONORS & EDUCATION: Bachelor of Music in StudioJazz Guitar Performance, University of Southern California, NAAMS Grammy All Star Jazz Combo, 1990-97 SCBBA Jazz All Star Band. Outstanding Musician award from Berklee College of Music

ROSENN, JAMIE

COURSES: Single String, Harmony, Jazz Icons Performance, Private Lessons

SPECIALTIES: Jazz Musician, Educator

CREDITS: Julian Leiber, Option 5, Sigmund Fudge, Los Angeles Jazz Collective, U.S. Jazz Ambassadors


VILLANO, THOMAS

COURSES: Mechanics of Score Production I & II

SPECIALTIES: Music Editor, Music Supervisor

CREDITS: David Newman, Basil Poledouris, Tyler Bates, Craig Richey, Michael Kamen, Joel McNeely, Dave Porter

HONORS & EDUCATION: Bachelor of Arts CSUDH; Emmy Awards for “Lonesome Dove” & “Young Indiana Jones”, MPSE Awards for “Anastasia” & “The Temptations”

KENNETH ZAMBELLO

COURSES: History of Rock & Roll, Performance, Vocal Performance, Arranging/Performer, Music Director

SPECIALTIES: Arranger and Conductor for the concerts of Steven Tyler, Gloria Estefan, Chaka Khan, Phil Collins, Annie Lennox, Philip Bailey | Earth, Wind & Fire, Ben E. King, Paula Cole, Lalit Hathaway, Susan Tedeschi, Livingston Taylor, Valerie Simpson | Ashford & Simpson, Angelique Kidjo, David Foster

HONORS & EDUCATION: Bachelor of Music in Professional Music - Berklee College of Music

BASS

VERLOOP MAURICE

BASS PROGRAM CHAIR

SPECIALTIES: Bassist- Electric, Curriculum Development

CREDITS: Zak Wylde, Alessandro Cortini, Ray Luzier, Shannon Larkin, Carl Anderson, Reba McIntyre. endorse by Ashdown Engineering (amps) and Musician Bases.

HONORS & EDUCATION: Honors grad from MI, Instructor of the Year (twice) and Outstanding Student Awards.

GENERAL

EADA
APERGIS, JUSTIN
COURSES: Bass Reading, Upright Bass Workshop, Odd Meter Bass
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Joe Sample, Bass Player Live, NAMM’s Museum of Making Music
HONORS & EDUCATION: University of North Texas, Berklee College of Music

FRANK, DEREK
COURSES: LPWs, Technique, Reading, Performance
SPECIALTIES: Bassist-Electric
CREDITS: Palaye Royale, Victoria Justice, Mindi Abair, Troy Harley, Brian Auger’s Oblivion Express, Aly & AJ
HONORS & EDUCATION: Bachelor of Music from University of Miami, Interlochen Arts Academy in Michigan

HALL, ROBERT
COURSES: Harmony Theory 101 and 201, Ear Training 102 and 202, Bass Reading, Earth Wind & Fire LPW, Private Lessons
SPECIALTIES: Bassist-Upright and Electric, Fret Skills, Curriculum Development
CREDITS: US Navy Band New Orleans, ELAN Artists, Bobby Rodriguez Latin Jazz, NOVA
HONORS & EDUCATION: Bachelor of Music, Musicians Institute

HALL, ZACHARY
COURSES: LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Freelance bassist specializing in country, bluegrass, and rock
HONORS & EDUCATION: Bachelor of Music from the University of Virginia, Musicians Institute

HONG, STEVE
COURSES: Reading, Fretboard Workshop, Private Lessons, Harmony Theory 101 and 201, Ear Training 102 and 202
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Riverside Symphony Orchestra
HONORS & EDUCATION: Bachelor of Music, California State University, Northridge, Masters Degree in Music, UCLA

KEIF, DAVID
COURSES: Fretboard, Advance RSW, LPWs, Project Recording, Private Lessons
SPECIALTIES: Bassist-Electric
CREDITS: Funk Performance, Prince Performance, LPWs, Private Lessons
HONORS & EDUCATION: Musicians Institute

LOPEZ, GEORGE
COURSES: Performance, Latin Bass, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Tito Puente, Celia Cruz, Asteca, El Chichano, Dave Valentine, Poncho Sanchez, Norman Brown
HONORS & EDUCATION: Musicians Institute

MEDEIROS, LYMAN
COURSES: Funk Performance, Prince Performance, Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: Michael Bubble, Steve Tyrell, Diane Schuur, Lou Soloff, Gabrielle Johnson
HONORS & EDUCATION: Masters of Music, Western Michigan University, Bachelor of Music, Ball State University

SIMPSON, JAY
COURSES: Bass & Vocals, LPWs, Private Lessons
SPECIALTIES: Bassist-Electric
HONORS & EDUCATION: Honors from Musicians Institute

SKLAREVSKY, ALEXIS
SPECIALTIES: Bassist-Electric
HONORS & EDUCATION: Musicians Institute “Outstanding Achievement” Graduate

SMITH, PUTTER
SPECIALTIES: Bassist-Upright

VERBATEN, MENNO
COURSES: Metal Bass, LPWs, Performance, Priv Lessons
SPECIALTIES: Bassist-Electric
CREDITS: Marty Friedman (Megadeth), Steven Adler (Guns N’ Roses), and Mike Hartman (David Lee Roth)
HONORS & EDUCATION: Musicians Institute Graduate

WEISS, GREG
COURSES: LPW, Harmony Theory, Ear Training, Priv Lessons
SPECIALTIES: Bassist-Electric
CREDITS: Performed clinics at MI with Kirk Hammett (Metallica), Ray Luzier (Korn, David Lee Roth), and Tony Royster, Jr (Lady Tone)
HONORS & EDUCATION: Miami Dade C.C. South, Musicians Institute Honors Graduate

WICKS, GARY
COURSES: Upright Bass Workshop, LPWs, Private Lessons
SPECIALTIES: Bassist-Upright and Electric
CREDITS: The Manhattan Transfer, freelance bassist
HONORS & EDUCATION: Masters in Music from USC, Bachelor in Music from the New England Conservatory

WITT, TOM
COURSES: Keyboard Bass, Slap Bass, Private Lessons
SPECIALTIES: Bassist-Electric
HONORS & EDUCATION: Berklee College of Music
Buckley, Brendan

Courses: LPW, Private Lessons and Open Counseling

Specialties: Drummer, Instructor, Production

Credits: Shaila, Shelby Lynne, Miley Cyrus, Emmanuel, JJ Lim, Melissa Etheridge, The Bodeans. Endorsed by DW, Sabian, Remo.

Honors & Education: Bachelor of Music, University of Miami

Campbell, Gordon

Courses: Gospel/Reggae Drumming, Private Lessons, Artist Development: Skills for the Creative Environment

Specialties: Touring Musician (Drummer), Producer

Credits: Earth, Wind & Fire, George Duke, American Idol "Live" Tours, NeYo, Jessica Simpson, Daughtry, Chris Brown, Award Shows (Billboard, MTV Video, BET, NACAP), Jimmy Kimmel, The Ellen Show

Honors & Education: Bachelor of Music, Howard University

Dinkins, Fred

Courses: Timekeeping, LPW, Private Lessons, Open Counseling

Specialties: Drummer, Instructor


Honors & Education: Graduate of Musicians Institute

Etoroma, Efa

Courses: E-Drumming, Drum Performance, Project Recording, Private Lessons

Specialties: Touring Musician (Drummer), Producer

Credits: Tupe, Ellen, Duty, Bo Aganaba

Honors & Education: Masters Degree, CalArts

Harnell, Jason

Courses: Jazz, Private Lessons, Open Counseling

Specialties: Drummer, Instructor

Credits: Maynard Ferguson, Larry Goldings, Larry Koonse, Joe Bagg, Rei Azaki, and Derek Cies. Endorsed by Yamaha Drums, Istanbul Cymbals, Remo Drumheads and Vic Firth Drumsticks.

Honors & Education: University of South Florida

Hess, Gary

Courses: Reading, Developing Your Groove, Music Minus One, Private Lessons, LPW and Open Counseling

Specialties: Drummer, Instructor

Credits: Author of "Encyclopedia of Reading Rhythms" (MI Press/Hal Leonard)

Honors & Education: Graduate of Musicians Institute

Hunter, Jevin

Courses: LPW, Private Lessons and Open Counseling

Specialties: Drummer, Instructor

Credits: Lauryn Hill, Bobby McFerrin, Darmon Meader, Stefan Harris, Eldar. Shawn "Thunder" Wallace, Charles Laster, Liz Mikel, Mozela

Honors & Education: Graduate of Western Michigan University
FACULTY BIOS

KELLY, DEVIN
COURSES: Masters program curriculum, applied lessons, music history, bachelor ensemble, performance classes, music education, music theory, music business.

SPECIALTIES: Jazz, Afro-Cuban, Brazilian, Film & Video Games, Pop, RB.


EDUCATION: M.M. in Drumset & Contemporary Media from the Eastman School of Music.

MCINTYRE, TIM
COURSES: Reading, Jazz, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Endorsed by Canopus drums. Performs with the Dave Hill Group.

HONORS & EDUCATION: Bachelor of Music Degree, University of Calgary-Alberta.

Palmieri, Gianluca
COURSES: Performance, Latin, LPW, Private Lessons, Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: GregLOWER (Marigold), MTV Total Request Live and SuperSix TV. Endorsements with Yamaha, Vic Firth, Paiste, Evans

HONORS & EDUCATION: Graduate of Musicians Institute.

Salinas, David
COURSES: Funk, LPW, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Paulita Rubio, Snapdragon, Jim Brickman, Jason Reeves and In The Red Ministries. Endorsed by Paiste and Regal

HONORS & EDUCATION: Graduate of Musicians Institute.

Stinta, Blair
COURSES: Project Recording, LPW, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor, Production

CREDITS: Harris Monosette, Annie Lennox, Idina Menzel, Chris Cornell, Steve Nicks, Glen Ballard, Damien Rice, Dave Stewart, Melissa Etheridge, Better Than Ezra, Josh Groban, Five For Fighting

HONORS & EDUCATION: Bachelor of Music, University of North Texas.

Steven S, Kevin
COURSES: Performance, New Orleans, LPW, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Bobby McFerrin, Minnie Driver, Natasha Bedingfield and Duane Eddy. Endorsed by Sabian, Ludwig, Paiste and Remo.

HONORS & EDUCATION: Bachelor of Music, University of Miami.

Sutter, Jason
COURSES: Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Smashmouth, Marylin Manson, Chris Cornell, Dee Snider, New York Dolls. Endorsed by Regal, Ludwig, Paiste and Remo.

HONORS & EDUCATION: Bachelor of Music, University of North Texas. Masters from University of Miami.

Terry, Robert
COURSES: Electronic Drum, Open Counseling

SPECIALTIES: Drummer, Instructor, Digital Drumming Curricular Development

CREDITS: Wang Chung, Artist and product consultant for YAMAHA/DTX.

Watson, Sammy
COURSES: LPW, Bridging the Gaps, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Drummer for Mt. Helium. Endorsed by Sabian, Gretsch and Vater

HONORS & EDUCATION: Graduate of Musicians Institute.

Wittenberg, Scott
COURSES: Performance, LPW, Private Lessons and Open Counseling

SPECIALTIES: Drummer, Instructor

CREDITS: Zen Robbi

HONORS & EDUCATION: Graduate of Musicians Institute.

Guitar

Mathisen, Stig
Guitar Program Chair

SPECIALTIES: Guitarist, Composer, Educator, Curricular Development

CREDITS: Alcatrazz, Peter Eninke, Lamont Dozier, Brandon Fields, Stu Hamon, Robben Ford, Jorm Lande, Patrik Rusher, Lecturer/Teaching Professor at University of Tromso and Kongbakkem College

HONORS & EDUCATION: Doctor of Musical Arts and Master of Music, USC (University of Southern California). 6 years of classical training from University of Tromso (Major: Classical Guitar). Awards: Fulbright Scholarship, The Norway-America Associations Graduate Study & Research Scholarship (received twice), USC Studio Guitar Departmental Award (received three times), Outstanding Academic Achievement Award by OYS/ USC; Pi Kappa Lambda Award, plus Outstanding Talent Award by the Norwegian Jazz Association.

Akimoto, Takeshi

SPECIALTIES: Rock, Blues, Funk, RB, Reggae

CREDITS: Zippy Marley, Jimmy Kimmel Live, House Band, George Duke, Raya Yarbrough, Bruce McCreary

HONORS & EDUCATION: Mt graduate with Vocational Honor.

Bonhomme, Al

SPECIALTIES: Country, Fingerpicking and Acoustic Styles, Roots Music and Americana

CREDITS: Dwight Yoakum, Pete Anderson, the Bull Durham Band, Mark Collie, Tracy Lawrence and Disney Entertainment. Performed at the Grand Old Opry and on TNN’s “Cock & Chase.”


Brown, Dean

SPECIALTIES: Advanced Electric Guitar Styles, Advanced Ensemble, Open Counseling

CREDITS: Performed/recorded with Marcus Miller, Billy Cobham, Brecker Brothers, David Sanborn, Roberta Flack, George Duke, Bob James, Vital Information. Featured in Guitar Player, Guitar World & Hal Leonard instructional videos, Released four solo albums.

HONORS & EDUCATION: Bachelor of Music in Composition, Berklee College. Played on 4 Grammy-winning albums.
BUCKINGHAM, BRUCE

Courses: Core Classes, Chord Melody, Afro-Cuban Guitar, Brazilian Guitar, Latin LPW, Traditional Jazz Ensemble LPW, Private Lessons, Open Counseling

Specialties: Jazz and Latin Styles


Honors & Education: Musicians Institute Alumni

CARLSON, ERIK

Courses: Harmony Theory and Ear Training, 1-4, Intro to Guitar

Specialties: Harmony Theory and Ear Training, Guitar Performance

Credits: Touring with Jeff Herriott and the Heartbeats, Montreal Jazz Festival appearance with For the Record; Tarantino in Concert

Honors & Education: Bachelor of Music, from Musicians Institute

DESAI, PATHIK

Courses: Core Classes, Funk Guitar, Advanced Groove Concepts, Slide Guitar (SUB), Studio Skills, Private Lessons, Reading 1&2

Specialties: Pop, Funk and Studio Guitar

Credits: Kelly Clarkson, Westlife, David Archuleta, Nick Lachey, Anastacia, American Idol, Tonight Show with Jay Leno, Today Show, Good Morning America, Live with Regis, Jimmy Kimmel

Honors & Education: Graduated from Berklee College of Music. Played on Kelly Clarkson’s #1 hit “A Moment Like This.”

FINN, ED

Courses: Reading, Harmony & Theory, Ear Training, Private Lessons

Specialties: Instructor

Credits: Roger Williams, Neil Carter, Buena Vista Video, RSO, PBS, HBO

Honors & Education: GIT, Florida Atlantic University, Jefferson State College, Black Hawk College

GILBERT, DANIEL

Courses: Core Classes, Jazz Workshop, Guitar Workout, Eclectic Electric Guitar, Applied Technique, Fusion LPW, Private Lessons, Open Counseling

Specialties: Jazz, Fusion, General Guitar Technique and Knowledge

Credits: Mr. Invisible (YT Records), performed with Core of Silence and Terri and the T-Bones. Co-author of “Guitar Soloing” (Hal Leonard)

Honors & Education: Musicians Institute Alumni; Queensborough Community College and Brooklyn Conservatory of Music; Private studies with Pat Martino, Howard Morgan, and “Ronnie the Ronnie”

GOLD, JUDAH “JUDE”

Courses: Slap Pop and Beyond, Private Lessons, Open Counseling

Specialties: Former MI Guitar Program Chair, Guitarist, Instructor


Honors & Education: Bachelor of Music, University of California at Berkeley

HARRISON, GREGORY

Courses: Core Classes, Shred Guitar, Improvisation, Private Lessons, OC

Specialties: Progressive Metal, Djent, Shred, Rock, Gypsy Jazz

Credits: PDP, Hot Club of North Hollywood, Hal Leonard, Guitar World, Premier Guitar, Randall Amplifiers, Lance Alonzo guitars, Daddario strings, Planet Waves

Honors & Education: Associate of Arts Degree, Musicians Institute; Outstanding Player Award

HAWLEY, ADAM

Courses: Private Lessons & Open Counseling

Specialties: Jazz, Fusion, Pop, RnB, Gospel, Studio Work

Credits: Jennifer Lopez, Backstreet Boys, Natalie Cole, Sheila E, Lalah Hathaway, Ruben Studdard, Larry Graham, Jordin Sparks, Fantasia, Eric Benet, Marc Anthony, Flo-Rida, LL’Wayne, Pitbull, Michael McDonald, Regina Carter, Chick Corea, Pat Metheny

Honors & Education: Doctor of Musical Arts, Master of Music and Bachelor Degree, University of Southern California (USC)

HENDERSON, SCOTT

Courses: Open Counseling

Specialties: Jazz Fusion and Blues

Credits: Released numerous critically acclaimed solo albums, instructional videos and books; Tribal Tech, Joe Zawinul, Vital Tech Tones, Chick Corea, Juan Luis Ponty, etc.

Honors & Education: MI Alumni, numerous awards in international magazines

HILL, DAVID

Courses: Core Classes, Fusion-Masters, Private Lessons, Open Counseling

Specialties: All Styles, Emphasis on Jazz and Fusion

Credits: Tour U.S., Canada and Europe, including Montreaus Jazz Festival. Played with Dave Hill Group, Core of Silence, Frank Gambale, Jimmy Earl, Three Dog Night, The Coasters, and Al Wilson. Staff transcriber for REH Instructional Videos

Honors & Education: Musicians Institute Alumni

HINDS, ALLEN

Courses: Private Lessons & Open Counseling

Specialties: Variety of guitar styles, soloing over chord changes, comping, mentoring in general

Credits: Caro Vannetti, Randy Crawford, Clauderida, Roberta Flack, Natalie Cole, Benet Winnars, Hiroshima, Patty Austin. TV show appearances with Rickey Minor backing Steve Wonder, Lionel Richie, Maya, Mary J. Blige and Steena Easton. Released 6 solo albums. Featured articles in Guitar Player Magazine, the Guitarist, Guitar Techniques, Premier Guitar. Author of "Liquid Legato" instructional book. Endorsed by Xotic, bV pedals at gtrwrks, Bogen/Verde, Jackson Amp Works, Bob Burt pedals, Anthology straps and accessories, Curt Mangan strings and Ernie Ball strings.

Honors & Education: Winner of Guitar Player magazine’s Larry Carlton Scholarship. MI Graduate. Berklee College of Music

HOFFMEYER, FRANK

Courses: Reading, Classical Guitar, Playing Techniques for Guitar, Private Lessons & Open Counseling

Specialties: All Styles, Classical Guitar

Honors & Education: Masters of Music, University of Southern California (USC), University of Muenster (Germany)

HOLDER, MITCHELL

Courses: Private Lessons & Open Counseling

Specialties: Jazz Styles and Studio Work


Honors & Education: Adjunct Professor, Music Department at Cal Lutheran University
HOMEYER, ERNST
COURSES: Private Lessons, Guitar Heroes Of The 80s, Recording Guitar, Studio Skills, Guitar Tracking Tactics, Modern Rock LPW, I Love the 80’s LPW
SPECIALTIES: Rock, Metal, Shred, Neoclassical, Fusion
CREDITS: CHIP, Mike Casey, Jacob Arment, X-Loops Companies, M@L, Audio Technica, Warwick, Framus, Joe Meek
HONORS & EDUCATION: Bachelor of Arts in Commercial Music, M@L Guitar & Recording Programs, Logic 9 Master Pro, Pro Tools 11
JACOBS, SID
COURSES: Reading, Jazz Guitar Improvisation, Modern Jazz Concepts, The Art of Two-Line Improv, Jazz Guitar Reading Ensemble, Jazz Listening, American Songbook LPW, Private Lessons, Open-Counseling
SPECIALTIES: Jazz and Classical
CREDITS: Steve Lawrence and Eydie Gorme, Diannah Carroll, Ike and Tina Turner, Luciano Pavarotti, and Frank Sinatra Jr. Author of “The Complete Book of Jazz Guitar Lines and Phrases” and “Jazz Guitar I and II”
KIME, JAMES
COURSES: Private Lessons & Open-Counseling
SPECIALTIES: Jazz, Rock, Fusion Improv
CREDITS: Zappa Plays Zappa, Banned From Utopia, Mike Keneally, Gryphon Labs, Baked Potato house band
HONORS & EDUCATION: Musicians Institute Graduate, Grammy Award (2009) for Best Rock Instrumental Performance (272)
KOLB, THOMAS
COURSES: Core Classes, Melodic Solos, Classic Rock LPW Lead, Open-Counseling, Private Lessons
SPECIALTIES: Guitar Instructor specializing in Rock, Blues, Funk, Country, Jazz, Folk, R&B, and Soul
CREDITS: Edgar Winter, Mark Lindsay, Tom Jones, Eric Johnson, Jan and Dean, Mitch Ryder, and Pete Seeger. Author of nine guitar method books & featured in over 60 instructional videos. Writer for Guitar One, Guitar World, Guitar Edge, and Premier Guitar
HONORS & EDUCATION: Graduated Musicians Institute with Vocational Honors and Student of the Year Award. Studied Music at CA State University Hayward
MARLIS, BETH
COURSES: Open Counseling, Vice President, Industry/Community Relations, Executive Director, The Musicians Foundation
SPECIALTIES: Jazz, R&B, Leader in fundraising for MI scholarships and fostering positive community relationships
CREDITS: Jackie DeShannon, Helen Reddy, John Johnson, Brownie McGee, Barbara Morrison. Clinician, Author, Panelist, Interviewer
HONORS & EDUCATION: Master of Music, USC, Bachelor of Music, UC Santa Cruz. MI Guitar Program (G7) - Vocational Honors
MARCUS, JEFFERY
COURSES: Core Classes, Guitar Studio Skills, Private Lessons
SPECIALTIES: Blues, Classic Rock, Country, Fusion, Recording/Production/Songwriting
HONORS & EDUCATION: MI Graduate
MARSHALL, JEFFERY
COURSES: Core Classes, Guitar Studio Skills, Private Lessons
SPECIALTIES: Blues, Classic Rock, Country, Fusion, Recording/Production/Songwriting
HONORS & EDUCATION: MI Graduate
NEWLON, TRAVIS
COURSES: Harmony Theory and Ear Training, Guitar
SPECIALTIES: Harmony Theory and Ear Training, Guitar
CREDITS: Performed and/or recorded with Latin Grammy Winner Gaby Moreno, Alison Sel, The Hot Club of North Hollywood
HONORS & EDUCATION: Bachelor of Music from Musicians Institute
OZAKI, JINSHI
COURSES: Acid Jazz, Funk LPW, Private Lessons & Open Counseling
SPECIALTIES: Jazz improvisation, composing & arranging, acoustic solo guitar
CREDITS: Touring around the world with Kirk Whalum, Jody Watley, Ikko Matsui, Jimbo Alina, and Scott Kinsey. Veteran session guitarist for TV shows and studio work
HONORS & EDUCATION: Bachelor’s Degree, Berklee College of Music. Private studies with Ted Greene
PARKER, SCOTT
COURSES: Core Classes, Music Theory, Ear Training, Private Lessons, Open Counseling, R&B Live Performance Workshop, Reggae Live Performance Workshop
SPECIALTIES: Guitar Instructor, Common Course Instructor
CREDITS: Jose Luis Rodriguez, El Puma, Chayanne, Desiree Williams, Annie Lennox of Eurythmics, multimedia projects and TV shows.
HONORS & EDUCATION: Associate of Arts Degree, Miami Dade South. Attended Florida State University and the University of Miami
RABCHUKIN, BRADLEY
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz and Blues
HONORS & EDUCATION: Pierce Junior College, private studies with Deryl Concar, Ted Greene, and Joe Pass
RICHMAN, JEFFREY
COURSES: Fusion Ensemble, Private Lessons & Open Counseling
SPECIALTIES: Jazz and Fusion
HONORS & EDUCATION: Master’s Degree, Berklee College of Music
STEIGER, KEN
COURSES: Metal Guitar, Applied Metal Guitar, Metal LPW, Private Lessons & Open Counseling
SPECIALTIES: Private Guitar Instruction, Modes, Shred, Metal
CREDITS: Released solo instrumental album “Project Steiger – Defiance” featuring Derek Sherinian, Tony Franklin, Virgil Donati and Gary Hoey. Teacher for the National Guitar Workshop (NGW) and an author of instructional videos. Endorsed by D’Addario and ESP Guitars.
HONORS & EDUCATION: Associate of Arts Degree in Music, Musicians Institute
TAGLIARINO, BARRETT
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Improvisation, theory, blues, classic rock, jazz
CREDITS: Performing with John Ziperer, Severin Browne, Dave Morrison. Released three solo albums, author of Instruction books and DVDs. Editor for over 50 Hall Leonard projects.
HONORS & EDUCATION: MI Graduate
TURNER, DALE
COURSES: Jimi Hendrix Rhythm Guitar, Guitar/Vocal Accompaniment, Theory/Ear Training, Guitar Reading, Open-Counseling, Private Lessons
SPECIALTIES: Rock singer-songwriter & acoustic/electric multi-stylist, author/transcriber, producing engineer, Guitar World columnist
HONORS & EDUCATION: Bachelor’s Degree (Studios) Jazz Guitar Performance) from University of Southern California
VERHEYEN, CARL
COURSES: Open Counseling
SPECIALTIES: Pop, Rock, Blues, Jazz and Studio Work
CREDITS: Member of Supertramp and leader of his own band. Recorded on hundreds of albums, movie soundtracks, and TV shows. Winner of Guitar Player magazine reader’s poll for Best Studio Guitarist. Writer for guitar magazines and producer of instructional videos and software.

WENGER, PETER YUSSI
COURSES: Rumba Workout, Private Lessons & TV Show Soundtracks
SPECIALTIES: Latin, Rock, Jazz
CREDITS: Played on 150 albums, film scores, TV show soundtracks, and commercials. Artists including Ricky Martin, Rick Springfield, Paul Anka, Darius Rucker, Paulina Rubio. TV Credits: The Bachelor, The Bachelorette, TMZ, Extra, The Tyra Banks Show, National Geographic and PBS.

HONORS & EDUCATION: MI Graduate

WILSON, ZILBERSHTEIN, VADIM
COURSES: Core Classes, Rock Lead guitar, Rock Rhythm Guitar, Alternative Guitar Heroes, Hard Rock LPW, private lessons
SPECIALTIES: Rock, Hard Rock, Funk, Alternative, Slide Guitar
CREDITS: Recorded five albums, toured U.S. and Europe, featured in film “Get Him To The Greek.”

HONORS & EDUCATION: MI Graduate

ZIFF, STUART
COURSES: Blues Guitar, Slide Guitar, Blues LPW, Private Lessons and Open Counseling
SPECIALTIES: Rock & Roll, R&B, Funk, Blues
CREDITS: won Wilson Pickett, Charles Brown, War. Co-wrote the #1 single “Thinkin’ Problem” with country artist David Ball.


ZILBERSHTEIN, VADIM
COURSES: Private Lessons & Open Counseling
SPECIALTIES: Jazz, Funk, R&B, Studio Work
CREDITS: Caryn, Wind & Fire, Marcus Miller, Chaka Khan, Chick Corea, Lenny Kravitz, James Brown and Mary J. Blige. Appeared on Grammy and Emmy Award shows.

HONORS & EDUCATION: Bachelor Degree, Berklee College of Music.

KEYBOARD TECHNOLOGY

YOO, YERBIS
SPECIALTIES: Keyboard Instructor at MI, Music Director/Keyboardist at Church.
CREDITS: Production, Sound Design, Song-writing, Mixing


BYRON, CARL
COURSES: Programming 1-4, Groove 5, Jam Band LPW
SPECIALTIES: Instructor, Programmer, Recording Musician, Composer, Music Director, Independent A&R Consultant, Music Critic, Author
CREDITS: Michele Shocked, Jim Lauderdale, Young Dubliners, Mike Stoller, Bob Diddley, Spencer Davis Group, Warren Zevon, Interscope Records, Tad Music
HONORS & EDUCATION: Bachelor of Music Composition, Cal State University, Northridge

GENNET, ROBERT
COURSES: Classic Rock LPW
SPECIALTIES: Multi-Instrumentalist Musician, Singer, Songwriter, Educator
CREDITS: Nick Lahey, Everclear, Wayne Kramer (MC5), Robby Krieger (The Doors), Phil Chen (Jeff Beck, Rod Stewart), Paul Barrere and Kenny Gradney (Little Feat), Alan Parsons, Harvey Mason (Fourplay, Headhunters)

HAMMACK, KAREN
COURSES: Groove, Accompaniment, Private Lessons
SPECIALTIES: Keyboardist
CREDITS: Maurice Hines, Niki Haris, Perla Batalla, Tierny Sutton, Kate McGarry, Johnny “Guitar” Watson, Melissa Manchester

KIM, HYUN
COURSES: Groove 1, Reading 1, Reading 2, Contemporary Praise & Worship Performance
SPECIALTIES: Player, Music Director, Arranger, Composer, Private Lesson
HONORS & EDUCATION: Bachelor’s Degree in Music Composition, Dan Kook University in South Korea. Outstanding Student Award at Musicians Institute

KOYAL, MARK
COURSES: Video Scoring 1 & 2, Project Advising, Writing for Film & TV, Private Lessons
SPECIALTIES: Composer & orchestrator for Film & TV, Specialist in Orchestral Music, Mixing and Production.
CREDITS: Composed music for TV shows including Batman: The Animated Series, The Real Adventures of Jonny Quest and Bobby’s World, plus films such as The Chinese Zodiac, Lani Flight and Brotherhood of Blades. Wrote music & lyrics for civil rights oratorio We the People and created orchestral works for the Minnesota Orchestra, Harvard University, the American Composers Forum, the Sundance Film Institute and more.
Honors and Education: Two Emmy Award Nominations. BA in music composition and Piano, Binghamton University.

KRISHNAN, APPU
COURSES: Digital Music, Virtual Instruments, Synthesis and Sampling, Private Lessons
SPECIALTIES: Production, Sound Design, Song-writing, Mixing
HONORS & EDUCATION: Bachelor of Science in Mechanical Engineering, Certificate in Audio Engineering and A in Keyboard Technology from Musicians Institute

LEE, EUN JUNG
COURSES: Private Lesson, 80’s LPW, Assistant for Fusion Performance, Latin Workshop, Bachelor Ensemble, Vocal Performance.
SPECIALTIES: Keyboard Instructor at MI, Music Director/Keyboardist at Church.
CREDITS: Arranging/Recording soundtracks for MBC broadcasting in Korea
HONORS & EDUCATION: Masters of Music

BREWER, HENRY
COURSES: Blues Keyboards, Hip Hop Keyboards, Hip Hop LPW, Private Lessons
SPECIALTIES: Keyboardist, Music Director, Producer
CREDITS: B.B. King, Lou Rawls, Gladys Knight, The O’Jays, The Emotions, members of Earth, Wind & Fire, guitarist Paul Jackson, Jr. Soundtracks for the films Nemesis, Police Academy II, and Bob Roberts.

HONORS & EDUCATION: Webster College Music Conservatory

YOO, RACHEL
CHIEF ACADEMIC OFFICER; ADMINISTRATOR
SPECIALTIES: Administrator, Educator, Composer, Orchestral Arranger, Performer, Music Director
CREDITS: Executive Music Director of national project Stellar Whisper in Seoul, Korea. Performed with Yellowjackets and Shapes. Performances at Walt Disney Concert Hall and Hollywood Bowl

HONORS & EDUCATION: Ph.D in Music Composition (U.C.L.A.), Master and Bachelor of Music in Music Composition (Seoul National University)

BREWER, HENRY
COURSES: Blues Keyboards, Hip Hop Keyboards, Hip Hop LPW, Private Lessons
SPECIALTIES: Keyboardist, Music Director, Producer
CREDITS: B.B. King, Lou Rawls, Gladys Knight, The O’Jays, The Emotions, members of Earth, Wind & Fire, guitarist Paul Jackson, Jr. Soundtracks for the films Nemesis, Police Academy II, and Bob Roberts.

HONORS & EDUCATION: Webster College Music Conservatory
GENERAL

FACTORIES BIOS

SALAS, ALBERTO

COURSES: Keyboard Technique, Latin Workshop, Brazilian Keyboards, Afro-Cuban Keyboards, Latin LPW, Brazilian LPW, Private Lessons

SPECIALTIES: Producer, Arranger, Keyboardist, Percussionist specializing in Afro-Cuban styles

CREDITS: Santana (Supernatural), Angelique Kidjo, Ozomatli, Mana, Los Lobos, Bebe Winans, Poncho Sanchez, Alex Acuña, Israel Cachao Lopez, Raul Malo, Riki Tavino, Los Super Seven, Andre Crouch, the Luckman Jazz Orchestra, the Nashville Chamber Orchestra, Christina Aguilera

HONORS & EDUCATION: Grammy-Winning producer

VOCAL

BYRD, DEBRA

VOCAL PROGRAM CHAIR

COURSES: Vocalantasy, Vocalizing, Coffee House LPW, Vocal Private Lessons

SPECIALTIES: Vocal Coach, Vocalizing, Coffee House

CREDITS: Vocal Coach for The Voice, American Idol, The Grammys, The Oscars, Canadian Idol. Worked on ABC, NBC, CBS, MTV, Disney, CW, Hub, ITV, CTV and the Pentagom Channel. Worked on movies for Paramount, Sony Pictures, Warner Bros, Disney, NBC, Universal Studios and Miramax

HONORS & EDUCATION: Berklee College of Music, Artist-In-Residence, Kent State University

ARTADI, GENEVIEVE

COURSES: Bachelor Vocal Performance, Great American Songbook LPW, Private Lessons

SPECIALTIES: Vocalist, Songwriter, Arranger, Instructor in Pop, Electropop, Jazz and Contemporary Ensemble Singing, Recording Artist

CREDITS: Co-Leader of bands RINOWER, Polyn, performed with Sta Principato (Liquid Liquid), Smardy Puppy, Tim Leefebure, Danin Benin, Sammy Stephens, John Excerpt and Kneebody. Played Bonnaro Festival and Pukkelpop Festival. Released her solo CD, genevieve lalala in March 2015

HONORS & EDUCATION: Bachelor of Music in Jazz Studies, Cal State University Northridge

BASICK, SHAWNA

COURSES: Vocal Performance, Harmony & Theory, Sight-singing, Modern Rock LPW, Pro Performance LPW, Private Lessons and Open Class singing

SPECIALTIES: Lead and background vocalist, Specializes in voice technique and placement

CREDITS: Performer in musical theatre and sport events

HONORS & EDUCATION: Musicians Institute graduate

CASTANEDA, JUAN

COURSES: Vocal Technique, Accent Reduction, Diction for Vocalists, Vocal Teacher Training, Intro To Voice, Vocal Performance, Private Lessons

SPECIALTIES: Contemporary and Classical styles, Coach and Conductor

CREDITS: Ben Folds, Airbourne Toxic Event, Anna and the Bulls, The Bravery, Mercy Beat, Taylor Rae

HONORS & EDUCATION: Bachelor of Music, Bob Cole Conservatory of Music at Cal State University Long Beach, Pitchford Opera Scholarship

CHUNG, ANN

COURSES: K-Pop LPW, Private Lessons

SPECIALTIES: Singer, Songwriter, Producer


HONORS & EDUCATION: Won 2008 Korean Grammy for R&B Song of the Year. Songs used in South Korean schools and talent competitions

COHEN, BARBARA

COURSES: Studio Recording, Scoring for Film & TV, Artist Development-The Songs, Private Lessons

SPECIALTIES: Educator, Film & Television Composer, Recording Artist/Songwriter, Session Singer, Producer, Recording Engineer, Curriculum Developer

CREDITS: BMI Conducting Workshop: Sundance Film Composer Lab, Minden Music Award - Artist and Vocalist of the Year. Co-founder of Brother Sun Sister Moon (Virgin Records). Collaborator with Orbital & Air. Released albums as a solo artist and with Farm Accident. Songs and vocals featured on shows “Red Riding Hood,” “Broke Down Palace,” “Lipstick Jungle,” “Third Watch” & more

HONORS & EDUCATION: University of North Carolina School for the Performing Arts and the University of Minnesota, Minnesota State Arts Board Grant for Artistry and Composition

CROSSEN, JUDE

COURSES: Vocal Performance, Coffee House LPW, Private Lessons

SPECIALTIES: Vocalist, Performer

CREDITS: Film and TV Credits: “America’s Got Talent” (NBC), “My is Earl” (NBC) and “Joan of Arcadia” (CBS), Grammy-nominated DVD/CD “The Filing”, Former member of Alias Shrugged

HONORS & EDUCATION: Berklee College of Music graduate and former faculty member

GALLO, JOHN

COURSES: Apple Logic, Studio Recording and Vocal Mix

SPECIALTIES: Recording, Pro-Tools, Ableton and Nuendo, Mixing and Mastering, ADR, Foley, Post Sound and DJing

CREDITS: DJ/VP with Spotlight LA. Worked on films “The Bambe响应 Chapter, The Rock, Print, Uncharted, Nightlights, Silent No More, Expecting Mary, Anything’s Possible

HONORS & EDUCATION: Associates of Recording Arts, Academic Achievement Award, Full Sail University

HERTZNER, LISA

COURSES: Studio Recording, Project Recording, Intro to Voice, Harmony Theory 011 and 021, Ear Training 012 and 022, Country LPW, Vocal Private Lessons

SPECIALTIES: Jazz, Country, Pop, Songwriters, Recording Artist

CREDITS: Mary J. Blige Holiday Concert with David Foster, Cleanwater Jazz Holiday, Recorded with Nate Najar, Harry Allen, Kenny Drew, Jr. and John Lamb

HONORS & EDUCATION: Master’s Degree in Education, Bachelors Degree in Music Education from The Crane School of Music at SUNY Potsdam in Upstate New York

HUTCHISON, TITA

COURSES: Vocal Performance, Sight-singing, Image Development, Classic Rock LPW, Billboard Hot 100 LPW, Private Lessons

SPECIALTIES: Recording Artist and Session Singer


HONORS & EDUCATION: Musicians Institute graduate

HURTADO, VICTOR

COURSES: Project Recording, Vocal Private Lessons, LPW, Music Industry History 1 and 2, Song Structure and Content

SPECIALTIES: Vocal Performance, Artist Development, Artistic Direction, Producing, Music Business

CREDITS: Kenny Loggins, 41STROOPS, American Military Spouses Choir, Army Entertainment, Sony Music, Universal Music, BBC Worldwide, NBC Universal, ABC, David Foster, Frank Filipetti, Toby Helih

HONORS & EDUCATION: NARAS, ASCAP, Studied Directing at Harvard University, Adjunct Professor Rutgers University, Artistic Director of Army Entertainment

KLIKOVITS, CHRISTIAN

COURSES: Keyboard for Vocals, Digital Notation & Arranging, Keyboard Improvisation, Ear Training, Hip Hop LPW, Vocal Performance, Jazz Vocals

SPECIALTIES: Keyboard instructor, Chart Writing, Sibelius, Accompanist

CREDITS: Ellen Greene, Chaka Khan, Gloria Gaynor, Thelma Houston, Donna De Lory

HONORS & EDUCATION: Bachelor Degree in Jazz Piano, The Conservatory of the City of Vienna

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GENERAL
PARIS, ANIKA
COURSES: Vocal Performance, Artist Development-The Songs, Keyboard, Project Advising
SPECIALTIES: Composer, Vocalist, Clinician, Band Leader, Performer, Choral Conducting
CREDITS: Awarded the Musicianship Scholarship and Outstanding Student award for the Vocal Program at MI. Bachelor of Arts from the University of British Columbia
HONORS & EDUCATION: Bachelor of Music in Performance, an Associate of Arts in Vocals and an Audio Engineering Certificate from Musicians Institute

SAPUTO, GINA
COURSES: Vocal Performance, Bach Private Lessons
SPECIALTIES: Piano, Voice, Jazz, Vocalist, Voice Instructor, Choral Director, Actor, Recording Artist
CREDITS: Produced and engineered the Gina Saputo Quintet, Herbie Hancock, Wayne Shorter, Terence Blanchard, Benny Green, Nnenna Freelon, Barry Manilow, Barbara Streisand and Bonnie Raitt
HONORS & EDUCATION: Bachelor of Music in Vocal Performance, Bachelor Private Lessons

SEZAKI, KATSUYA
COURSES: Digital Notation & Arranging, Sight Singing, History & Theory, Ear Training, Apple Logic, Computer Notation, Artist Development, Private Lessons
SPECIALTIES: Music Transcription, Computer Notation, Artist Development, Private Lessons
CREDITS: Transcribing for Award winning musical “American Heartbeat,” written & composed by Martha Velez, "Temple of the Souls" composed by award nominees Dean Landon and Anika Paris
HONORS & EDUCATION: Bachelor of Music in Performance from Musicians Institute, Hitwrit, Woot, Black Arts Toneworks, Mojo Hand Effects, Hal Leonard Publishing

STANBURY, ASHLEY
COURSES: Vocal Performance, Bachelor Private Lessons
SPECIALTIES: Acting, Performing, Piano
CREDITS: Composer, Vocalist, Voice Instructor, Choir Director, Actor, Recording Artist
HONORS & EDUCATION: Bachelor of Music in Vocal Performance from Bob Cole Conservatory at Cal State University, Long Beach

STERN, JESSE
COURSES: Studio Recording
SPECIALTIES: Producer, Multi-Instrumentalist, Vocalist, Recording & Mixing Engineer, Songwriter
CREDITS: Jordan Sparks, Sky Stone, George Clinton, Chad Smith (Red Hot Chili Peppers), W Cree, Guy Sebastian (Australian Idol winner)
HONORS & EDUCATION: Bachelor of Arts in Ethnomusicology, University of Washington Seattle

WILLIAMS, BRIAN
COURSES: Art of Success, Extreme Vocals, BACH Vocal Performance, Hard Rock LPW, Funk LPW
SPECIALTIES: Rock Vocals, Extreme Vocals, Mimicking Styles, Songwriting, Career Guidance, Performance, Goal Setting and Achievement
CREDITS: Vocalist with Racer X, Otto, Darre Hoppel, Feet, Commercial Free, Deltanaut (the Megadeth drummer Nick Menza); TV performances on “2014 superbowl halftime,” Golden Globes, Burn Notice, The Mentalist, Smash, The Life and Times of Tim, Sons of Anarchy
HONORS & EDUCATION: Bachelor of Arts, UCLA. Musicians Institute Vocal Program

WILSON, CHRISTINA
COURSES: BACH Vocal Performance, BACH Private Lessons
SPECIALTIES: Composes and Arranges Choral, Classical, Big Band, Traditional & Contemporary Folk and Americana, Jazz
CREDITS: Honey Whiskey Trio, Monterey Jazz Festival, James Moody, Dena DeRose. Opened for Peabo Bryson and Aaron Neville
HONORS & EDUCATION: Bachelors degree in Jazz Studies, Bob Cole Conservatory of Music at Cal State University Long Beach

COMMON COURSE

DZIUBLA, RON
ASSOCIATE DEAN, COMMON COURSE DEPARTMENT
COURSES: Harmony Theory 001, 021, 101, and 201, Ear Training 012, 022, 102, and 202; Sax Centric LPW
SPECIALTIES: Harmony Theory and Ear Training, Live Performance Workshops, Common Course Electives
CREDITS: Duane Eddy, Joe Bonamassa, Ricky Martin, Los Straitjackets, Robert Cray, John Hiatt, Royal Crown Revue
HONORS & EDUCATION: Bachelor of Music, University of Miami. FL. Master of Arts in Education, California State University, Los Angeles. Voting member, National Academy of Recording Arts and Sciences.

ANDERSON, MICHAEL
COURSES: Songwriting 1, Artist Development: The Songs, AP Project Advising
SPECIALTIES: Songwriting, Production, Live Performance, Video
CREDITS: Publishing catalogs with Universal, EMI, MCA, etc. Released solo records on ABM Records and EMI
HONORS & EDUCATION: Wrote the #1 country and Grammy winning song “Maybe It Was Memphis,” recorded by country artist Pam Tillis and performed on American Idol and the Voice. Dove award winner for “Hard Rock Song of the Year”

CALLY, MARK
COURSES: Intro to Guitar, Artist Development: The Songs
SPECIALTIES: Harmony Theory, Ear Training, Jazz guitar
CREDITS: Royal Crown Revue, Music Copyist for TV (Battlestar Galactica), Movies (DeathRace), and Video games (Batman)
HONORS & EDUCATION: Guitar study with Jim Hall and Bucky Pizzarelli. Wrote the song “Mr. Zoot Sill” (From The Past)

CASALE, NICK
COURSES: Visual Media 1 & 2, Promotional Media
HONORS & EDUCATION: Bachelor of Fine Arts in Graphic Design, Oswego State University, NY.
GENERAL

ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.MI.EDU/CATALOG FOR UPDATES AND ANNOUNCEMENTS

INDEPENDENT ARTIST DEVELOPMENT

RICH, ALLAN
COURSES: Career Development Counselor
SPECIALTIES: Advice on songwriting and the business of songwriting
CREDITS: Barbara Streisand, Tina Turner, Rod Stewart, Luther Vandross, Dolly Parton, Patti LaBelle.
HONORS & EDUCATION: Two time Academy Award, Grammy, and Golden Globe nominated songwriter. Written songs for Natalie Cole, Whitney Houston

SCHIFF, RONNY
COURSES: Career Development Counselor
SPECIALTIES: Produces & licenses music books; music programming for airlines
CREDITS: Produced books and/or interviewed with Quincy Jones, Herbie Hancock, Stevie Ray Vaughan.
HONORS & EDUCATION: Avian Awards Best Airline Music 2001, President, California Copyright Conference

SIMONS, BRETT
COURSES: Career Development Counselor
SPECIALTIES: A&R specialist, advising young musicians on getting gigs
CREDITS: Go Big or Go Home, Tour guitarist for M83. Remixes: Daft Punk, Britney Spears, Moby
COURSES: Artist Development: The Songs; Artist Development: The Show; Rock Repertoire LPW, Coffee House LPW
SPECIALTIES: Songwriting, Musical Direction, Keyboard Performance
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Barbara Streisand, Tina Turner, Rod Stewart, Luther Vandross, Dolly Parton, Patti LaBelle.

YOUNG, JEFFREY
COURSES: Career Development Counselor
SPECIALTIES: A&R specialist, advising young musicians on getting gigs
CREDITS: Go Big or Go Home, Tour guitarist for M83. Remixes: Daft Punk, Britney Spears, Moby
COURSES: Artist Development: The Songs; Artist Development: The Show; Rock Repertoire LPW, Coffee House LPW
SPECIALTIES: Songwriting, Musical Direction, Keyboard Performance
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Barbara Streisand, Tina Turner, Rod Stewart, Luther Vandross, Dolly Parton, Patti LaBelle.

FAUCIL, THOMAS
COURSES: Music Video Bootcamp, iMovie and Final Cut Editing
SPECIALTIES: Music Video Directing, Editing, Screenwriting
CREDITS: Former Director of Development at Pellington Films (award winning music video director)
EDUCATION: Bachelor of Arts, University of Maryland.

FORBES, KATERI
COURSES: Visual Media 1 and Visual Media 2
SPECIALTIES: Graphic Design and Web Site Design
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Mod/Op Films, Bonch, Form, Take USA, Carinorino Films, Maverick Records, Starstone Records, Milan Records
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.

RANDALL, ROBIN
COURSES: Artist Development: The Songs, Artist Development: The Show; Fundamentals of Lyric Writing
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Arts, State University of New York in Binghamton.

KAMP, TED
COURSES: Artist Development: The Songs, Artist Development: The Show, Fundamentals of Lyric Writing
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Arts, State University of New York in Binghamton.

KIM, JEAN
COURSES: Music Video Bootcamp, Final Cut Pro X
SPECIALTIES: Cinematography, Camera Operation, Editing
CREDITS: Cinematography on the feature film “Showing Up” (directors Riaid Galayini and James Morrison) and the short film “Aragas with Benefits” (director Adrieta Anthony).
EDUCATION: Master of Fine Arts in Film and Television Production, University of Southern California Film Independent Fellow.

MARGO, KIRK
COURSES: Harmony Theory & Ear Training, Musicianship, Reggae LPW
SPECIALTIES: Harmony Theory and Ear Training, LPW
CREDITS: Guitarist with Mexico pop-rocks singer-songwriter, Gloria Trevi, for five years.
HONORS & EDUCATION: Studied composition and music theory at Cal State Northridge. Studied guitar with Ted Greene, Jimmy Wyble

BATES, JONATHAN
COURSES: Project Advising, Music Production Workshop, Vocal Production
SPECIALTIES: Production, Mixing, Touring, Online Marketing
CREDITS: Big Black Delta, Tour guitarist for M8S, Remakes; Daft Punk, Britney Spears, Moby
HONORS & EDUCATION: Hemlock Grove, Hall And Catch Fire, Six Feet Under, ALDO, Nissan, Project Runway, Bravo, RFID

DEANTIS, MARKO
COURSES: Artist Development: The Songs, Artist Development: The Show
SPECIALTIES: Songwriting, Musicianship, Country LPW
CREDITS: Guitarist with Mexican pop-rock singer-songwriter, Gloria Trevi, for five years.
HONORS & EDUCATION: Bachelor of Arts, University of Maryland.

CHILCOAT, THOMAS
COURSES: Music Video Bootcamp, iMovie and Final Cut Editing
SPECIALTIES: Music Video Directing, Editing, Screenwriting
CREDITS: Former Director of Development at Pellington Films (award winning music video director)
EDUCATION: Bachelor of Arts, University of Maryland.

DESANTIS, MARKO
COURSES: Artist Development: The Songs, Artist Development: The Show
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.

FORBES, KATERI
COURSES: Visual Media 1 and Visual Media 2
SPECIALTIES: Graphic Design and Web Site Design
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Mod/Op Films, Bonch, Form, Take USA, Carinorino Films, Maverick Records, Starstone Records, Milan Records
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.

RANDALL, ROBIN
COURSES: Artist Development: The Songs, Artist Development: The Show; Fundamentals of Lyric Writing
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Arts, State University of New York in Binghamton.

KAMP, TED
COURSES: Artist Development: The Songs, Artist Development: The Show, Fundamentals of Lyric Writing
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Arts, State University of New York in Binghamton.

KIM, JEAN
COURSES: Music Video Bootcamp, Final Cut Pro X
SPECIALTIES: Cinematography, Camera Operation, Editing
CREDITS: Cinematography on the feature film “Showing Up” (directors Riaid Galayini and James Morrison) and the short film “Aragas with Benefits” (director Adrieta Anthony).
EDUCATION: Master of Fine Arts in Film and Television Production, University of Southern California Film Independent Fellow.

MARGO, KIRK
COURSES: Harmony Theory & Ear Training, Musicianship, Reggae LPW
SPECIALTIES: Harmony Theory and Ear Training, LPW
CREDITS: Guitarist with Mexico pop-rocks singer-songwriter, Gloria Trevi, for five years.
HONORS & EDUCATION: Studied composition and music theory at Cal State Northridge. Studied guitar with Ted Greene, Jimmy Wyble

BATES, JONATHAN
COURSES: Project Advising, Music Production Workshop, Vocal Production
SPECIALTIES: Production, Mixing, Touring, Online Marketing
CREDITS: Big Black Delta, Tour guitarist for M8S, Remakes; Daft Punk, Britney Spears, Moby
HONORS & EDUCATION: Hemlock Grove, Hall And Catch Fire, Six Feet Under, ALDO, Nissan, Project Runway, Bravo, RFID

DEANTIS, MARKO
COURSES: Artist Development: The Songs, Artist Development: The Show
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.

CHILCOAT, THOMAS
COURSES: Music Video Bootcamp, iMovie and Final Cut Editing
SPECIALTIES: Music Video Directing, Editing, Screenwriting
CREDITS: Former Director of Development at Pellington Films (award winning music video director)
EDUCATION: Bachelor of Arts, University of Maryland.

DESANTIS, MARKO
COURSES: Artist Development: The Songs, Artist Development: The Show
SPECIALTIES: Songwriter, Producer, Bass Player
CREDITS: Solo Artist with records charting in the U.S. & Europe. Sideman to artists Shooter Jennings and Wilson Phillips.
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.

FORBES, KATERI
COURSES: Visual Media 1 and Visual Media 2
SPECIALTIES: Graphic Design and Web Site Design
CREDITS: The Smashing Pumpkins, Billy Corgan, Don Bolles, The Strawberry Alarm Clock, Steven Antin, Jesse Dylan, Phillip Atwell, Diane Keaton, Mod/Op Films, Bonch, Form, Take USA, Carinorino Films, Maverick Records, Starstone Records, Milan Records
HONORS & EDUCATION: Bachelor of Fine Arts in Art Education and Painting with a Minor in Art History, IvesArt Center, Michigan State University. Compucomics Computer Training Certificate.
BROWN, JONATHAN

COURSES: Project Advising and Music Production Workshop

SPECIALTIES: Music Production, Recording, Mixing, Arranging, Production, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

CORNE, ERIC

COURSES: Recording Project 1 and 2

SPECIALTIES: Music Production, Recording, Mixing, Arranging, Production, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

DAYE-ALBERSON, ALEXX

COURSES: Vocal Private Lessons, Project Advising, LPW

SPECIALTIES: Vocal Performance, Vocal Instruction, Project Advising, Music Production, Recording, Mixing, Arranging, Production, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

HARKNESS, ROBERT

COURSES: Music Ensembles, Pop Performance Workshop, DJ Performance & Production

SPECIALTIES: Music Performance, DJ Performance

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

POCHON, ARTHUR

COURSES: Project Advising, Private Lessons, Composition, Production, Arranging, Mixing, Performance, Vocal Private Lessons

SPECIALTIES: Composition, Production, Arranging, Mixing, Performance, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

HANNAH “KAT” MCDOWELL

COURSES: Social Media Branding

SPECIALTIES: Music Performance, Social Media Branding, Music Video Production, Songwriting, Live Performance

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

SALEM, ANTOINE

COURSES: Project Advising, Guitar Private Lessons

SPECIALTIES: Guitar, Songwriting, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

SENTINA, ANNA

COURSES: Social Media Branding

SPECIALTIES: Social Media Branding, Music Video Production, Songwriting, Live Performance

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

SHOTS, DAVID “BLAIR”

COURSES: Social Media Branding

SPECIALTIES: Project Advising, Social Media Branding, Music Production, Songwriting, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

TOUCET, MORALES ERVIN

COURSES: Guitar Private Lessons, IAP Project Advising, DJ-Driven LPW, Hip-Hop LPW

SPECIALTIES: Music Production, Songwriting, Recording, Arranging, Mixing, Social Media, Hip-Hop, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

WALTER, KATHLEEN

COURSES: Vocal Private Lessons, Project Advising, Guitar Private Lessons

SPECIALTIES: Vocal Performance, Vocal Instruction, Project Advising, Social Media

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

WEATHERSPOON, JOSH

COURSES: Ableton Live Instructor, Project Advising, Social Media

SPECIALTIES: Music Production, Recording, Mixing, Social Media, Social Media Branding, Social Media Branding

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

DJ PERFORMANCE & PRODUCTION

BELL, MARK

COURSES: Beat Matching, Music Production Workshop, Set Building, Project Advising, Social Media Branding, Social Media

SPECIALTIES: Beat Matching, Music Production, Recording, Mixing, Arranging, Social Media, Hip-Hop

CREDITS: Berklee College of Music Graduate

HONORS & EDUCATION: Berklee College of Music Graduate

FREDERICKS, TERENCE

COURSES: As DJ Jedi, A Tribe Called Quest, Jamiroquai, M-People, Moloko, Macklemore & Ryan Lewis

SPECIALTIES: As DJ Jedi, Has appeared in Russell Simmons’ Def Poetry Jam, Digable Planets, daKAH Hip Hop Orchestra

CREDITS: Emmy Award-winning DJ. Nominated for the L.A. Weekly Theatre awards and the NAACP awards for the musical BASH’d

HONORS & EDUCATION: Berklee College of Music Graduate
HARRIS, LACEY
DJ PERFORMANCE & PRODUCTION PROGRAM CHAIR
COURSES: Beat Matching, Traktor, Serato, History of Recorded Popular Music, Project Advising, DJ Tech 1, DJ Tech 2, Serato DJ, Traktor, Individual DJ Workshop
SPECIALTIES: DJing, Production
CREDITS: DJ Colette, Concurrent Recordings
HONORS & EDUCATION: UCLA, Musicians Institute

MACDONALD, CHRISTOPHER
COURSES: Beat Matching, Individual DJ Workshop, DJ Private Lesson
SPECIALTIES: Vinyl DJing, Serato DJ, Scratching, Advanced Mixing, Turntablism
CREDITS: East Coast DJ Crew “Table Manners”
HONORS & EDUCATION: Bachelor of Science in Business Administration, Suffolk University

MARKMAN, BRIAN
COURSES: Ableton Live, Beat Matching, Music Production Workshop, Project Advising, Logic Pro X
SPECIALTIES: Ableton Live, Production, Engineering, Electronic Live Performance
CREDITS: Presha Crew, Wreckilation
HONORS & EDUCATION: Bachelor of Science in Business, University of Phoenix; Associate of Science in Recording Arts, Full Sail Music & Media Production Center

POCHON, ARTHUR
COURSES: IAP Project Advising
SPECIALTIES: Composition, Production, Arranging, Mixing, Performance (Piano and Saxophone), DJ
CREDITS: Art Bleek, Ursula Rucker, Fitz & The Tantrums, Zoowax
HONORS & EDUCATION: Diploma, Conservatoire National de Région, Paris, France

WEATHERSPOON, JOSH
COURSES: Ableton Live Instructor, Project Advising
SPECIALTIES: Music Production, Recording, Mixing, Editing, Arranging, Remixing, Live Performance
CREDITS: Transworld Snowboarding’s The Nation, Giorgio Moroder, ZZ Ward, Barry Rothbart
HONORS & EDUCATION: Bachelor of Arts, University of North Texas, Ableton Certified Trainer

BARBER, JAMES
COURSES: Mixing and Mastering, Recording Techniques, Console Operation, The Business of Audio
SPECIALTIES: Engineer, Composer, Performer, Video Broadcast
CREDITS: Earth Wind and Fire, Phil Collins, Busta Rhymes, Mary J. Blige, KRS-One, Proud Family (Disney), Girlfriends (Fox), King of Queens (CBS)
HONORS & EDUCATION: Associate of Arts Degrees, Gold and Platinum Records, Grammy-Nominated

BINIKOS, MICHAEL
COURSES: Console Operation I and II, Pro Tools
SPECIALTIES: Live Sound Mixer, Studio Engineer, Broadcast Engineer, Composer, Producer
CREDITS: LeAnn Rimes, Snoop Dogg, Brie Larson, Kane West, The Grammys, Jon Secada, Tanya Tucker
HONORS & EDUCATION: Represented by the CAA agency

BUCKLEY, FRANCIS
COURSES: Mixing and Mastering, Console Operation, Signal Processing
SPECIALTIES: Mixing Engineer, Producer, Educator
CREDITS: Quincy Jones, Alain Manisette, Aeromith, Celine Dion, Black Flag
HONORS & EDUCATION: Associate of Arts Degree Music, Multiple Gold and Platinum records, Grammy Award for Best Engineering Quincy Jones’ “O.J. Sacco-Joint”,

CROSS, MARK
COURSES: Intro to Post Production, Mixing for Film
SPECIALTIES: Producer, Composer, Mix Engineer, Author, Educator
CREDITS: Randy Newman, James Newton Howard, Bill Bottrell, Jennifer Nettles, Linda Perry, ER, Third Watch
HONORS & EDUCATION: Bachelor of Science in Music Production from Berklee, Gold and Platinum records, nominated for an Academy Award

DE TOGNI, MAURIZIO
COURSES: Avid Pro Tools 101/110, Apple Logic 1 & 2
SPECIALTIES: Composer for TV, Mentor to Grammy-winning producers, Pro Tools/Logic Guru, Author
CREDITS: Paramount Studios, J.Valentine & J.Carmichael (Maroon 5), UCLA, Stanford, John Lennon ETB, Macworld
HONORS & EDUCATION: Logic Pro X Certified Pro Trainer, Certified Pro Tools HD11 Expert/Instructor (46 certifications)

DOLD, MARC
COURSES: Beat Making and Maschine Logic I, Music Composition
SPECIALTIES: Producer, Writer, Performer, Programmer
CREDITS: Swiss American Federation, Paul Van Dyke, Erasure, Enya, Nelly Furtado, Celine Dion, Alice Cooper
HONORS & EDUCATION: Electronic Degree, B.A. from the Conservatory of Zürich, Masters in Music, Berklee College of Music

FIORELLO, JOE
COURSES: Stage & Tour Management, Intro to Live, Event Productions, Cons Op
SPECIALTIES: Production Manager, Live Sound Mixer, Studio Engineer, Broadcast Engineer, Composer, Producer
CREDITS: House Of Blues/Live Nation, Elta James, Koil & The Gang, Public Enemy, KTC
HONORS & EDUCATION: Graduate of OMGEA Recording, IBEW, Certified Avid, Yamaha, Euphonics
FACULTY BIOS

HAINER, GREGORY
COURSES: Audio for Video Games, Post Essentials, ADR Voice Over & Dialogue, Forensics, Pro Tools, Intro to Post
SPECIALTIES: Post Sound Editing, Sound Design, 5.1 Mixing, Voice Over, Music Production, Music Synthesis
CREDITS: Warner Bros., Walt Disney, Universal Studios, Sound & Visual特效, ACD, Microsoft, Activision, EA, SCA
HONORS & EDUCATION: Benilde College of Music, MPHE Academic Scholar, 5 Golden Reel Awards, TEC Nomination, BMA

HASSINE, MEHDI
COURSES: Pro Tools 2, Mixing for Film, Mixing and Mastering
SPECIALTIES: Music Production and Sound Supervision for Film & TV
CREDITS: Sigur Ros, Dave Weckl, Disney International, PBS
HONORS & EDUCATION: Master of Science in Electro-Optical Engineering, Member of NARAS and AES, Three-time MI Instructor of the Year winner

HAWKINS, KRISTOPHER
COURSES: Logic, Business of Audio, Recording Theory
SPECIALTIES: Producer, Engineer, Songwriter, Guitarist
CREDITS: Stanley Clark, Ronnie Wood, Victor Wooten, Zappa Plays Zappa, Vegil Donati
HONORS & EDUCATION: Johannes School of Music

HELMERICH, TODD
COURSES: Console Operations, Signal Processing, Sampling Essentials
SPECIALTIES: Engineer, Producer, Shrapnel Recording Artist, Guitarist, Vocalist
CREDITS: Babyface, film soundtrack "Have Plenty," Basix
HONORS & EDUCATION: Bachelor of Music Recording from USC. Grammy Nominated and awarded for Rod Stewart's American Songbook series of albums

ISAAC, DAVID
COURSES: Music Production
SPECIALTIES: Music Producer, Mix Engineer, Musician, Composer
CREDITS: Marcus Miller, Prince, Michael Jackson, Eric Clapton, Whitney Houston
HONORS & EDUCATION: 5 Grammy awards, multiple Gold & Platinum records

KAGAN, ADAM
COURSES: Practical Recording, Console Op 2
SPECIALTIES: Engineer, Mixer, Producer, 5.1 Mixing for Film, Studio Designer
CREDITS: Clarks Knight, Harye West, Usher, Elton John, Jeff Beck, Disney's High School Musical, EA Sports
HONORS & EDUCATION: Engineered or produced 15+ Grammy Nominated and Gold and Platinum albums. B.A. University of Miami

NONISA, MARK
COURSES: Practical Recording, Musicanship, Console Operations
SPECIALTIES: Engineer, Producer
CREDITS: Babyface, film soundtracks “Have Plenty,” Basix
HONORS & EDUCATION: Graduated with Honors from Musicians Institute, 3 decades in the industry

RASHID, ORLANDO
COURSES: Field Recording, Signal Processing, Console Op SSL, Intro to Post
SPECIALTIES: Field Recordist, Engineer, Songwriter
CREDITS: Jamie Foxx
HONORS & EDUCATION: Experienced audio engineer and producer whose credits include local and international bands

REID, MIKAL
COURSES: Mixing and Mastering, Console Operations, Practical Recording
SPECIALTIES: Engineer, Producer, Songwriter
CREDITS: Mike Ziggee, Ben Harper, Brother Cane, Bo Bice, Kenny Wayne Shephard, Dynamite Walls
HONORS & EDUCATION: Wrote & produced for Dr. Phil show, producer/engineer for Rock of Seagulls

RUDOLPH, BARRY
COURSES: Project Studio Design
SPECIALTIES: Engineer, Producer, Journalist
CREDITS: Lynyrd Skynyrd, Hall and Oates, Pat Benatar, Rod Stewart, The Com, Keith Moon
HONORS & EDUCATION: Associate of Arts and Bachelor of Science degrees, Avid Certified Instructor, Gold and Platinum records, Grammy Awards

RYAN, MARK
COURSES: Music Editing, Intro to Post
SPECIALTIES: Engineer, Editor
CREDITS: Planet Hulk, Liar Liar, Matilda, Major League, Agents Of S.H.I.E.L.D., X-Men, Spiderman, Avengers
HONORS & EDUCATION: Two Golden Reel Awards, B.A. in Music

SALTZMAN, STEVEN
COURSES: Music Editing
SPECIALTIES: Music Editor, Composer, Avid Expert, Certified Pro Tools Instructor, Author
CREDITS: Sony, MGM, Paramount, 20th Century Fox, Warner Bros., Klaus Badelt, Mark Mothersbaugh, Nathan Furst
HONORS & EDUCATION: Bachelor of Music in Composition and Film Scoring, Berklee College of Music. Golden Reel Awards

SCHULTZ, ZAHARI
COURSES: Background & Sound FX Editing, Intro to Post, Mac Basics and Gear Set-Up
SPECIALTIES: Sound & Picture Editor, Re-Recording Mixer, Mixer
CREDITS: Paramount, Walk Disney, E Entertainment, MTV, Bravo, HBO, Jeff Goldblum, Bad Girls Club, Keeping up with the Kardashians. Honors & Education: Associates of Recording Arts, AVID Certified Expert ICON Mixer (300), Certified pro Tools Operator (210p, 210M), CompTIA A+ Certified Computer Technician, Microsoft Certified Professional Technician

SCHWALBE, SOLANGE
COURSES: Dialogue Editing, Foley Editing, Background Editing, Sound FX Editing
SPECIALTIES: Motion Picture Sound Editor in Feature Films
CREDITS: 163 Feature Credits: since 1984
HONORS & EDUCATION: Emmy Best Sound Editing for HBO's "John Adams," MPSE Golden Reel Award, 2 Emmy Nominations

STAUB, NICHOLAS
COURSES: Field Recording
SPECIALTIES: Production and postproduction sound engineering, film scoring
CREDITS: Nissan, Microsoft, Mattel, Disney, Universal Music, BBC, Direct TV
FACULTY BIOS

TESTAI, JOSEPH
COURSES: Musicanship, Pro Tools, Console Operation
SPECIALTIES: Engineer, Guitar Player, Producer
CREDITS: Dwayne Zappa, Dennis Chambers, Virgil Donati, Jeff Bowders, Sigur Rós
HONORS & EDUCATION: 30+ years in the industry

TOWNER, EDWARD
COURSES: Console Operation I, Reason I II, Critical Listening
SPECIALTIES: Mixing Engineer, Producer, Songwriter
CREDITS: HBO Documentary “Bastards Of The Party,” Darius McClary, Mary Grace Malone
HONORS & EDUCATION: Musician Institute Audio Engineering Instructor Of The Year

WANG, JONATHAN
COURSES: Pro Tools 201, Pro Tools 210, Electronics
SPECIALTIES: Mixer, Engineer, Programmer, Guitarist
CREDITS: Daryl Black (aka Dez Phoenix), Nikki Forova, Barrett Wilson (Fear and the Comedy)
HONORS & EDUCATION: Bachelor of Science in Computer Engineering, BS Electrical Engineering, BA Guitar Performance

WAY, JASON
COURSES: Console Operation I, Neve, Recording Techniques
SPECIALTIES: Engineer, Guitarist
CREDITS: Gravity Guild
HONORS & EDUCATION: 15 years in the industry

YOUTH, SHAUN
COURSES: Pro Tools, Console Operation III: Icon and Euphonix, Logic
SPECIALTIES: Engineer, Producer
CREDITS: Anthony Kithoff (Kanye West, Eminem), Jamie Foxx, Max Weinberg, Assemble the Skylane
HONORS & EDUCATION: Pro Tools 11 Certified Instructor, Apple Logic Certified Pro, Waves Gold certified

ZAWINUL, IVAN
COURSES: Intro to Live Sound, Business of Audio, Console Operations, Monitor Operations, Recording Theory / Techniques
SPECIALTIES: Live Sound Engineer (FOH, Monitors), Producer, Studio Engineer, Production Manager, Sound Consultant
CREDITS: The Zawinul Syndicate, Weather Report, Sall Keta, Stan Getz, Carlos Santana, Miles Davis, Joe Zawinul, Kenny Burrell
HONORS & EDUCATION: Recognized NARAS Engineer, Avid Certified, Produced and Engineered 4-Grammy-nominated albums, Engineered Live shows in over 90 countries

MUSIC BUSINESS

TURNER, STACY
MUSIC BUSINESS PROGRAM CHAIR
SPECIALTIES: A&R/Independent Consultant, Management/Representation, Talent Development, Production Coordination
CREDITS: A&R Director, Quincy Jones/Owens Records, Tamia, Tevin Campbell, Patti Austin, André Crouch, Rex Rideout, Ledisi
HONORS & EDUCATION: Associate Member of the Recording Academy, 4 Grammy Certificates (honored albums/artists), USC, California State Univ. at Long Beach and Northridge.

AMICONE, MICHAEL
COURSES: Media Relations, News & Industry Trends
SPECIALTIES: Editor, Journalist, Media Personality, Reissue Producer, Teacher
CREDITS: Billboard Bulletin, UMG’S farmclub.com, Music Connection, Elton John liner notes, Nilsson track list
HONORS & EDUCATION: Littlefield Award (Billboard Bulletin) and NARM Award (Billboard Bulletin)

BAUR, LES BERNARD
COURSES: Music Distribution, Broadcast Strategies, Sponsorships & Endorsements, Showcase Promotions, Start & Run Your Own Record Label, Music Business Basics, Music Industry 2, Music Industry 3A
SPECIALTIES: Consultant, Editor, Writer, Author, Artist Relations, Marketing & Media, Educator
CREDITS: Music Connection, Bill Graham, Warner Bros., Guns N’ Roses, SOAD, No Doubt, Matchbox Twenty, Janis Joplin
HONORS & EDUCATION: Bachelor of Arts, San Francisco State University, J.D., Lincoln Law School, Journalism Awards (NARP & LAMA)

BORG, BOBBY
CREDITS: Member (Warrant / Beggars Thieves), Author (Musician’s Handbook, Marketing For DIY Musicians), VP of NAA
HONORS & EDUCATION: Beelee (Performance), UCLA (Marketing / Project Management / Instructor Development), and CI/EST Certified

COLLIN, BARBARA
COURSES: Agents & Bookings
SPECIALTIES: Talent Agent representing national and international recording and touring artists.
CREDITS: ICM, Agency for the Performing Arts, John Levy Enterprises, President of Collin Artists
HONORS & EDUCATION: Bachelor of Arts in Interdisciplinary Creative Arts, Teaching Credential

EDWARDS, TIMOTHY
COURSES: Music Licensing & Supervision, Music Publishing & Licensing 4, Production Music: For Visual Media I & 2
SPECIALTIES: Composition and music supervision for visual media, production music libraries
CREDITS: Warner Bros., Paramount, Universal, Lionsgate; over 100 film trailers, TV: Keeping Up...Kardashians, The Bachelor, Ellen, TMZ, Extra (themes); Vampire Diaries, Smallville (songwriting), Creative Director; - More Music LLC
HONORS & EDUCATION: Bachelor of Music, Berklee College of Music (Cum Laude), Chair, Composer Advisory Committee - Production Music Association

ESRA, RITCH
COURSES: Record Labels, Your Music Business Career, News & Industry Trends
SPECIALTIES: Publisher, Music Business Registry (Contact information for the music industry); Educator
CREDITS: Major & indie companies for Music Registry, Clive Davis/Arts Records, ASC, ASCAP Records, Promotions

FLETCHER, CHRIS
COURSES: Personal Management/Personal Management & The Artist’s Team, Getting Gigs, The Touring Musician, Making Money in New Music Markets, Planning Your First Tour
SPECIALTIES: Management/Artist Development, Touring, Booking, Colleges & Festivals, Endorsements/Sponsorships
HONORS & EDUCATION: Bachelor of Arts in Business Administration, Temple University Certificates, CA Arts Council & Western Arts Alliance, NACA member
FACULTY BIOS

GRIERSON, DON
COURSES: Record Labels, Your Music Business Career, Start & Run Your Own Record Label, Music Industry 1
SPECIALTIES: Music Industry Consultant, Music Supervisor for independent films, Advisory Board for MusicBizPro
CREDITS: Capitol/EMI, Epic/Sony, Celine Dion, Tina Turner, Gymn Lauper, Gloria Estefen, Joe Cocker, Duran Duran
HONORS & EDUCATION: Golden Apple Award (The Beatles), Recording Academy member, co-author of “It All Begins With The Music”

JONES, JR., THORNELL
COURSES: Digital Marketing, Independent Artist Marketing, Music Business Marketing & Social Media 1 - 5
SPECIALTIES: Product Development and Marketing, Branding and Artist Development
CREDITS: Jill Scott, Diana Ross, Mint Condition, Sounds of Blackness, BMI, TV Series
HONORS & EDUCATION: Voting Member of The Recording Academy, 13 Grammy Certificates, B.A. Economics Wesleyan University

KOÇ, SUZAN
CREDITS: Worked at Warner Chappell France, Hit & Run NY&LA, BMG, Taxi Music, worked with songwriters Shelly Peiken (Grammy Nominee), Wally Gagel, Randy Barry, Jean Baptiste, busbee, David Carson (Grammy Nominee)
HONORS & EDUCATION: Bachelor in Law, Université de Genève

LOUIS, KARL
COURSES: Personal Management/Personal Management & The Artist’s Team, Music Distribution, Social Media & Fan Management
SPECIALTIES: Personal Management, A&R, Artist Development, Marketing, Distribution, Promotions, TV/Film Synch
CREDITS: Warren Entner Mgmt (Rage Against The Machine, Deftones, Faith No More), Flip Records (Limp Bizkit, Staind)
HONORS & EDUCATION: Columbia College Chicago, UCLA Research Fellowship

MEZA, AARON
COURSES: Music Publishing, Music Licensing and Supervision, The Business of Composing 1 and 2, Music Publishing & Licensing 1, 3 and 4
SPECIALTIES: Owner of Amazon Ear Productions, Mesa Music Publishing (ASCAP), Voice Talent and Narrator
CREDITS: Former Director American Guild of Authors & Composers, author of “You’ve Written A Song, So Now What?”
HONORS & EDUCATION: Bachelor of Arts, UCLA, Certificates, USC Law Center & UCLA Extension. Cindy, Aurora & Telly Awards. Citron Webb Endowment

MORGAN, BURGUNDY
COURSES: Music Law 1, Owning and Operating A Music Business
CREDITS: Grammy-winning artists, songwriters & producers. Performs with Riddle The Sphinx.
HONORS & EDUCATION: 3D. Pepperdine University. Member of State Bar of CA & U.S. District Court. B.A., William Paterson University.

NATHAN, ROBERT
COURSES: Music Law/Music Law and Contracts, 1, 2 and 3, Owning & Operating a Music Business, Preparing Your Professional Business Plan, Music Law Basics, Accounting and Finance 1
SPECIALTIES: Legal aspects of the music industry focusing on trademarks, copyrights, publicity rights, contact law
CREDITS: Motley Crue, Cheap Trick, Temptations, Stay Cats, Kool & The Gang, Asia, SBK Records, Bud Grant Productions
HONORS & EDUCATION: Bachelor of Science, Columbia College. UCLA Research Fellowship.

SHAW, AL
COURSES: Tour Management, Adv. Tour Management, Concert Promotions, Marketing & Social Media 2, Media Relations, Music Distribution, Business Writing
SPECIALTIES: Communications/PR, Music Mgmt Consulting, Artist Mgmt and Development, Booking and Tour Mgmt
CREDITS: Gold Glove, Hoyt Elphinston, Juan Atkins, Doug Rasheed, Whitey, Dust Thaxt Distribution, Gipsy Records Booking, Friends Electric Artist Mgmt
HONORS & EDUCATION: Bachelor of Arts, Public Relations - Marketing Communications, Columbia College Chicago

TEEGARDEN, ROBERT
COURSES: Entrepreneurial Strategies, Music Publishing & Licensing 1, Computer Tech Music Business Applications 2, Accounting & Finance 2
SPECIALTIES: Entrepreneur, Royalty Accounting, Copyright Licensing
CREDITS: Universal Music Group, Sovereign Music
HONORS & EDUCATION: Masters in Industry Administration from California State University, Northridge

GUITAR CRAFT

ROBERTS, PAUL
GUITAR CRAFT PROGRAM CHAIR
SPECIALTIES: Program Chair of Guitar Craft Program, Luther, Guitar Technician
CREDITS: Joe Bonamassa, Ry Cooder, Fleetwood Mac, Ben Harper, Billy Gibbons, Andy Summers, Jackson Browne
HONORS & EDUCATION: Worked with master Luther John Carruthers & guitar builder James Tyler

ALONZO, LANCE
COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Electronics 1 & 2, Finish Work
SPECIALTIES: Luther, Guitar Technician
HONORS & EDUCATION: Certificate in Guitar Craft, Musicians Institute

BARAJAS, RAFAEL
SPECIALTIES: Guitar Painter, Luther
CREDITS: Carruthers Guitars, James Tyler Guitars, Schecter USA Custom Shop, Yamaha
HONORS & EDUCATION: Certificate of Guitar Craft, Musicians Institute. PPG solvent and water bourse paint certified

MADDUX, DAVID
COURSES: Instrument Design 1 & 2, Instrument Fabrication 1 & 2, Fretwork and Setup 1 & 2, Finish Work
SPECIALTIES: Fender American Design Specialist
CREDITS: Worked on “The Fender Bass, An Illustrated History”
HONORS & EDUCATION: Fender Custom Shop Supervisor, Fender Senior Quality Insurance Inspector

SANDOVAL, JAIME
SPECIALTIES: Luther, Guitar Technician
CREDITS: Matchless Amplifiers
HONORS & EDUCATION: Certificate of Guitar Craft Musicians Institute, Machining Program L.A. Trade Tech

JANG, ISAAC
COURSES: Acoustic Guitar Design, Acoustic Guitar Fabrication, Acoustic Guitar Finishes, Acoustic Guitar Finishing
SPECIALTIES: Luther, Guitar Technician
CREDITS: Tommy Emmanuel, David Crosby, The Doobie Brothers
HONORS & EDUCATION: Kathy Wingert Guitars, Bryan Gallouph School of Lutherie