

MMI
**COLLEGE OF
CONTEMPORARY
MUSIC**

**MUSICIANS INSTITUTE
CATALOG ADDENDUM
FALL 2024**

Update to the Musicians Institute 2024-2025 catalog, published July 1, 2024

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RELATIONSHIPS WITH INTERNATIONAL INSTITUTIONS OF HIGHER EDUCATION

Chancellor Institute, New South Wales, Australia

Musicians Institute and the Chancellor Institute of New South Wales, Australia have come into an agreement to encourage direct contact and cooperation between the two schools through joint educational and research activities, the exchange of academic materials, the exchange of faculty members, and the exchange of students.

Raffles Music College, Singapore

Musicians Institute and Singapore Raffles Music College have established a relationship of academic cooperation for the purpose of furthering academic development and strengthening friendly relations through educational and academic activities. Such activities will consist of the development of articulation arrangements for students, the exchange of academic staff and students for the purpose of teaching and industry opportunities, and a coordination of activities in research and teaching.

Suwon Women's University, Suwon, Korea

In a spirit of cooperation and mutual educational interest, a memorandum of understanding was established between Suwon Women's University and Musicians Institute. Areas of collaboration will include cooperative activities for the new songwriting program at the Suwon Women's University Practical Music Department, educational collaboration, and certificate program and course exchange.

COST OF LIVING

Cost of Living

The cost of living while attending MI varies with each student's personal needs. Below are the maximum living expense budgets per month for the 2024–2025 academic year, as prescribed by the California Student Aid Commission, based on average costs statewide.

To arrive at a total cost for your program, multiply the monthly costs by the number of months in that program (for example, AA Degree = 18 months).

Student living at home with parents (per month):

Tuition varies by program

Books & Supplies \$118

Food & Housing \$1,277

Transportation \$199

Personal/Miscellaneous \$451

Total (not including tuition): \$2,045

Student living off campus (per month):

Tuition varies by program

Books & Supplies \$118

Food & Housing \$2,454

Transportation \$218

Personal/Miscellaneous \$552

Total (not including tuition) \$3,342

Reference:

https://www.csac.ca.gov/sites/main/files/file-attachments/2024-25_student_expense_budget.pdf?1691431764

Books and supplies divided by the traditional academic year of nine months.

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 expands 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

Monthly rents in Los Angeles can average from \$1,700 to \$4,250 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 323.860.1131.

Currently, MI does not have any dormitories under its control.

Reference: <https://www.apartments.com/rent-market-trends/los-angeles-ca/>

CURRICULAR TABLES

Associate of Science in Music Business

Within the curricular table of the Associate of Science in Music Business on page 108, the quarter five course Production Music for Visual Media 1 (MUBUS-560) is incorrectly listed as Production Music for Graphic Design for Artists 1. Also on page 108, the quarter six course Production Music for Visual Media 2 (MUBUS-660) is also incorrectly listed as Production Music for Graphic Design for Artists 2.

Associate of Science in Music Business, Part-Time

Within the curricular table of the Associate of Science in Music Business on page 110, the quarter nine course Production Music for Visual Media 1 (MUBUS-560) is incorrectly listed as Production Music for Graphic Design for Artists 1. Also on page 110, the quarter ten course Production Music for Visual Media 2 (MUBUS-660) is also incorrectly listed as Production Music for Graphic Design for Artists 2.

Associate of Science in Music Business (Distance Learning)

Within the curricular table for the Associate of Science in Music Business (Distance Learning) on page 323, the quarter five course Production Music for Visual Media 1 (MUBUS-560-ON) is incorrectly listed as Production Music for Graphic Design for Artists 1. Also on page 323, the quarter six course Production Music for Visual Media 2 (MUBUS-660-ON) is also incorrectly listed as Production Music for Graphic Design for Artists 2.

Associate of Science in Music Business, Part-Time (Distance Learning)

Within the curricular table of the Associate of Science in Music Business on page 325, the quarter nine course Production Music for Visual Media 1 (MUBUS-560-ON) is incorrectly listed as Production Music for Graphic Design for Artists 1. Also on page 325, the quarter ten course Production Music for Visual Media 2 (MUBUS-660-ON) is also incorrectly listed as Production Music for Graphic Design for Artists 2.

Bachelor of Music in Songwriting and Production

The program title page for the Bachelor of Music in Songwriting and Production on page 123 incorrectly lists the course sequence Recording Techniques for Songwriters & Producers 1-4 (BACH-S411, -S511, -S611, -S711) as Recording & Production 1-4. It also incorrectly lists the course sequence Studio Production and Mixing 1-2 (BACH-S110, -S210) as Studio Recording and Production 1-2.

Bachelor of Music in Songwriting and Production (Distance Learning)

The program title page for the Bachelor of Music in Songwriting and Production (Distance Learning) on page 337 incorrectly lists the course sequence Recording Techniques for Songwriters & Producers 1-4 (BACH-S411, -S511, -S611, -S711) as Recording & Production 1-4. It also incorrectly lists the course sequence Studio Production and Mixing 1-2 (BACH-S110, -S210) as Studio Recording and Production 1-2.

Associate of Arts in Performance (Bass) - Part-Time

The curricular table for the Associate of Arts in Performance (Bass) - Part-Time on pages 63-64 unfortunately features a number of errors.

- Q5. The total number of credits is 7.5, not 8.5.
- Q6. The number 1.5 that sits on the same line as "MUSICIANSHIP" should not be there.
- Q6. Ear Training 102 is a 1.5 credit course, not 1 credit as listed.
- Q9. Missing course: Under "MAJOR AREA," BASS-370 Synth Bass (1 credit).
- Q9. The allotted number of elective credits for the quarter is 1, not 2 as listed.
- Q10. Missing course: Under "MAJOR AREA," BASS-350 Upright Bass Workshop 1 (1 credit).
- Q10. No electives should be listed for this quarter.
- Q10. Total number of credits for the quarter is 7.5, not 7.5 or 6.5.
- Q12. Missing course: Under "MAJOR AREA," BASS-450 Upright Bass Workshop (1 credit).
- Q12. Total number of electives is 2 for the quarter, not 3 as listed.

Certificate in Studio Recording

- Page 31: To the right of Major Area, remove Console Operation 4: Euphonix with Practical Recording and replace with Console Operation 4: Avid S6. Credit weights remain the same.
- Page 32: In Q4, remove AUDIO-430: Console Operation 4: Euphonix with Practical Recording and replace with AUDIO-435: Console Operation 4: Avid S6. Credit weights remain the same.
- Page 33: In Q7, remove AUDIO-430: Console Operation 4: Euphonix with Practical Recording and replace with AUDIO-435: Console Operation 4: Avid S6. Credit weights remain the same.

Associate of Science in Studio Recording Technology

- Page 103: To the right of Major Area, remove Console Operation 4: Euphonix with Practical Recording and replace with Console Operation 4: Avid S6. Credit weights remain the same.
- Page 104: In Q4, remove AUDIO-430: Console Operation 4: Euphonix with Practical Recording and replace with AUDIO-435: Console Operation 4: Avid S6. Credit weights remain the same.
- Page 105: In Q7, remove AUDIO-430: Console Operation 4: Euphonix with Practical Recording and replace with AUDIO-435: Console Operation 4: Avid S6. Credit weights remain the same

MI HOLLYWOOD COURSE DESCRIPTIONS

AUDIO-180 | Console Operation 1: Yamaha QL5 | Credits: 2.00

This is an introductory course for live console operation, showcasing the concepts and practices of live sound engineering and common audio processes. Students practice setup and strike of a show, interfacing with ancillary equipment and applied applications, which includes the concepts of gain structure, practical microphone placement, signal routing, signal flow, and mixing techniques for live sound applications. Students operate the Yamaha QL5 console with hands-on exercises ranging from console setup and configuration to techniques and approaches for live mixing as well as basic troubleshooting.

AUDIO-280 | Console Operation 2: Allen & Heath Avantis | Credits: 2.00

This course builds on the knowledge gathered in Console Operation 1, with focus on the application of signal flow to a larger format high-end live audio console, namely the Allen & Heath Avantis console. Students will apply their previous training on the Yamaha QL5 console to the operation of an Allen & Heath Avantis console, using intermediate techniques and approaches for live mixing as well as more advanced signal flow concepts, such as FOH/monitor engineering, microphones, wireless audio technologies, remote control of the console via tablet, mixing techniques, and the design and interconnection of modern audio systems.

AUDIO-350E | Audio Internship | Credits: 3.00

Prerequisites: AUDIO-435: Console Operation 4: Avid S6 or AUDIO-525 Musical Event Systems & Components 2, 3.5 minimum GPA. Contact the Audio Engineering administrator for additional requirements. Students gain practical professional experience in working recording studios, production houses, mastering labs, or live sound venues as engineering assistants. Hours and schedules will vary according to the specific internship-position obtained. A minimum requirement of nine internship-hours per week for one quarter. May be repeated for credit.

AUDIO-435 | Console Operation 4: Avid S6 | Credits: 2.00

Prerequisite: AUDIO-330 Console Operation 3: SSL with Practical Recording. This course introduces core concepts and skills students need to operate an Avid Pro Tools | S6 system in Studio E's Stereo and Atmos 9.1.6 immersive sound environment. Students learn the basics of setting up and assigning the S6 modules, configuring the console with Pro Tools software, and navigation and automation workflows as applied to music production as well as audio post production to picture. Two lecture hours per week for one quarter.

AUDIO-520 | Advanced Recording & Production 1 | Credits: 2.00

Prerequisite: AUDIO-435: Console Operation 4: Avid S6. Students synthesize the theoretical and practical skills acquired in previous courses, to real-world recording session scenarios, in which they assume the collaborative role of the recording team. In such exercises, students arrive in "dark" studios, in which they must: execute the session setup, oversee the production, and record and mix live musicians. One lecture hour and two lab hours per week for one quarter.

AUDIO-530 | Live to 2 Track Studio Recording | Credits: 2.00

Prerequisites: AUDIO-201 Recording Techniques 2 and AUDIO-435: Console Operation 4: Avid S6 or AUDIO-430X Console Operation 4: Euphonix Theory. Similar to live sound reinforcement and broadcast audio engineering, students practice live recording and mixing to stereo without the aid of multitrack recording. Building on the skills and experience gained in previous courses, students record live music acts. These exercises help build confidence, workflow strategies, and decision making skills necessary for a professional career in engineering. Four lab hours per week for one quarter.

AUDIO-550 | Final Project 1 | Credits: 3.00

Prerequisite: AUDIO-435: Console Operation 4: Avid S6. Synthesizing prior theoretical, practical, and experiential learning; in combination with the critical thinking and subject mastery acquired throughout the program; students work collaboratively on self-directed, full-cycle music projects. This is realized through the production of one song, from pre-production planning through recording and mixing to mastering and final delivery. Six supervised lab hours per week for one quarter.

BACH-S411 | Recording Techniques for Songwriters and Producers 1 | Credits: 2.00

Prerequisites: AUDIO-152 Logic 2, AUDIO-157 Pro Tools 110, BACH-S301 Songwriting 3, and BACH-S314 Electronic Music Techniques. 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 school's studios as well as 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.

BACH-S511 | Recording Techniques for Songwriters and Producers 2 | Credits: 2.00

Prerequisite: BACH-S411 Recording Techniques for Songwriters and Producers 1. Building on the foundation of Recording Techniques for Songwriters and Producers 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.

BACH-S611 | Recording Techniques for Songwriters and Producers 3 | Credits: 2.00

Prerequisite: BACH-S511 Recording Techniques for Songwriters and Producers 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 tracks into dynamic, professional products. Topics include production vision, home studio setup, live instrument tracking, time/pitch editing, MIDI performance/programming, and virtual instruments/samplers. Upon completion of this course, students should be able to conceptualize and execute all steps needed to create commercial-quality recordings leading up the post-production stage. Two lecture hours per week for one quarter.

BACH-S711 | Recording Techniques for Songwriters and Producers 4 | Credits: 2.00

Prerequisite: BACH-S611 Recording Techniques for Songwriters and Producers 3. Building on the foundation of Recording Techniques for Songwriters and Producers 3, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include remixing, mix bus processing, and mix delivery. Two lecture hours per week for one quarter.

BACH-S704 | Mixing Essentials 1 | Credits: 3.00

Prerequisites: AUDIO-152 Logic 2, AUDIO-157 Pro Tools 110, AUDIO-105 Critical Listening, BACH-S110 Studio Production and Mixing 1, BACH-S611 Recording Techniques for Songwriters and Producers 3, and BACH-S401 Songwriting 4. As mixing music is an important skill for the professional audio engineer, this course introduces professional mixing techniques. Components to effective mixing are discussed and executed in class such as musical balance, dynamic control (compression), tonal balance (equalization), ambience, effects, as well as automation. Lab time mirrors the lecture content as students work individually to create their own mixes. Two lecture hours and two lab hours per week for one quarter.

BACH-S906 | Music Mastering | Credits: 1.00

Prerequisite: AUDIO-152 Logic 2, AUDIO-157 Pro Tools 110, BACH-S210 Studio Production and Mixing 2, and BACH-S704 Mixing Essentials 1. Students will study the theory, art, and practical applications of mastering music. 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.

BASS-350 | Upright Bass Workshop 1 | Credits: 1.00

Study and performance of the Upright Bass. The curriculum 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 hour per week for one quarter.

BASS-450 | Upright Bass Workshop 2 | Credits: 1.00

Prerequisite: BASS-350 Upright Bass Workshop 1: Continuation and performance of the Upright Bass. The curriculum 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 hour per week for one quarter.

DRUM-165E | Drum Set Soloing & Artistic Development | Credits: 1.00

This introductory class is designed to present students techniques to use in constructing a cohesive drum solo. Students will build a repertoire of drumming data through detailed listening and crucial analysis of classic drum solos. In addition to audio and transcription analysis, students will perform and explore conceptual soloing exercises, played solo and over loops. Finally, abstract concepts designed to assist the student in moving away from the technical side of drum soloing through "outside the box" thinking are presented and practiced. One lecture/lab hour per week for one quarter.

HIST-5 | History of the Americas 1 | Credits: 4.50

This course discusses the history of the Americas (North, Central, South, and Caribbean) from the first settlements during the Paleolithic Period to the Independence Period, and fall of the European Empires (English, French, Spanish, and Portuguese). Considering the wide timespan, there is a focus on Native American societies, European colonization, and the development of American Democracy. Students discuss nationalism throughout Latin America and the United States to 1830. Three lecture hours per week for one quarter.

HIST-73 | Race and Racism in the United States | Credits: 4.50

Students learn how the concept of race developed in the United States through legal and social systems. There is a discussion of diverse ethnic groups, their experiences, and interactions. Students consider various perspectives such as African American Studies, Chicano Studies, and Asian American Studies. The course evaluates colonization and the social hierarchies it created. There is also an emphasis on modern political revolutions and social movements. Three lecture hours per week for one quarter.

MUBUS-570 | Publishing/A&R Practicum | Credits: 4.00

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, MUBUS-440 Music Industry 4A, MUBUS-170 Personal Management and The Artist's Team, MUBUS-220 Music Business Law and Contracts 2, MUBUS-350 Accounting and Finance 2, MUBUS-460 Songs, Recordings and Production: A&R Analysis, MUBUS-470 Artist Development: Skills For The Creative Environment, MUBUS-480 Music Business Marketing and Social Media 4, and MUBUS-490 Management and Business Skills 4. Co-requisite: MUBUS-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-writer agreements, publishing agreements, and joining the appropriate Performing Rights Organization alongside song critiquing, polishing material and advising preparation of competitive demo recordings; determining "casting" (pitching for a self-contained singer/songwriter vs. promoting the songs to other artists) and potential for pitching the songs to artist management and record label A&R reps as well as music supervisors for film/TV/media placement. With respect to the A&R role, business students advise and develop artists/projects towards being signable for a record deal or marketability and viability as an independent. Interaction with industry professionals and relevant industry organizations integrated throughout the quarter as well. Four group project advisement hours per week for one quarter plus independent project completion.

MUBUS-560 | Production Music For Visual Media 1 (Critical Listening) | Credits: 2.00

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, instrumentation, 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) | Credits: 2.00

Prerequisite: MUBUS-560 Production Music For Visual Media 1 (Critical Listening). Continued study of the relationship between music and visual media from the perspectives of both the composer and the 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.

MI HOLLYWOOD DISCONTINUED COURSES

AUDIO-430: Console Operation 4: Euphonix with Practical Recording | Credits: 2.00

MI ONLINE COURSE DESCRIPTIONS

BACH-S112-ON | PRODUCTION MUSIC FOR VISUAL MEDIA 1 | Credits: 2.00

Prerequisite: BACH-M487: Business of Composing 2. Introduction to musical analysis from the perspectives of the composer/songwriter and the music supervisor, including identifying and interpreting aspects of tone, timbre, instrumentation, dynamics and motifs within a custom composition or song placement for film or television. Students are assigned to review a short film from the perspective of a music supervisor, assigning specific aspects of lyric content, melodic tone, dynamics, etc. to significant markers in the film and communicating the desired aspects to the composer. Two lecture hours per week for one quarter.

BACH-S212-ON | PRODUCTION MUSIC FOR VISUAL MEDIA 2 | Credits: 2.00

Prerequisite: BACH-S112 Production Music for Graphic Design for Artists 1. The course is a continued study of the relationship between music and visual media from the perspectives of both the composer and the 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.

BACH-S411-ON | Recording Techniques for Songwriters and Producers 1 | Credits: 2.00

Prerequisites: AUDIO-262-ON Logic Fundamentals 2, AUDIO-259-ON Pro Tools 2, BACH-S301 Songwriting 3, and BACH-S314 Electronic Music Techniques. 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 school's studios as well as 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.

BACH-S511-ON | Recording Techniques for Songwriters and Producers 2 | Credits: 2.00

Prerequisite: BACH-S411-ON Recording Techniques for Songwriters and Producers 1. Building on the foundation of Recording Techniques for Songwriters and Producers 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.

BACH-S611-ON | Recording Techniques for Songwriters and Producers 3 | Credits: 2.00

Prerequisite: BACH-S511-ON Recording Techniques for Songwriters and Producers 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 tracks into dynamic, professional products. Topics include production vision, home studio setup, live instrument tracking, time/pitch editing, MIDI performance/programming, and virtual instruments/samplers. Upon completion of this course, students should be able to conceptualize and execute all steps needed to create commercial-quality recordings leading up the post-production stage. Two lecture hours per week for one quarter.

BACH-S711-ON | Recording Techniques for Songwriters and Producers 4 | Credits: 2.00

Prerequisite: BACH-S611-ON Recording Techniques for Songwriters and Producers 3. Building on the foundation of Recording Techniques for Songwriters and Producers 3, this course focuses on the mixing and mastering process. Students learn how to turn basic tracks into dynamic and professional finished products. Topics include remixing, mix bus processing, and mix delivery. Two lecture hours per week for one quarter.

BACH-S704-ON | Mixing Essentials 1 | Credits: 3.00

Prerequisites: AUDIO-262-ON Logic Fundamentals 2, AUDIO-259-ON Pro Tools 2, AUDIO-105 Critical Listening, BACH-S110 Studio Production and Mixing 1, BACH-S611 Recording Techniques for Songwriters and Producers 3, and BACH-S401 Songwriting 4. As mixing music is an important skill for the professional audio engineer, this course introduces professional mixing techniques. Components to effective mixing are discussed and executed in class such as musical balance, dynamic control (compression), tonal balance (equalization), ambience, effects, as well as automation. Lab time mirrors the lecture content as students work individually to create their own mixes. Two lecture hours and two lab hours per week for one quarter.

BACH-S906-ON | Music Mastering | Credits: 1.00

Prerequisite: AUDIO-262-ON Logic Fundamentals 2, AUDIO-259-ON Pro Tools 2, BACH-S210 Studio Production and Mixing 2, and BACH-S704 Mixing Essentials 1. Students will study the theory, art, and practical applications of

mastering music. 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.

MUBUS-570-ON | Publishing/A&R Practicum | Credits: 4

Prerequisites: MUBUS-430 Music Publishing and Licensing 4, MUBUS-440 Music Industry 4A, MUBUS-170 Personal Management and The Artist's Team, MUBUS-220 Music Business Law and Contracts 2, MUBUS-350 Accounting and Finance 2, MUBUS-460 Songs, Recordings and Production: A&R Analysis, MUBUS-470 Artist Development: Skills For The Creative Environment, MUBUS-480 Music Business Marketing and Social Media 4, and MUBUS-490 Management and Business Skills 4. Co-requisite: MUBUS-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-writer agreements, publishing agreements, and joining the appropriate Performing Rights Organization alongside song critiquing, polishing material and advising preparation of competitive demo recordings; determining "casting" (pitching for a self-contained singer/songwriter vs. promoting the songs to other artists) and potential for pitching the songs to artist management and record label A&R reps as well as music supervisors for film/TV/media placement. With respect to the A&R role, business students advise and develop artists/projects towards being signable for a record deal or marketability and viability as an independent. Interaction with industry professionals and relevant industry organizations integrated throughout the quarter as well. Four group project advisement hours per week for one quarter plus independent project completion.

MUBUS-560-ON | Production Music for Visual Media 1 (Critical Listening) | Credits: 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, instrumentation, 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-ON | Production Music for Visual Media 2 (Critical Listening) | Credits: 2

Prerequisite: MUBUS-560 Production Music for Visual Media 1 (Critical Listening). Continued study of the relationship between music and visual media from the perspectives of both the composer and the 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.

UPDATED GRAPHICS

Updated Program Title page (page 337) for the Bachelor of Music in Songwriting & Production (Distance Learning)

BACHELOR OF MUSIC (DISTANCE LEARNING)		
SONGWRITING & PRODUCTION		
180 CREDITS / 12 QUARTERS		
	COURSE	CREDIT
MAJOR AREA = 73 CREDITS	Songwriting Private Lesson 1 - 12	24
	Songwriting 1 - 4	7
	Compositional Style and Analysis 1 - 2	4
	Lyric Writing 1 - 2	4
	Contemporary Arranging 1 - 5	10
	Recording Techniques for Songwriters & Producers 1 - 4	8
	Mixing Essentials 1	3
	Studio Recording and Production 1 - 2	4
	Music Mastering	1
	Vocal Arranging 1 - 2	4
	Sophomore Recital	2
	Senior Portfolio Project	2
SUPPORTIVE MUSIC = 26 CREDITS	Keyboard Harmony for Songwriting	2
	Music History 1 - 4	8
	Musical Directing/Conducting	2
	Secondary Applied Lessons	2
	Business of Composing 1 - 2	2
	Advanced Chart Writing	1
	Electronic Music Techniques	2
	Sibelius Notation	1
	Logic Fundamentals 1 - 2	2
	Pro Tools 1 - 2	4
	Music Information Literacy	0
MUSICIANSHIP = 22 CREDITS	Harmony & Theory 1 - 8	15
	Ear Training 1 - 6	11
	Keyboard Proficiency 1 - 3	3
	Vocal Technique for Songwriters	1
	Guitar Harmony for Songwriters	1

	Critical Listening	2
GENERAL ED = 45 CREDITS	Various	45
ELECTIVES = 3 CREDITS	Various	3
		180