

MUS IND 101: Music Industry, Technology, and Science

The purpose of this course is to provide a bridge between the real-world experiences that are at the heart of the Music Industry Minor and the intellectual and theoretical frameworks that scholars of music and the music industries have developed to analyze, understand, and (perhaps) judge what happens “out there.” It is expected that many students will go on to pursue internships in the Los Angeles area with recording companies, performing arts organizations, or other music business entities; alternately, they will be working outside UCLA to further their own entrepreneurial musical goals.

MUS IND 102: Internet Marketing and Branding for Musicians

Digital world for musicians has changed dramatically. Musicians not only have ability to self-market and create communities directly with listeners, but also can thrive in online communities with influencers and other musicians around world. Digital has transformed not just way musicians get word out, but also how they create. Internet marketing has morphed into Internet community crowdsourcing--very different world for musicians and musical organizations. Study driven by project-based work of current online environments for musicians, organizations, and venues. Students dive into best practices around world, growing brand, finding target market online, and engaging with right communities of practice to build their own connections and online portfolio of collaborators.

MUS IND 103: Music and the Brain

Music & the Brain takes a multidisciplinary approach to understanding brain mechanisms mediating music perception, performance, and cognition. Students’ natural interest in music serves as a springboard for learning basic concepts about how the brain works. Individual seminars focus on specific themes, such as harmony perception, rhythm perception, emotion and meaning in music, and creativity. Seminars are designed to help students understand methodologies currently used to investigate brain-behavior correlates. By the end of the course, students (1) will have a broad understanding of research topics in Cognitive Neuroscience, one of the three main sub-disciplines of Neuroscience; (2) will be introduced to fundamental principles in Neurophysiology, Psychophysiology, and Neuroanatomy, whose basics form the foundation for brain imaging, forensic practice, social psychology research, and, increasingly, marketing research; and (3) specific knowledge about brain mechanisms mediating music-related cognitive and emotional functions.

MUS IND 104: Music and Law

This course covers the fundamentals of American law as it applies to the entertainment business, with special attention to music and its use in film, television and new media. Students will gain an understanding of legal relationships in the entertainment business as well as basic business practices. This course will explore the legal aspects of the process of producing works in the entertainment field, from acquisition of rights and talent through production and distribution.

MUS IND 105: Songwriters on Songwriting

With a special focus on the songwriting renaissance of the rock era, this course will focus on the work of the greatest songwriters of the post-WWII rock generation (circa 1955-1990) through creative as well as practical industry guidance from current and noteworthy practitioners of the craft. The course will bring the subject alive with a weekly guest(s), music industry professionals

MUSIC INDUSTRY Course Descriptions

(songwriters, music publishers, producers, et al) both legendary and contemporary. Songwriting, record production, music publishing, copyright record companies in the 20 and 21st Century are all likely subjects that the course will cover.

MUS IND 106: Stardom Strategies

This course is designed to help students consider, determine, and plan for what music career will best serve their own life and then give them tools that will help them to be successful in their life and career. The course consists of a series of lectures, readings, and student in-class presentations that together further this goal. Many meetings of the class will feature guest speakers who themselves have achieved stardom in the music field or who have helped other do so. Depending on availability, these speakers might include important industry figures such as David Foster (15 time Grammy Winner); Quincy Jones; J.R. Rotem (Currently Hot Producer); Kathy Nelson (Film Industry Music Supervisor); Zach Horwitz (President, Universal Music); Bill Bordon (Producer of “High School Musical” films) Lee Clow (Chiat Day); Michele Lee (Broadway & TV star); Reba MacIntire; Brian Wilson; plus top music agents, managers & publicists and many others.

MUS IND 107: Audio Technology

Equally for a singer using a microphone or a beat maker using a sampler, electronic equipment and procedures permeate music making, and the ability to understand their logic is key for any musician today. This course emphasizes the practical, technical aspects and procedures of the equipment and software (sequencers, recorders, mixers, microphones, and so on) most commonly used in contemporary music making. Students will also learn about the main sound processing types (equalizers, compressors, reverberation). Upon completion of the class, students will have mastered the fundamental aspects of the most widespread music production software and hardware.

MUS IND 108: Founding and Sustaining Performing Arts Organizations

The course will explore the process of founding a performing arts organization, beginning with the inspiration to do so, clarifying the organization’s mission, and the mechanics of becoming a nonprofit corporation; issues of funding, press relations, finding appropriate venues, developing an audience; the mechanics—legal and routine—of running an arts business; establishing relationships with other organizations in the field; issues of making and distributing recordings.

MUS IND 109: Docs that Rock

Close look at various genres of rock documentaries and goals, methods, and challenges inherent in making them with award-winning documentary writer/director. What makes for successful (or unsuccessful) music documentary? Viewed through very specific focus of story and storytelling.

MUS IND 110: Music Business NOW

This course gives students a hands-on introduction to the music business through in-class roundtables with working professionals, in-depth engagement with sophisticated marketing publications and databases, and case-study assignments based in actual, real-time marketing and promotion problems facing working artists and professionals in the music business. By the end of this class, students will be able to “pitch” a comprehensive marketing plan for a musical artist in front of a panel of industry professionals.

MUS IND 111: Musicianship through Repertoire in the Studio

Performance-based introduction to popular music styles, forms, and competencies through immersion in studio techniques. Students at all different levels of experience and knowledge will come together to learn contemporary popular styles of music in a non-traditional, vocational and creative way. Students will experience the process of making music in an ensemble setting by analyzing song form, developing basic knowledge of rhythm section instruments, assimilating lyrical content and communicating feeling through performance. Through this process, students will come away with a broader understanding of popular music.