

***ICON* COLLECTIVE**

On Campus Programs Addenda to 2024 catalog

On campus programs catalog begins following this addendum

Student Tuition Recovery Fund Fees

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. As of April 1, 2024, the State will be fully funded and tuition fees will be reduced from the current \$2.50 per thousand dollars of tuition to \$0.00 per thousand, effectively eliminating the need for students who sign enrollment agreements after April 1, 2024 to pay the fee.

The following supersedes the information on pages 43 and 47 through 49.

Tuition and Fees

Advanced Music Production Program

Application Fee	\$75.00
Tuition	\$41,332.50
California Student Recovery Fund (STRF) Assessment	\$0.00
Splice Creator Plus (1 year subscription)	\$199.99
Total Charges for the Period of Attendance	\$41,607.49

Music Production Program

Application Fee	\$75.00
Tuition	\$27,555.00
California Student Recovery Fund (STRF) Assessment	\$0.00
Splice Creator Plus (1 year subscription)	\$199.99
Total Charges for the Period of Attendance	\$27,829.99

Vocal Artist Program & Music Business Program

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment	\$0.00
Total Charges for the Period of Attendance	\$26,070.00

Payment Plans

Tuition may be paid in full, divided into quarterly payments or into monthly payments (international students must pay in full or quarterly; monthly payments are not available). There is no extra charge for a payment plan. The first payment is due on or before registration. Subsequent Quarterly Plan payments are due on the first (1st) day of the month, either monthly or quarterly depending on payment plan selection. Subsequent Monthly Plan payments are due on the first (1st) day of each month. Students are granted a five (5) day grace period on payments. After the 5th day, a \$50.00 late fee is imposed. If payment is not received by the 8th day, the student will be dismissed from the program. International students are charged an additional \$100 to cover costs in shipping I-20 form for their F-1 visa application (refunded if not accepted into the program).

18 Month Advanced Music Production Program

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
Balance of Tuition	\$40,832.50	On or before Registration
Total Tuition and Fees	\$41,607.49	
Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$6,388.75	On or before Registration
2 nd Payment	\$6,888.75	1 st day of the 2 nd Quarter
3 rd Payment	\$6,888.75	1 st day of the 3 rd Quarter
4 th Payment	\$6,888.75	1 st day of the 4 th Quarter
5 th Payment	\$6,888.75	1 st day of the 5 th Quarter
6 th Payment	\$6,888.75	1 st day of the 6 th Quarter
Total Tuition and Fees	\$41,607.49	
Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$1,796.25	On or before Registration
2 nd Payment through 18 th Payment	\$2,296.25	1 st day of each subsequent month
Total Tuition and Fees	\$41,607.49	

Music Production

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
Balance of Tuition	\$27,055.00	On or before Registration
Total Tuition and Fees	\$27,829.99	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
First Payment	\$6,388.75	On or before Registration
Second Payment	\$6,888.75	1 st day of the 2 nd Quarter
Third Payment	\$6,888.75	1 st day of the 3 rd Quarter
Fourth Payment	\$6,888.75	1 st day of the 4 th Quarter
Total Tuition and Fees	\$27,829.99	

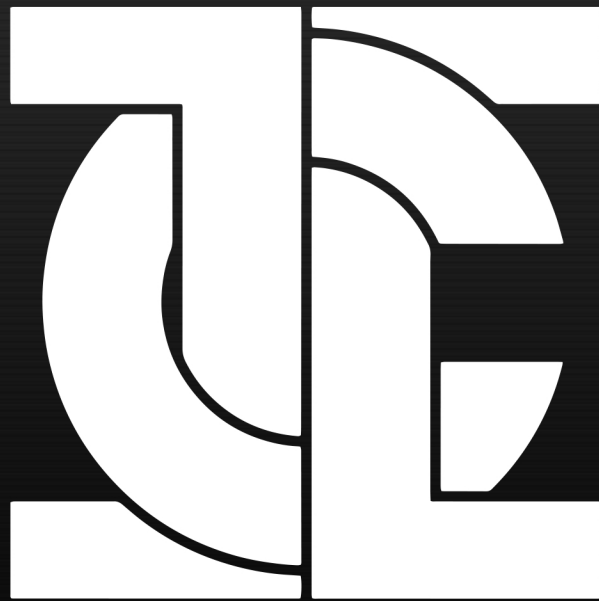
Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$1,796.25	On or before Registration
2 nd Payment through 12 th Payment	\$2,296.25	1 st day of each subsequent month
Total Tuition and Fees	\$27,829.99	

Vocal Artist
Music Business

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
Balance of Tuition	\$25,495.00	On or before Registration
Total Tuition and Fees	\$26,070.00	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
First Payment	\$5,998.75	On or before Registration
Second Payment	\$6,498.75	1 st day of the 2 nd Quarter
Third Payment	\$6,498.75	1 st day of the 3 rd Quarter
Fourth Payment	\$6,498.75	1 st day of the 4 th Quarter
Total Tuition and Fees	\$26,070.00	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$0.00	On or before Registration
1 st Payment	\$1,666.25	On or before Registration
2 nd Payment through 12 th Payment	\$2,166.25	1 st day of each subsequent month
Total Tuition and Fees	\$26,070.00	



ICON COLLECTIVE
LOS ANGELES & ONLINE

LOS ANGELES CAMPUS PROGRAMS 2024 CATALOG

This catalog is effective from January 1, 2024 through December 31, 2024

Icon Collective®
100 E. Tujunga Ave
Suite 100
Burbank, CA 91502
iconcollective.edu
818.299.8013

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WELCOME TO ICON COLLECTIVE

On behalf of our founders, faculty, staff, students, and graduates, I am privileged to welcome you to Icon Collective. Over the last 17 years, Icon Collective has built a powerfully connected community of artists, producers, and entrepreneurs which you can be proud to join. As an Icon Collective student, you'll develop the skills necessary to share your unique artistic vision with the world.

All of us at Icon Collective share your unending passion for music. It's in our DNA and underscores everything we do here. This common love of music, combined with our deep industry experience and commitment to educational excellence, creates a unique environment where your creativity will be supported as you learn to use music to authentically express who you are. Our faculty and staff are committed to ensuring that every student on our campus has the tools, skills, and knowledge to succeed as a musician and an entrepreneur.

The Icon Collective experience is the only one its kind, designed for you to learn by doing what you love under the guidance of professional mentors. Using industry standard facilities and technology, you'll spend your time working, creating, and learning side-by-side with a vibrant peer group. Our campus is infused with a type of creative energy that can only exist in an environment filled with equally driven creatives.

Icon Collective will ask a lot of you and give you even more in return. Graduates of our program enter the music industry with the confidence and knowledge to make their mark. We are delighted to be your guides on the first part of your journey.

Welcome to Icon Collective.

A handwritten signature in black ink, appearing to read 'Steve Miller', written in a cursive style.

Steve Miller
Campus Director

ABOUT ICON COLLECTIVE

Our Story

Icon Collective is a music school and community that is completely unique in philosophy and approach, focusing on empowering musicians, DJs, artists and entrepreneurs to live creative lifestyles while using 21st century tools to create and market music professionally. Icon Collective teaches the principles and practice of music production as an integral part of the process of creating high quality music, then provides the tools and strategies to brand, market, distribute, and sell the artist and their music. Icon Collective educates, motivates, and inspires students to overcome creative blocks and thrive in an environment where creativity and technical prowess achieve success.

Icon Collective is run by experienced artists, producers, and educators who know first-hand that there is more to making great music than knowing how to record a track. Icon Collective's approach to teaching music and music business centers its studies on mastering production tools, gaining industry acumen and the creative process. By including one-on-one time with a professional Studio Mentor, we encourage each student to develop a distinctive sense of style and express a unique creative vision.

History

David Alexander Valencia and Christopher Wight founded Icon Collective on March 15th 2005 as a way to address the lack of education for independent artists within traditional music education programs. It was a time when the music industry was changing but education models were not. There was an obvious need for an environment that would support individuality, authenticity and creativity within a carefully structured balance of musical and technical training. David and Christopher diligently developed and created this environment, an ecosystem, a collective, that to this day, is attracting artists and entrepreneurs committed to a life-long musical, artistic journey.

Icon Collective began in 2005 as a 3-month music production program within LA Center Studios in Downtown LA. The program quickly expanded to a 6-month program the following year. By 2010, Icon Collective had outgrown its facilities and moved to a commercial production space in Glendale where the 9-month Digital Music Production Program (DMP) was launched. In 2013, the online version of the DMP program was offered globally and by 2014, Icon's reputation had been solidified via its graduate success stories and methodical approach to artistic development.

This growing ecosystem of seasoned musicians, veteran producers and graduates was again in need of a larger home, and in 2014, Icon Collective took possession of famed, world-class recording studios, The Enterprise in Burbank. It was here that the discipline of continuous self-evaluation, real-world feedback and innovation inspired the launch of the accredited 12-month Blueprint Music Production Program. Artists and entrepreneurs continued to make the journey to Burbank, from around the world, until the Enterprise facility could no longer support the needs of the collective.

In 2020, Icon Collective made its move to Downtown Burbank, occupying a custom designed 32,000 square foot facility that met the needs of its newly launched 18-month Advanced Music Production Program, Vocal Artist Program, and Music Business Program. Today, the ecosystem and community that is Icon Collective continues to thrive online and within its purposefully built LA campus where artists and entrepreneurs are encouraged to bravely face their fears, develop their authentic voice, and humbly trust the creative process. The vision that began in 2005 is today an ongoing mission of empowering artists and entrepreneurs to live creative successful lifestyles.

Mission

We empower artists to live successful, creative lifestyles.

Vision

To globally influence artists, music, and the music industry in a manner that reflects individuality, originality, and the expression of human emotion.

Objective

To provide our students with an outstanding education that prepares them to thrive in the music and entertainment industries as a member of the Icon Collective community of artists, producers, and entrepreneurs.

Ownership and Control

Icon Collective is a private, for-profit institution owned by Icon Collective, LLC, a California corporation.

Icon Collective, LLC
100 E. Tujunga Ave Suite 100
Burbank CA 91502
818.299.8013
<https://www.iconcollective.edu>

Approvals and Accreditation

Icon Collective is a private institution approved to operate by the California Bureau for Private Postsecondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

There is no license required for music composition, music production, musical performance or in the field of music business.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed: to the Bureau of Private Postsecondary Education at:

Bureau of Private Postsecondary Education
1747 N. Market Dr, Ste 225
Sacramento, CA 95834
Phone: 888-370-7589
Web: www.bppe.ca.gov

Icon Collective is an accredited institutional member of the National Association of Schools of Music (NASM), however Icon Collective does not participate in federal financial aid programs.

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia, 20190-5248
(703) 437-0700
<https://nasm.arts-accredit.org>

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370- 7589, option #5, or by visiting osar.bppe.ca.gov

Disclosures

Icon Collective provides this catalog to all prospective students electronically via email, and it is also available to the general public as a free download from our website: www.iconcollective.edu.

Prospective and enrolled students may consult this catalog for factual information regarding Icon Collective. Changes to our policies, curriculum and other items in our catalog may be changed during any given year. These will be published in an addendum to the catalog, which will also be available on the website for download.

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.

Any questions a student may have regarding this catalog that are not satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Dr, Ste 225, Sacramento, CA 95834, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or new direct line (916) 574-8900.

Icon Collective 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, and 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 101 et seq.).

Icon Collective reserves the right to make changes in tuition, courses and materials, equipment, schedules, subject matter, faculty and all services contained herein. Tuition will not be modified once the enrollment agreement is signed.

FACILITIES

The Icon Collective campus is located in Downtown Burbank, California at:

100 E. Tujunga Avenue Suite 100
Burbank, CA 91502
Phone: 818.299.8013
Web: www.iconcollective.edu
Email: info@iconcollective.edu

The campus is a modern, private, climate controlled, 32,000 square foot purpose-built educational and studio complex, designed with the creative student in mind. The campus is home to six theater style classrooms, a performance theater, twenty-six production studios, a keyboard lab, common areas for students and administrative space for faculty and staff. It is conveniently located in the heart of the Los Angeles production community, just a short distance from Warner Brothers Studios, Disney Studios, Universal Studios, ABC, DreamWorks SKG, and other iconic entertainment companies.

Icon Collective regularly upgrades its technology and educational materials in order to stay abreast of developments in the music industry. The school reserves the right to modify its facilities, equipment, software, and other materials at any time and without notice in order to provide students with current industry standard experience.

Studio A & B

These two acoustically treated rooms are the flagship recording studios at Icon, each featuring an SSL XL-Desk mixing console, outboard gear, Neumann KH120A and Dynaudio LYD48 and Auratone studio monitors, Yamaha HS8S subwoofer and a video monitor. An Apple computer running Pro Tools with a Universal Audio Apollo X16 interface audio interface and a full complement of audio plug-ins is also present. Each studio is tied to its own tracking room for live performers, with an upright piano, drum kit and instrument amplifiers.

Mastering Studio

The final polishing of mixes and preparation for distribution is completed in this studio, with mastering-grade Barefoot FootPrint 01 and JBL 7 Series speakers, a KRK 12S subwoofer, a Flock Audio Patch digital patchbay, Drawmer MC3.1 monitor controller, a Pro Tools system running on an Apple computer, Antelope 2 Pure Converter & Master Clock, a full complement of audio plug-ins and ample analog and digital outboard processing equipment including a Neve Portico II Master Bus Compressor, SSL Fusion Stereo Analog Color unit, Drawmer 1973 compressor, Drawmer 1974 equalizer, SPL Qure tube eq, Bettermaker Mastering Limiter, and a Tascam DA-3000 Master Recorder.

Production Studios 1-19

These studios used for student project work and mentoring sessions. The acoustically treated interiors have seating for up to 4 people and are equipped with an assortment of studio monitors including Focal, ADAM, Dynaudio, Mackie, KRK, Yamaha, Presonus, Pioneer, Kali, Apollo Twin X DUO interface and a video monitor.

Vocal Studios 1-3

Similar to Production Studios, these rooms tie into another studio that functions as a vocal booth. In addition to the Apollo Twin X DUO interface and video monitor, these studios feature an Avalon VT37 SP mic preamp, compressor and eq. Speakers from Dynaudio, Tannoy, ADAM and KRK subwoofers are utilized.

Studio Icon

A recording and mixing space with a dedicated vocal booth, this studio is primarily for use for Icon Alumni. Studio Icon provides comfortable accommodations in an acoustically treated environment featuring ADAM A77X studio monitors, KRK subwoofer, Apollo Twin X DUO interface, a Universal Audio 6176 tube channel strip, and a video monitor.

Icon Performance Theater

The Performance Center is a sound-isolated, acoustically designed space featuring tiered theater seating for 48 people. It is a multi-use space, designed for small ensemble and solo performances, classroom use, Icon's frequent guest speakers, panels and other events. The theater is equipped with a full performance sound system, theatrical lighting and video projector.

Theater 1-6

Our theater classrooms are acoustically treated spaces features tiered seating, equipped with a KRK ROKIT 10-3 G4 studio monitors and KRK subwoofer, video projector, and wireless connectivity for internet, audio, and video. The tiered seating provides superb sight lines and workspace for up to 21 students.

Den

The Den is an intimate space where Icon holds its daily morning meditation session and functions as a place where groups of students can socialize, relax, work, collaborate in a quiet space. The Den is also used by faculty holding regularly scheduled office hours in which all students are invited to participate and is equipped with KRK studio monitors and a video projector.

Keyboard Lab

Students practice keyboard techniques in a 20-station, instructor monitored lab. Each station has a 61-key Native Instruments Komplete Kontrol A61 Keyboard MIDI controller and a stand for student laptops.

Library/Equipment Checkout

The Library is home of the Operations Department and gives students access to a wide range of resources, including the Icon library of periodicals, books, DVDs, and other media. It is also where students may check out microphones, instruments and other materials required to complete assignments and projects.

Student Lounge

Icon's Student Lounge is the hub of the campus community, featuring casual seating at tables, booths, couches and chairs and a kitchen/pantry area with refrigerators, microwaves and coffee. It is adjacent to the Library for easy access to its services. There are also multiple student workstations and seating areas throughout the campus. Students use the Student Lounge to study, work, eat and collaborate.

Administrative Space

In addition to sharing the common areas, Icon Collective has offices and collaborative space for the faculty and staff. Administrative space also includes a conference room and four meeting rooms.

Hours of Operation

The school and studios are open at the following times:

- Monday through Friday 9:00 am – 10:00 pm
- Saturday 10:00 am – 5:00 pm
- Sunday Closed

Icon Collective is in Burbank, California and operates on Pacific Time, GMT-8.

Studio time is available on a first-come, first-served basis. Studio facilities are available for booking beginning Monday morning at 9:00 am each week. Students can request and book available times on Icon's online booking system. Please see the Studio Policy section of this catalog for more details.

Technical Support

Students needing technical support should check with the studio manager on duty. There is a studio manager on site during business hours.

Support for online resources is available through the Learning Management System where assistance by Icon staff with the online platform is available.

2024-2025 ACADEMIC CALENDAR

Winter 2024

New Student Orientation	January 4, 2024
First Day of Classes	January 8, 2024
Martin Luther King Day*	January 15, 2024
First Day of Finals Week	March 18, 2024
Last Day of Classes	March 23, 2024
Spring Break	March 25, 2024 – April 06, 2024

Spring 2024

New Student Orientation	April 4, 2024
First Day of Classes	April 8, 2024
Memorial Day*	May 27, 2024
First Day of Finals Week	June 17, 2024
Juneteenth*	June 19, 2024
Last Day of Classes	June 22, 2024
Summer Break	June 24, 2024 – July 6, 2024

Summer 2024

New Student Orientation	July 3, 2024
First Day of Classes	July 8, 2024
Independence Day*	July 4, 2024
Labor Day*	September 2, 2024
First Day of Finals Week	September 16, 2024
Last Day of Classes	September 21, 2024
Fall Break	September 23, 2024 – October 5, 2024

Fall 2024

New Student Orientation	October 03, 2024
First Day of Classes	October 07, 2024
Thanksgiving Break*	November 28, 2024 – November 30, 2024
First Day of Finals Week	December 16, 2024
Last Day of Classes	December 21, 2024
Winter Break	December 23, 2024 – January 4, 2025
Christmas Eve and Christmas Day*	December 24 – 25, 2024
New Year's Eve and New Year's Day*	December 31, 2024 and January 1, 2025

Icon Collective is closed on days marked with *

Winter 2025

New Student Orientation	January 2, 2025
First Day of Classes	January 6, 2025
Martin Luther King Day*	January 20, 2025
First Day of Finals Week	March 17, 2025
Last Day of Classes	March 22, 2025
Spring Break	March 24, 2025 – April 5, 2025

Spring 2025

New Student Orientation	April 3, 2025
First Day of Classes	April 7, 2025
Memorial Day*	May 26, 2025
First Day of Finals Week	June 16, 2025
Juneteenth*	June 19, 2025
Last Day of Classes	June 21, 2025
Summer Break	June 23, 2025 – July 5, 2025

Summer 2025

New Student Orientation	July 3, 2025
First Day of Classes	July 7, 2025
Independence Day*	July 4, 2025
Labor Day*	September 1, 2025
First Day of Finals Week	September 15, 2025
Last Day of Classes	September 20, 2025
Fall Break	September 22, 2025 – October 4, 2025

Fall 2025

New Student Orientation	October 2, 2025
First Day of Classes	October 6, 2025
Thanksgiving Break*	November 27, 2025 – November 29, 2025
First Day of Finals Week	December 15, 2025
Last Day of Classes	December 20, 2025
Winter Break	December 22, 2025 – January 3, 2026
Christmas Eve and Christmas Day*	December 25 – 27, 2025
New Year's Eve and New Year's Day*	December 31, 2025 and January 1, 2026

Icon Collective is closed on days marked with *

PROGRAM DESCRIPTIONS

Course Schedule- all programs

Each quarter is eleven (11) weeks in duration. The order of courses is predetermined with the only elective an additional Studio Mentor courses. Classes may be scheduled to meet once or twice each week, depending on the curricula. In addition to face-to-face class time with instructors and mentors, each course includes a number of projects, assignments, and other outside work that provides students the opportunity to practice and master the course material while developing their abilities. The typical workload for a student is approximately 30 hours per week.

Students in the morning track normally have class activities from 10:00 am to 4:00 pm

Afternoon students normally have class activities from 12:00 pm to 8:00 pm

Evening students normally have class activities from 4:00 pm to 12:00 am.

Students wishing to transfer to a different session should see the Session Transfer in the preceding Academic Policies section in the catalog for the policies regarding a transfer.

Additional Training and Support

Icon Collective students have a number of opportunities for additional training and support:

Selected Icon Collective faculty members hold an open Office Hour session once each week. During Office Hour sessions, faculty members provide extracurricular instruction on specialized topics, facilitate discussions, and answer questions posed by students. All relative topics are welcome.

The Office Hour sessions are held in the Den and or via video stream. The current schedule is posted in the Canvas Learning Management System.

Guest speakers visit the Icon Collective campus for Q&A sessions on a regular basis. Q&A sessions are open on an RSVP basis and via a livestream.

The Icon Collective community is a tremendous resource for growth, learning, and support. Interaction with other students, graduates, and faculty are critical to academic and creative growth, and all students are encouraged to collaborate whenever possible. The Learning Resource Center and the Producer's Den are often home to discussions and impromptu collaborations.

Weekly mentor sessions are the best way to get additional help. Students should discuss any concerns or difficulties with their mentors. Students who wish to do so can sign up for an elective mentor in addition to their standard studio mentor. (Please see the Additional Fees table for information on the costs associated with elective mentors.)

In addition to the studio mentor sessions, students having academic difficulty can contact their Student Advisor and/or instructors for assistance.

ADVANCED MUSIC PRODUCTION PROGRAM

Program Description

18 Month Certificate Program

964 Clock Hours / 78 Credit Hours

The Advanced Music Production Program is an immersive educational experience that provides students a well-balanced study of modern music production guided by working professionals. Course work includes studio production techniques, digital audio workstation operation, songwriting, arranging, music business, and synthesis. One-on-one weekly mentoring sessions, ear training, and personal development courses inspire creativity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

This incorporates curriculum that goes deeper into the areas of creativity, musical composition and performing, technical expertise, and business acumen covered in our 12-month Music Production Program.

Entrance into this program is based on merits achieved in the first three Levels of the 12-month Music Production Program. Students in the 12-month Music Production Program will be invited to apply for acceptance at the end of their Level Two.

Program Objective

The Advanced Music Production Program prepares students to become music producers, composers, performers, recording artists, professional DJs, and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Advanced Music Production Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are Music Producer, Songwriter, Performer, DJ, Sound Designer

US Dept of Labor Standard Occupational Classifications

27-2041 - Music Directors and Composers

27-2042 - Musicians and Singers

13-1011 - Agents and Business Managers of Artists, Performers, and Athletes,

Course Descriptions

LEVEL ONE

13 Credit Hours / 171 Clock Hours

11 weeks

ABL1101 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH1112 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR1111 Ear Training I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

SYN1111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT1111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH1111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and it's evolution into contemporary drum and percussion grooves.

PSP1100 Plugins & Signal Processing

1 Credit Hour / 20 Clock Hours

Prerequisites: None

Introduction to digital signal processing tools and techniques. Designed to demonstrate the functionality and purpose of a wide variety of commonly used tools for audio processing. Diving deep into the parameters of dynamic and real time tools for better control and sound sonic representation. Lab practices designed around compression, equalization, reverb, delay, saturation and corrective tools.

KTL1111 Keyboard Techniques Lab I

1 Credit Hour / 20 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT1111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 184 Clock Hours

11 weeks

MTH1222 Music Theory II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

EAR1221 Ear Training II

1 Credit Hour / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN1221 Synthesis II

1 Credit Hour / 22 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

DJF1200 DJ Fundamentals

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A foundational course designed to bridge the gap between the practical DJ skills of our students and the celebrated expertise of our alumni. The course dives into key areas such as Music Theory for DJs, Basic Mixing Techniques, Building a DJ Set, Promotion, and Gigging - providing a comprehensive learning experience for aspiring DJs.

STT1221 Studio Techniques II

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH1221 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

PRO1200 Production Techniques

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Intermediate signal processing concepts.- Introduction to digital signal processing tools and techniques. Designed to demonstrate the functionality and purpose of a wide variety of commonly used tools for audio processing. Diving deep into the parameters of dynamic and real time tools for better control and sound sonic representation. Lab practices designed around compression, equalization, reverb, delay, saturation and corrective tools.

KTL1221 Keyboard Techniques Lab II

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT1221 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 153 Clock Hours

11 weeks

MTH1332 Music Theory III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB1311 Collaboration Sessions

2 Credit Hours / 14 Clock Hours

Prerequisites: All Level Two courses

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

MTX1311 Mixing Techniques I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Designed to equip students with essential mixing fundamentals, ensuring they are well-prepared for collaborative projects and advanced coursework. This course introduces students to critical aspects of audio mixing, focusing on practical skills and techniques that can be applied across various musical genres.

SNG1311 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT1331 Studio Techniques III

1 Credit Hour / 20 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

LYM1310 Lyrics and Melodies

1 Credit Hours / 22 Clock Hours

Prerequisites: None

This course is dedicated to the nuanced art of lyric writing. Designed to run concurrently with "Songwriting I" in Level 3, it aims to provide students with a comprehensive understanding of lyricism. This knowledge will enhance their overall melody creation skills in songwriting.

TAM1311 The Artist Mindset

1 Credit Hour / 11 Clock Hours

Prerequisites: All Level 2 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path.

WRL1311 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Level 2 courses

This lab will serve students with writing prompts weekly which they will then execute in real time. Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

MNT1331 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 156 Clock Hours

11 weeks

CSD1400 Creative Sound Design

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level Three courses

A dynamic course expands the synthesis curriculum with a comprehensive audio approach to sound design. It sparks creativity and originality, guiding students towards developing innovative sound design techniques with foley and sampling, creative processing, vocal manipulation, and unique sound development. This course will encourage students to develop unique sounds for their productions and collaborative projects, including the Collaboration EP.

MTX1420 Mixing Techniques II

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level Three courses

Establishes a continued foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

CLB1421 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: All Level Three courses

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

LSP1400 Live Set Performance

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

EAD1400 Elements of Artist Development

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level Three courses

This comprehensive course equips students with fundamental knowledge in branding, artist development, and visual design. Students will analyze real-world examples of successful artist development and branding to grasp effective strategies and best practices. Additionally, they will learn to use Photoshop and other visual design tools, helping them to create professional-grade graphics and visuals.

SNG1421 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ1411 Music Business I

2 Credit Hour / 22 Clock Hours

Prerequisites: All Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

MNT1441 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FIVE

13 Credit Hours / 150 Clock Hours

11 weeks

SNG2131 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

BIZ2121 Music Business II

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Business I

In-depth study of the core fundamentals of the music business. Coursework explores developing an artist's brand and creating revenue streams. Establishes a solid understanding of publishing, licensing, Performing Rights Organizations, touring, and personal branding.

AMX2101 Advanced Mixing

2 Credit Hours / 33 Clock Hours

Prerequisites: Studio Techniques IV

Studies in utilizing reference mixes and recreation of mixes from reference tracks. Identifying techniques and tools used in a mix, and replicating what is heard in a mix. Topics include creating subgroups for mixing, advanced routing, client needs vs mix needs, revision points, console mixing, and analog summing. Includes additional course work with Pro Tools for advanced routing, mixing and functionality of Pro Tools as related to advanced concepts.

AVX2101 Advanced Vocal Production

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level IV courses

A meticulous discovery of techniques used in advanced vocal tuning, harmony creation, audio restoration, time alignment, artificial vocal creation, and mixing tools for advanced vocal processing. Heavy emphasis on repetition and use of real-world examples help students prepare for a major aspect of the regular process of creating great polished records.

APL2101 Analog Performance Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques Lab IV

Advanced concepts of playing, comping and improvising with increased complexity. Students will record performances with analog synthesizers in real time. Students will achieve success in greater difficulty practice of techniques in finger dexterity, hand placement, accuracy, and timing.

ATM2110 Atmos I

1 Credit Hours / 10 Clock Hours

Prerequisites: All Level IV courses

This course serves as an introduction to the revolutionary field of Dolby Atmos for music mixing and production. It is designed to provide students with firsthand experience and in-depth understanding of spatial audio and 3D soundscapes using Dolby Atmos technology.

MNT2151 Studio Mentor: Solo Album I

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level IV courses

A weekly in-studio mentoring session with a professional producer; mentors provide guidance in helping student with their own solo album project. Mentors will set milestones, craft unique assignments and aid in the development of a production schedule with the student to ensure progress and direction is moving forward.

SNC2201 Sync & Licensing

1 Credit Hour / 11 Clock Hours

Prerequisites: All Level V courses

Introduction into music for licensing in TV & film. Outlined with weekly assignments written as real-world simulated client briefs with fluctuating and increasingly tight deadlines, requirements, and deliveries. Focuses on music for ads, games, TV, movies, jingles, apps and other contemporary & digital media.

LEVEL SIX

13 Credit Hours / 150 Clock Hours

11 weeks

MVM2201 Music for Visual Media

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level V courses

A course in the creation of sound and music for visual media, students are exposed to techniques in spotting, post-production, sound placement with depth/image, original source audio creation for non-existent sounds and creating sound palettes for various styles & feels. Includes an introduction to file formats and deliveries for various visual mediums and the tools used for those deliveries.

BIZ2231 Music Business III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business II

Music media, promotion, and marketing. This course investigates the concepts and practices of online marketing, social media, publicity, radio promotion, visual media, and merchandising.

AMS2201 Advanced Mastering Theory

2 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Theory techniques in analog and digital mastering. Signal processing, M/S encoding/decoding, correction tools, control tools, enhancement tools, and finalization tools. Introduces file formats for mastering, medium management for different masters, batch processing, and overall mastering theory principles. Includes additional coursework with advanced mastering concepts.

AMS2211 Advanced Mastering Practice

1 Credit Hours / 22 Clock Hours

Prerequisites: Advanced Mixing

Practical techniques in analog and digital mastering within a mastering studio environment. Calibration of equipment, level management, signal flow of hardware, and specific hardware use. Introduces practical concepts for hands-on mastering practice with industry-standard mastering hardware. Digital use of mastering DAW Wavelab, digital mastering plugins, and advanced routing of signal throughout hardware mastering chains for a practical experience in the mastering domain.

ATM2220 Atmos II

1 Credit Hour / 10 Clock Hours

Prerequisites: Atmos I

AtmosII builds on the foundational knowledge and skills acquired in "ATMOS I." It delves deeper into the techniques and applications of Dolby Atmos for music mixing and production. The course aims to enhance students' understanding and mastery of spatial audio and 3D soundscapes through the use of Dolby Atmos.

CCL2200 Content Creation Lab

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level V courses

An immersive course tailored to empower students with the skills and knowledge required for effective content creation, focusing particularly on album release strategies. This course is strategically positioned in Level 6 of the Advanced Music Production Program. The course will be taught in the content creation lab, providing students with a unique environment to foster creativity and collaboration.

CRL2200 Creative Revenue Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: All Level V courses

This course is designed to give a greater understanding of alternative revenue streams as an artist within the music industry.

MNT2261 Studio Mentor: Solo Album II

2 Credit Hours / 10 Clock Hours

Prerequisites: Solo Album I

A continuation of the weekly in-studio mentoring session with a professional producer. Mentors provide guidance in helping students complete their solo album project as it nears completion. Individualized plans for each student outline a path for the release of the finished album by term end with included requirements for final submission. Includes an introduction to a release plan, artwork concepts, branding, copyrights and other fundamentals for release of music on a larger scale.

MUSIC PRODUCTION PROGRAM

Program Description

12 Month Certificate Program

664 Clock Hours / 52 Credit Hours

The Music Production Program is an immersive educational experience that provides students a well-balanced study of modern music production guided by working professionals. Course work includes studio production techniques, digital audio workstation operation, songwriting, arranging, music business, and synthesis. One-on-one weekly mentoring sessions, ear training, and personal development courses inspire creativity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

Program Objective

The Music Production Program prepares students to become music producers, composers, performers, recording artists, professional DJs, and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Music Production Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are Music Producer, Songwriter, Performer, DJ, Sound Designer.

US Dept of Labor Standard Occupational Classifications

27-2041 - Music Directors and Composers

27-2042 - Musicians and Singers

13-1011 - Agents and Business Managers of Artists, Performers, and Athletes,

Course Descriptions

LEVEL ONE

13 Credit Hours / 171 Clock Hours

11 weeks

ABL1101 Ableton Live

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Explores the unique traits of Ableton Live and its non-linear approach to music production. Projects and lessons include how to create, open, and save projects, use hot keys, import, edit, and warp audio, work with MIDI clips, understand the session view and the arrangement view windows, manipulate software instrument tracks and synths, route dynamic and time-based effects, quantize, and employ the groove pool. Advanced Ableton Live production techniques, including clip envelopes, Max4Live, arrangement tools, and utilize Ableton's automation, mixing and mastering tools.

MTH1112 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

EAR1111 Ear Training I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

SYN1111 Synthesis I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

A step-by-step approach to understanding the basics of subtractive synthesis and its components. Course work includes an exploration of waveforms, oscillators, filters, Low Frequency Oscillators (LFO), modulation, envelopes, and waveform parameters.

STT1111 Studio Techniques I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the principles of digital recording and the best practices of professional music production. Presentations and exercises include microphone selection and placement, signal processing, recording, mixing, and editing. Includes an introduction to Pro Tools as a recording platform.

GTH1111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

PSP1100 Plugins & Signal Processing

1 Credit Hour / 20 Clock Hours

Prerequisites: None

Introduction to digital signal processing tools and techniques. Designed to demonstrate the functionality and purpose of a wide variety of commonly used tools for audio processing. Diving deep into the parameters of dynamic and real time tools for better control and sound sonic representation. Lab practices designed around compression, equalization, reverb, delay, saturation and corrective tools.

KTL1111 Keyboard Techniques Lab I

1 Credit Hour / 20 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

MNT1111 Studio Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 184 Clock Hours

11 weeks

MTH1222 Music Theory II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

EAR1221 Ear Training II

1 Credit Hour / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

SYN1221 Synthesis II

1 Credit Hour / 22 Clock Hours

Prerequisites: Synthesis I

Intermediate synthesis concepts. Topics include Frequency Modulation (FM), physical modeling, sampling, wavetables, history of synthesizers and subtractive/additive sound design. Coursework surveys contemporary professional software synthesizers Serum, Massive, FM8, Sylenth, Nerve, Addictive Drums, and various Kontakt libraries.

DJF1200 DJ Fundamentals

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A foundational course designed to bridge the gap between the practical DJ skills of our students and the celebrated expertise of our alumni. The course dives into key areas such as Music Theory for DJs, Basic Mixing Techniques, Building a DJ Set, Promotion, and Gigging - providing a comprehensive learning experience for aspiring DJs.

STT1221 Studio Techniques II

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Introduction to the process of tracking and recording vocals, drums, and instruments. Included is a review of hardware and microphones along with microphone placement techniques. Topics include studio design and acoustic principles, and how they apply to the working and mixing environment. Course material is also hands-on in a recording studio working with studio musicians, recording and putting into practice the topics learned on the theory side. Includes additional Pro Tools coursework which supplements material with practical recording techniques.

GTH1221 Groove Theory II

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory I

The second installment of this course continues to expose students to more complex groove patterns, polyrhythms, and ensemble playing experiences. Additionally, learned groove styles are applied to song production techniques in the DAW. Recording, extracting grooves, and manipulating audio all combine in project-based assignments throughout the class.

PRO1200 Production Techniques

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Intermediate signal processing concepts.- Introduction to digital signal processing tools and techniques. Designed to demonstrate the functionality and purpose of a wide variety of commonly used tools for audio processing. Diving deep into the parameters of dynamic and real time tools for better control and sound sonic representation. Lab practices designed around compression, equalization, reverb, delay, saturation and corrective tools.

KTL1221 Keyboard Techniques Lab II

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques Lab I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

MNT1221 Studio Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 1 Courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

13 Credit Hours / 153 Clock Hours

11 weeks

MTH1332 Music Theory III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB1311 Collaboration Sessions

2 Credit Hours / 14 Clock Hours

Prerequisites: All Level Two courses

Intro course to collaboration with other writers and producers. Students are provided with objectives and guidelines to create music collaboratively in real-world writing and production sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time.

MTX1311 Mixing Techniques I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

Designed to equip students with essential mixing fundamentals, ensuring they are well-prepared for collaborative projects and advanced coursework. This course introduces students to critical aspects of audio mixing, focusing on practical skills and techniques that can be applied across various musical genres.

SNG1311 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

STT1331 Studio Techniques III

1 Credit Hour / 20 Clock Hours

Prerequisites: Studio Techniques II

Designed to help students refine their production techniques. Explores the world of recording physical instruments and how acoustic recordings can be integrated and/or resampled into all styles of music, creating diversity, depth, and a fresh approach to music production. Students will create unique, proprietary samples from recordings captured in recording sessions with musicians and manipulate the content recorded over the length of the course. Includes additional coursework with Pro Tools on multitrack live recording techniques and concepts.

LYM1310 Lyrics and Melodies

1 Credit Hours / 22 Clock Hours

Prerequisites: None

This course is dedicated to the nuanced art of lyric writing. Designed to run concurrently with "Songwriting I" in Level 3, it aims to provide students with a comprehensive understanding of lyricism. This knowledge will enhance their overall melody creation skills in songwriting.

TAM1311 The Artist Mindset

1 Credit Hour / 11 Clock Hours

Prerequisites: All Level 2 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path.

WRL1311 Writing Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: All Level 2 courses

This lab will serve students with writing prompts weekly which they will then execute in real time. Exercises include lyric writing, chord progression writing, as well as melody, groove, bassline, and sound construction. Focus is applied to the benefits of regular practice and repetition.

MNT1331 Studio Mentor III

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 2 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 156 Clock Hours

11 weeks

CSD1400 Creative Sound Design

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level Three courses

A dynamic course expands the synthesis curriculum with a comprehensive audio approach to sound design. It sparks creativity and originality, guiding students towards developing innovative sound design techniques with foley and sampling, creative processing, vocal manipulation, and unique sound development. This course will encourage students to develop unique sounds for their productions and collaborative projects, including the Collaboration EP.

MTX1420 Mixing Techniques II

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level Three courses

Establishes a continued foundation of mixing and mastering concepts that creates mixes that are rich in dynamics and tonally balanced in space and depth. Coursework includes techniques in the use of sonic coloring tools, dynamic processors, real-time effects, imaging techniques and overall mix integrity. Includes additional Pro Tools coursework in mixing, gain staging and mastering.

CLB1421 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: All Level Three courses

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

LSP1400 Live Set Performance

1 Credit Hour / 22 Clock Hours

Prerequisites: Groove Theory II

The final level of this series has students continue to refine and develop rhythmic concepts into their productions but now opens up the power of Ableton Live for performance opportunities. Students will use Live's extensive MIDI-mapping capabilities to set up and perform a compelling original performance piece for the final. Additional topics include clip envelopes, follow actions, and custom effect racks for live performance purposes.

EAD1400 Elements of Artist Development

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level Three courses

This comprehensive course equips students with fundamental knowledge in branding, artist development, and visual design. Students will analyze real-world examples of successful artist development and branding to grasp effective strategies and best practices. Additionally, they will learn to use Photoshop and other visual design tools, helping them to create professional-grade graphics and visuals.

SNG1421 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

BIZ1411 Music Business I

2 Credit Hour / 22 Clock Hours

Prerequisites: All Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

MNT1441 Studio Mentor IV

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 3 courses

A weekly in-studio mentoring session with a professional producer. Mentors provide guidance in the production of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

VOCAL ARTIST PROGRAM

Program Description

12 Month Certificate Program

616 Clock Hours / 52 Credit Hours

The Vocal Artist Program is an immersive educational experience that provides students with the technical and creative skills required to launch their career as a contemporary vocalist and songwriter. The program courses include vocal techniques, studio vocal performance, live performance, studio production techniques, digital audio workstation operation, songwriting, arranging and music business. One-on-one weekly mentoring sessions guided by industry professionals, performances with a live band and personal development courses inspire creative artist identity and round out the skill set needed to thrive in the 21st century music and entertainment industries.

Program Objective

The Vocal Artist Program prepares students to become vocalists, songwriters, music producers, performers, recording artists and entrepreneurs in the entertainment industry.

Potential Careers

Graduates of the Vocal Artist Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are Vocal Artist, Songwriter, Music Producer.

US Dept of Labor Standard Occupational Classifications

27-2041 - Music Directors and Composers

27-2042 - Musicians and Singers

Course Descriptions

LEVEL ONE

13 Credit Hours / 162 Clock Hours

11 weeks

MTH1112 Music Theory I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Introduction to the basic concepts of music theory and its applications in songwriting and music creation. Topics include Time signatures, rhythms, major scale formulas, intervals, chords and their function, harmonic analysis and melodic function in music theory.

VMH1201 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, Motown, rock, grunge and electronic; this course exposes students to musical technological concepts and innovations that led to the existence of contemporary music as we know it.

VOC1111 Vocal Techniques I

2 Credit Hour / 22 Clock Hours

Prerequisites: None

A thorough and rudimentary guide into the techniques involved around using the voice effectively, efficiently, and powerfully. Students work through weekly vocal practice exercises to gain greater control and range within their vocal ability. Sessions in small and large ensembles help students tighten their inner tuning while singing with others.

VET1111 Ear Training I

1 Credit Hours / 22 Clock Hours

Prerequisites: None

Functional and philosophical ear training. Investigates basic ear training techniques to help students understand what they are hearing both technically and critically. Practical exercises unlock nuances in the ear-mind connection, empowering students to better understand what they hear and to apply this knowledge towards the development of better music. Engaged weekly in-class transcriptions exercises help solidify this connection through active repetition each week.

DRP1111 Demo Recording & Production I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

An exploration of the fundamentals of digital recording and the best practices of professional music production. Provides practical introduction to Pro Tools and Ableton as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal takes, editing and basic mixing.

VGT1111 Groove Theory I

1 Credit Hour / 22 Clock Hours

Prerequisites: None

The first level of this interactive course engages students in learning rhythmic concepts, counting meter, subdivisions, and basic grooves through hand percussion instruction. A core component of each student's foundation in musical knowledge and ability, this course covers fundamentals of playing hand percussion instruments, playing in time, and a study of the evolution of groove through the centuries spanning afro-cuban roots and its evolution into contemporary drum and percussion grooves.

KTL1111 Keyboard Techniques Lab I

1 Credit Hour / 20 Clock Hours

Prerequisites: None

Introduction to the basic concepts of the playing the piano keyboard. Topics include motor skills, major and minor scales, chords, inversions, and playing 2-handed.

VMT1111 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL TWO

13 Credit Hours / 162 Clock Hours

11 weeks

MTH1222 Music Theory II

2 Credit Hour / 22 Clock Hours

Prerequisites: Music Theory I

A continuation of the concepts of music theory and its applications in music creation. Topics include basslines & slash chords, transcription, cadences, voicing and extensions, introduction to modes, borrowed chords, and secondary chords.

VOC1221 Vocal Techniques II

2 Credit Hour / 22 Clock Hours

Prerequisites: Vocal Techniques I

Continuing on through more advanced vocal work, these lessons dive into more detail with regard to nuance in emotional delivery, stylistic considerations within selected genres, and advanced control techniques in extreme ranges of the voice. Workshops in solo, group and ensemble configurations help solidify concepts in a variety of performance applications from backup singing, leading a band, to full choir performance.

SNG1311 Songwriting I

2 Credit Hours / 22 Clock Hours

Prerequisites: All Level 2 courses

Examines the core components that make up great songs. Songwriting is examined and demystified as both a career and a process. Instills a greater command of writing lyrics, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes topics such as chord progressions, melody structure, and rhythmic shifts.

VET1221 Ear Training II

1 Credit Hours / 22 Clock Hours

Prerequisites: Ear Training I

Expands on the technical and critical ear training techniques. Practical exercises in identifying frequencies added or removed from noise, frequency ranges and how content works within these ranges, pitch and tuning. Coursework includes solfege with major intervals and minor intervals.

DRP1221 Demo Recording & Production II

2 Credit Hours / 22 Clock Hours

Prerequisites: Demo Recording & Production I

Continues discussion of digital recording, arranging and music sequencing in both Pro Tools and Ableton. Provides practical introduction to Pro Tools as a recording, sequencing and arranging platform. Presentations and exercises include microphone selection and placement, basic signal processing, MIDI, recording, comping vocal take editing and basic mixing.

LYM1310 Lyrics & Melodies

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level 2 courses

This course is dedicated to the nuanced art of lyric writing. Designed to run concurrently with "Songwriting I" in Level 3, it aims to provide students with a comprehensive understanding of lyricism. This knowledge will enhance their overall melody creation skills in songwriting.

KTL1221 Keyboard Techniques Lab II

1 Credit Hour / 20 Clock Hours

Prerequisites: Keyboard Techniques I

A continuation of weekly tasks aimed at improving the familiarity with the piano keyboard. Coursework topics include harmonic and non-harmonic tones including suspensions, anticipations, passing and neighboring tones, as well as expanding harmonic progressions into more complex and compelling extended musical passages. Lessons designed to utilize techniques for finger dexterity, hand placement, accuracy, and timing.

VMT1221 Studio Mentor: Production Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 1 Courses

A weekly in-studio mentoring session with a professional music producer. Mentors provide guidance in the production and performance of the student's original music and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Studio Mentor courses provide a constant source of support to help ensure academic success.

LEVEL THREE

14 Credit Hours / 158 Clock Hours

11 weeks

MTH1332 Music Theory III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Theory II

This course is designed to give a greater understanding of melody, composition of melody and its relationship to harmony, as well as the basics of counterpoint. Students are given tools to use in creating different types of emotion, as well as transcribing and analyzing existing music.

CLB1321 Collaboration Writing

2 Credit Hours / 14 Clock Hours

Prerequisites: All Level 2 Courses

Intro course for collaboration with other songwriters. Students are provided with objectives and guidelines to create music collaboratively in real-world songwriting, recording and "top-lining" sessions. They will learn to establish a workflow, delegate tasks, and deliver song projects on time within specific constraints.

PRL1311 Live Performance I

1 Credit Hour / 24 Clock Hours

Prerequisites: Vocal Techniques I

This course involves weekly performances with backing tracks, a studio musician and four piece band. Real world experience on a stage in front of an audience solidifies vocal performance techniques gathered in previous courses. Performances are evaluated by both instructor and peers in weekly exercises. Performances are filmed for students to reflect on their own delivery, stage presence and performance.

SNG1421 Songwriting II

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting I

Advanced lyric and songwriting concepts. Classwork focuses on writing vocal harmonies, re-harmonizing existing melodies, developing hooks, rhythmic melodies, writing songs for others, demo recording of songwriting and fundamental principles of vocal arrangements.

TAM1301 The Artist Mindset

1 Credit Hour / 11 Clock Hours

Prerequisites: All Level 2 courses

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

SPT1102 Studio Performance Techniques

2 Credit Hours / 33 Clock Hours

Prerequisites: Demo Recording & Production II

This course provides a foundation for vocal techniques in studio recording sessions. Real studio recording sessions are hosted by and instructor in a variety of formats which exist in the modern era of vocal recording. Terminology, standards, expectations, preparation, communication and professional etiquette are covered in detail within the weekly exercises in this course.

BIZ1411 Music Business I

2 Credit Hour / 22 Clock Hours

Prerequisites: All Level 3 courses

Establishes a foundation of general business practices for music industry entrepreneurs. Coursework includes how to navigate the entertainment industry, protect their intellectual property, and function within the ever-evolving music industry.

VMT1331 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 2 courses

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

12 Credit Hours / 134 Clock Hours

11 weeks

CLB1420VB The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: Collaboration Writing

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

PRL2421 Live Performance II

2 Credit Hour / 24 Clock Hours

Prerequisites: Live Performance I

Continued weekly performances aid students in continuing to refine their performance craft. On a stage with a live band, students dig deeper into finer performance techniques. Topics include refining stage presence, and creating charts of original songs to perform with a 4 piece band. Peer evaluations help students evaluate each other and their own recorded performances more objectively.

SNG2131 Songwriting III

2 Credit Hours / 22 Clock Hours

Prerequisites: Songwriting II

Expanding on previous concepts, students are exposed to advanced lyric writing, harmonic choices, unique song structures, timing & delivery, and other general songwriting concepts. Classwork focuses on in-depth analysis of classic and contemporary songs and utilization of the concepts learned within.

EAD1400 Elements of Artist Development

1 Credit Hour / 22 Clock Hours

Prerequisites: All Level Three courses

This comprehensive course equips students with fundamental knowledge in branding, artist development, and visual design. Students will analyze real-world examples of successful artist development and branding to grasp effective strategies and best practices. Additionally, they will learn to use Photoshop and other visual design tools, helping them to create professional-grade graphics and visuals.

CRL2200 Creative Revenue Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: All Level V courses

This course is designed to give a greater understanding of alternative revenue streams as an artist within the music industry.

BIZ2231 Music Business III

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Business II

Music media, promotion, and marketing. This course investigates the concepts and practices of online marketing, social media, publicity, radio promotion, visual media, and merchandising.

VMT1441 Studio Mentor: Vocal Mentor

2 Credit Hours / 10 Clock Hours

Prerequisites: All Level 3 courses

A weekly in-studio mentoring session with a professional vocal coach. Mentors provide guidance in the development of student's original music, vocal technique, vocal performance and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Vocal Mentor courses provide a constant source of support to help ensure academic success.

MUSIC BUSINESS PROGRAM

Program Description

12 Month Certificate Program

652 Clock Hours / 52 Credit Hours

The Music Business Program is an immersive educational experience that provides students a well-balanced study of the modern music industry guided by working professionals Icon Collective teaches the principles, and best practices of the music industry as an integral part of the process of managing, and developing artists then provides the tools and strategies for graduates to help brand, market, distribute, sell and tour with their clients' music.

Program Objective

The Music Business Program provides students with an outstanding education that prepares them for successful careers in the entertainment industry as a member of the Icon Collective community of artists, producers, music industry professionals, and entrepreneurs.

Icon Collective educates, motivates, and inspires students to overcome mental barriers and thrive in an environment where entrepreneurship, creativity, and technical prowess achieve success.

Potential Careers

Graduates of the Music Business Program are prepared to create entrepreneurial careers in a wide range of roles within the music industry. Some of the most common are Talent Agent, Artist Manager, Event Promoter, Artist and Repertoire Manager, Record Label Owner/Management, Tour and Stage Manager, Marketing Manager.

US Dept of Labor Standard Occupational Classifications

11-2011 - Advertising and Promotions Managers

11-2032 - Public Relations Managers

13-1011 – Agents and Business Managers of Artists, Performers, and Athletes

Course Descriptions

LEVEL ONE

14 Credit Hours / 153 Clock Hours

11 weeks

BSM1110 Business Operations I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

This course is an overview of the activities involved in managing a business. Topics covered will include accounting, finance, invoicing, and communication, and provide a stable foundation and knowledge base of business administration for the music industry entrepreneur.

MBP1110 Music Industry I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The first level of this sequence will identify the structure and main components of the Music Industry. Students will demonstrate a perspective understanding of the current state of the business, roles of various sectors and their functions including record labels, artists, executives, management, creative, publishing, distribution, law, and technology.

MMK1110 Marketing I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course introduces and explains the principles of traditional marketing, and digital marketing; Through presentations, coursework, and discussion, students dissect current music marketing campaigns, and appraise the components and strategies used to optimize social media presence to successfully market music brands.

BRN1100 Branding

2 Credit Hours / 22 Clock Hours

Prerequisites: None

The course centers on recognizing brand fundamentals and competitive advantages of branding. Students will conduct research on brand construction, brainstorm ideas and present a visual identity by making use of symbols and storyboards; developing student's ability to showcase best practices for brand strategy, inspiration, design execution, function, and launch.

MBD1100 DAW: Introduction to Ableton

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course is an introduction to Pro Tools and Ableton that teaches the practical applications of these DAWs (digital audio workstations) for the music business professional. The course will cover the equipment needed when choosing a system, navigating the DAW, recording and editing audio and MIDI, as well as mixing and delivery of final masters.

MMH1200 Music History

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A survey of the history of popular music through the ages. This course utilizes rich multimedia accompaniment to regular class discussion to highlight the lineage of influence which spawns current popular music today. Discussing prehistoric music, through church and classical, gospel, Motown, rock, grunge and electronic; this course exposes students to musical and technological concepts and innovations that led to the existence of contemporary music as we know it.

VDN1100 Visual Design

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course will give students an understanding of the fundamental principles of visual design, and typography. Coursework will focus on comprehension of design concepts, including balance and alignment, contrast, repetition, emphasis, proportion, movement, spacing and kerning. Students will also interface with the Adobe Creative Suite, including Photoshop, Illustrator, After Effects, in order to formulate assets that effectively market and brand a musical artist.

DCL1110 Discussion Lab I

1 Credit Hour / 10 Clock Hours

Prerequisites: None

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL TWO

12 Credit Hours / 140 Clock Hours

11 weeks

BSM1220 Business Operations II

1 Credit Hour / 11 Clock Hours

Prerequisites: Business Management I

During the second level of this course, students will develop skills in critical thinking and decision making. Coursework will support the development and practice of leadership fundamentals, including communication, business ethics, influence, emotional intelligence, and resource management: people, money, time.

MBP1220 Music Industry II

2 Credit Hours / 22 Clock Hours

Prerequisites: Music Industry I

The focus of this course is to demonstrate the principles and essential aspects of music licensing, music publishing, product management, independent record label structure, record promotion, and streaming promotion. Through weekly analysis and discussion, students will formulate an understanding of the procedures of music clearance, ownership of compositions, monitoring of marketing campaigns for both artists and the label, music rights terminology, royalty and data flow, and the role of collection societies.

MLW1210 Music & Law I

1 Credit Hour / 11 Clock Hours

Prerequisites: None

The course is an introduction to the legal aspects of the music industry. Students will classify the core elements of sound recording copyrights; coursework will examine intellectual property law through publishing, trademarks, design rights, and image publicity rights.

MMK1220 Marketing II

2 Credit Hours / 22 Clock Hours

Prerequisites: Marketing I

Building on concepts from Marketing I, students will distinguish the core fundamentals of Artist Marketing. Coursework explores defining a unique value proposition, developing an appealing visual strategy, content creation, capturing and tracking data through various sources in order to optimize release rollouts.

STB1210 Studio Business I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A course that will introduce students to the effective management techniques of studios and studio time, by examining the standards and procedures of recording studios. Coursework and discussions will include recording session planning and booking, equipment selection, communicating with technical and creative staff, and creating a plan to maximize studio time.

ADV1210 Artist Development I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

A&R I is designed to help students gain a broader understanding of the music creation process. Coursework focuses on the analysis of real-world examples in popular music, the mechanics of developing an artist, and about the collaborative process of producing a record. The student develops an understanding of song structure and standard arrangement techniques that form the foundation of compositional studies. Students will distinguish how to work with primary stakeholders in the creation of intellectual property, administration of legal clearances for featured artists, producers, writers, engineers, and record label representatives.

TML1200 Tech & Media Lab

1 Credit Hour / 20 Clock Hours

Prerequisites: DAW (Intro to Ableton)

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include creating and editing social media banners, social media account optimization, produce a digital ad campaign, produce radio edits, and fix mistakes in podcast audio. The lab provides benefits to the practical application of substantive industry work.

DCL1220 Discussion Lab II

1 Credit Hour / 10 Clock Hours

Prerequisites: All Level 1 courses

A weekly in-class practical assignment and discussion guided by the instructor. The instructor will monitor progress in the work and provide assistance and tutoring where needed. The Discussion Lab course will be a constant source of support to increase knowledge, develop skills, clarify concepts, and build a student's capacity to understand the music industry at a deeper level to help ensure academic success.

LEVEL THREE

13 Credit Hours / 141 Clock Hours

11 weeks

AGT1310 Touring I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Students will gain exposure to live performance, touring, and talent booking industry and be able to recognize and differentiate the roles of different sectors; Classes will cover integral elements of planning a tour and live events management, and the pivotal role of booking agents, agencies, and tour managers. Students will also gain a solid understanding of the various income streams available such as ticket sales, sponsorships, and merchandising.

MLW1320 Music and Law II

1 Credit Hours / 22 Clock Hours

Prerequisites: None

The second level of this course is an in-depth evaluation of different types of agreements and contracts in the music industry, a review of relevant landmark music-related court cases, and the Music Modernization Act. Students will formulate ideas and constructs on how these rulings and policy changes impact the music industry. Discussions and classwork will outline and define critical terminology and primary provisions that make up various types of music industry agreements, including recording contracts, producer agreements, and songwriter deals.

AMG1310 Artist Management I

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Part 1 of this course will qualify students to direct the career success of an artist through the lens of the artist manager role. Recognizing the critical competencies of a manager and primary obligations of managing artists; topics include translating requirements and interfacing between teams, exercising cross-functional influence, manager code of conduct, income streams, and preparation to help students become active artist managers in the music business.

STB1320 Studio Business II

2 Credit Hours / 22 Clock Hours

Prerequisites: None

This course demonstrates the process of planning and running creative writing sessions and music production camps. Topics include learning appropriate studio terminology to communicate effectively, recognizing different audio file types, improving referencing and critical listening skills, creating for a specific genre of music, and how studio time and function has evolved with the advent of online collaborations.

ADV1320 Artist Development II

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Establishes a framework for students to distinguish between a great songwriter and a great artist. Students will critique performance and authenticity to support a songwriter that requires additional coaching. Examine the core components that make up great songs and the artists who make them. Songwriting is examined and demystified as both a career and a process. Instills a greater understanding of lyric writing, melodies, and hooks, writing for vocalists, and the collaborative songwriting process. Coursework includes understanding topics such as chord progressions, melody structure, and rhythmic shifts, and what makes a great artist.

TAM1301 The Artist Mindset

1 Credit Hour / 11 Clock Hours

Prerequisites: None

Introduction to techniques used to tap into an artist's creative potential and talent. Students learn how to overcome writer's block and continue the flow of creativity throughout the process of developing their music. Discussions focus on critical analysis and overcoming fear, trusting their creative intuitions, developing exercises to maintain inspiration, and learning to apply discipline, dedication, and faith in the development of a unique artistic path

MBL1300 Marketing & Branding Lab

1 Credit Hour / 10 Clock Hours

Prerequisites: None

This lab will serve students with weekly assignment prompts, which they will then execute in real-time. Exercises include putting together marketing rollouts and campaigns, brand analysis, storyboards for brands, typography combinations, page layouts, and composition. The lab provides benefits to the practical application of substantive industry work.

BZM1310 Music Business Mentor I

2 Credit Hours / 10 Clock Hours

Prerequisites: None

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

LEVEL FOUR

13 Credit Hours / 218 Clock Hours

11 weeks

CLB1420 The Collaboration Project

2 Credit Hours / 14 Clock Hours

Prerequisites: None

Capstone course focusing on how to work successfully in teams and overcome obstacles to produce a musical project. Students are provided with objectives and milestones to create a 3 song EP in a collaborative effort. Topics include song creation, writing sessions, sound design, branding, recording, mixing, and mastering.

AGT1420 Touring II

2 Credit Hours / 22 Clock Hours

Prerequisites: None

Continued advancement in the fundamental segments and process of successful touring. This course is a comprehensive overview of domestic, collegiate, and international markets. Topics covered include team communication and collaboration, live show production and design, travel logistics, event promoters, finances, venue deals, technical riders, and possible challenges of being on the road. Classes will also examine the topic of mental health and dealing with fame, the rigors of travel, addiction, self-care, taking time-off, and avoiding creative burnout.

STR1400 Music Industry Startup

2 Credit Hours / 12 Clock Hours

Prerequisites: None

Capstone course focused on developing an entrepreneurial mindset by helping students create a Music Business venture. Students cultivate entrepreneurial skills in a collaborative environment through course objectives, case studies, presentations, and milestones. Topics include identifying opportunities, developing and improving ideas, customer discovery, and product-market fit.

INT1400 Music Industry Internship

5 Credit Hours / Minimum of 160 Clock Hours

Prerequisites: None

This highly valuable experience will provide an opportunity for students to gain first-hand music industry knowledge, practice communication, teamwork skills and develop relationships; enhancing a student's academic career, and personal development.

BZM1420 Music Business Mentor II

2 Credit Hours / 10 Clock Hours

Prerequisites: Music Business Mentor I

A weekly in-studio mentoring session with a music business professional. Mentors provide guidance in the development of the student's career and monitor the student's progress in other courses, providing assistance and tutoring where needed. The Music Business Mentor courses provide a constant source of support to help ensure academic success.

ADMISSIONS

Icon Collective is open to creative individuals who are passionate and self-driven musicians, producers and entrepreneurs looking to succeed in the entertainment industry. While no previous training is required, it is recommended that applicants have experience in music production and/or playing a musical instrument, vocal experience and computer literacy. We expect our applicants to have a clear personal vision and defined musical, artistic and music industry goals upon admission.

All applications are completed electronically. Prospective students may apply in person or online at www.iconcollective.edu. The admissions department contacts all prospective students to schedule an interview.

The immersive Icon Collective programs move at a rapid pace, and students are expected to deliver projects and assignments according to strict deadlines. Students in the producing and performing programs will be required to present their music to classmates and teachers on a regular basis and must be comfortable doing so. Classroom participation requires conversational English and basic math skills. Assignments and projects require a functional level of English reading, writing, and comprehension.

Admission Requirements

In order to apply, a prospective student must:

- Be at least 17 years of age
- Complete and submit the online application
- Provide government issued identification (driver's license, passport, etc.)
- Pay a one-time, non-refundable Application Fee of \$75.00
- Pay a refundable \$500 Deposit (applied toward the first tuition payment)
- Submit application materials required for your program
 - The Music Production Programs and Online Music Production Program require 3 original music tracks at least 2 minutes in length.
 - Music submissions are not required for the Online Music Production Intro Course.
 - The Vocal Artist Program requires 2 audition-style videos of you performing original music or a cover.
 - There are no music or video application requirements for the Music Business Program.

The deposit is due at the time of application and is applied toward the first tuition payment. A student's seat is not reserved until the deposit is paid. After the application and all required materials have been submitted, an Admissions Advisor will contact the prospective student to initiate the following:

- Schedule a qualifying interview
- Complete a Goals and Career Path Assessment and Self Evaluation Form
- Acquire the applicant's Proof of High School Graduation (see Proof of Graduation Policy)

Upon acceptance, the Admissions Coordinator will contact the prospective student to schedule a registration appointment. At that time, the accepted student will complete, sign, and submit the Icon Collective Enrollment Agreement and other required documents, provide proof of graduation, and make the first tuition payment. Please see the Refund Policy section of this catalog for a detailed description of refunds in the event of cancellation.

Applications must be received by the date(s) shown below.

Desired Program Start Date	Last Day to Apply
Winter 2024	December 11, 2023
Spring 2024	March 11, 2024
Summer 2024	June 10, 2024
Fall 2024	September 9, 2024

A student may request a change in program start date one time without penalty. Due to limited availability, however, a second change in start date will require a new application and application fee.

Upon acceptance, students are scheduled for registration, at which time all necessary paperwork is completed and the first tuition payment is due. An Enrollment Packet with additional information on payment options and a complete list of all required hardware and software is provided.

Proof of Graduation Policy

Icon Collective requires a high school diploma or equivalent in order to enroll in the program. Students applying to Icon Collective must provide Proof of Graduation (POG) documentation prior to acceptance.

Acceptable forms of documentation are:

- GED, HISET, CHSPE, or TASC Certificate of Completion
- High School Diploma
- College Diploma
- Official High School Transcript showing graduation
- Official College Transcript showing graduation

Copies of diplomas or equivalency documentation must be made from the original by campus staff. The copied documentation will be placed in the student's file before the enrollment agreement can be signed by a school official and before the start date of the program. Official transcripts must arrive in a sealed envelope from the issuing institution and will be kept in the student's file.

A member of the Association of International Credentials Evaluators (AICE) or the National Association of Credential Evaluation Services (NACES) must evaluate foreign transcripts in order to establish equivalency for a United States high school diploma. Proof of graduation in languages other than English must be translated into English.

International Students

At this time Icon Collective is authorized under federal law to enroll non-immigrant students in our Music Production Program, Advanced Music Production Program, Vocal Artist Program and the Music Business Program. Our Online programs are not eligible. All international students must meet the same admissions standards as all other students (please refer to Admissions Requirements above).

After you apply and are accepted by Icon Collective, you must submit the following forms to the Icon Registrar (our School Certifying Official) to obtain your I-20:

- Proof of financial responsibility to cover costs of tuition and fees and living expenses for at least one academic year (official bank statements, Sponsor's Statement of Support, if required). Please note that all fees must be paid in United States currency.
- Provide a clear copy of the identification page of your passport

You must submit all the documents required by the school for admission, contact the Registrar at Icon to prepare the I-20 form, receive an I-20 from the school (via mail in your home country), apply, pay the associated \$350 fee online (to the US government) and receive your visa from the U.S. Embassy in your country. There is an additional \$100 charged by Icon during the application process to cover the costs of shipping the I-20 form. This will be refunded if the student is not accepted to the program. Then you must be present for your registration and be present for the date of your orientation.

International students attending the school under F-1 visas (Form I-20) are required to maintain a "full course of study" during each academic term of their programs of study. This is defined as a minimum of 12 credits per quarter. Failure to attend or maintain satisfactory academic progress will result in revocation of your F-1 visa.

International students should be aware that transfer of credits will result in a reduced credit/clock hour load that may affect your F-1 visa eligibility. For this reason, testing out of courses is not permitted for International students. Please contact the Registrar at Icon Collective.

English Language Proficiency Policy

The English language is the medium of instruction, and no language other than English is used for instruction at Icon Collective. Accordingly, all students contemplating enrollment at Icon Collective are expected to be proficient in English, both spoken & written, at the level of a graduate of an American high school as demonstrated by the possession of a high school diploma, GED, or passage of the California high school proficiency exam. Icon Collective does not offer English Language services of any kind and English translators are not provided.

If you are not from one of the countries listed below, then you will need a passing score on Icon's English Proficiency Exam and Admissions Interview. This requirement is also met if you achieve a score of 61 or above on the TOEFL test, a score of 6 or more on the IELTS test, attended a high school in the USA for one or more school years, have a diploma from a secondary school in a system in which English is the official language of instruction, or completed one or more years of postsecondary education at an English-speaking institution. You must also furnish an official transcript in English.

Exempt Countries: Australia, Bahamas, Barbados, Belgium, Belize, Botswana, Canada, Denmark, Fiji, Finland, Ghana, Guyana, Ireland, Jamaica, Kenya, Lesotho, Liberia, Nigeria, Netherlands, New Zealand, Norway, Papua, New Guinea, Singapore, Solomon Islands, South Africa, St. Lucia, Sweden, Tonga, Trinidad, Tobago, United Kingdom, Zambia, and Zimbabwe.

Nondiscrimination Policy

Icon Collective is a post-secondary educational institution committed to creating and maintaining an environment in which all persons who participate in Icon Collective programs and activities can work together free of all forms of harassment, discrimination, exploitation or intimidation on the basis of race, color, national origin, gender, gender identity or expression, sexual orientation, disability, age, religion, Socio economic status, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law. Icon Collective prohibits discrimination against members of our community by any student, staff, faculty, or third-party contractors brought on campus for the purpose of conducting business with the school. Icon Collective will not retaliate against persons bringing forward allegations of harassment or discrimination.

Transfers and Articulation

Transfer of Credit to Other Institutions

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION: The transferability of credits you earn at Icon Collective is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn is at the complete discretion of the institution to which you may seek to transfer. If the credits 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 education goals. This may include contacting an institution to which you may seek to transfer after attending Icon Collective to determine if your credits or certificate will transfer.

Transfer of Credit to Icon

Official transcripts and syllabi as well as examples of the work completed for that course from the college where the credit was earned will be used to determine comparability and must be sent to the school prior to the class start for the purposes of determining transfer of credit opportunities. Due to the unique nature of the courses that Icon offers, it is unlikely that any single course from another institution

will cover the same competencies as a course from Icon. For this reason, the more information about the contents of the course that can be provided the better Icon will be able to evaluate transferability. Icon Collective will maintain a written record of the previous education and training of eligible persons, this record will indicate that credit has been granted, if appropriate, with the training period shortened proportionately and the student notified accordingly. All decisions as to transferability are made solely at the discretion of the Director of Education and are final. Students with degrees from non-U.S. colleges and universities must submit official translation and an evaluation prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization. Transcripts received after the student's first term of attendance at the school may be considered for transfer credit by the Director of Education.

Prior Experiential Learning

Icon Collective does not grant credit for prior experiential learning however Icon Collective does provide an opportunity to test out of courses if an applicant feels that he or she has the requisite knowledge. Please see the Academic Policies section of this catalog for information regarding testing out of courses.

Physical Requirements

Icon Collective may only admit those who have a reasonable prospect of benefiting from and completing the programs as they are structured. This standard is not intended to be exclusive; it is designed to ensure that all students admitted are able to advance through the programs as they are constructed. Training takes place in environments including classrooms and studios. While performing activities in classes, students are required to communicate effectively with other students and instructors and interact appropriately with computer systems, keyboard instruments, audio and other production equipment as necessary. Students must therefore meet minimum physical requirements in order to perform the tasks required to complete their program. These requirements vary by program based on the requirements of the profession. Adaptive equipment and reasonable accommodations are acceptable if these do not substantively alter the program. Applicants should contact their Admissions Advisor for a list of specific requirements for their selected program.

FINANCIAL INFORMATION

Tuition and Fees

Advanced Music Production Program

Application Fee	\$75.00
Tuition	\$41,332.50
California Student Recovery Fund (STRF) Assessment	\$102.50
Splice Creator Plus (1 year subscription)	\$199.99
Total Charges for the Period of Attendance	\$41,709.99

Music Production Program

Application Fee	\$75.00
Tuition	\$27,555.00
California Student Recovery Fund (STRF) Assessment	\$70.00
Splice Creator Plus (1 year subscription)	\$199.99
Total Charges for the Period of Attendance	\$27,899.99

Vocal Artist Program & Music Business Program

Application Fee	\$75.00
Tuition	\$25,995.00
California Student Recovery Fund (STRF) Assessment	\$65.00
Total Charges for the Period of Attendance	\$26,135.00

Additional Fees- all programs

Returned Check Fee	\$25.00
Late Payment Fee (imposed after the 5 day grace period expires)	\$50.00
Wire Transfer Fee	\$15.00
Additional Transcript Fee	\$15.00
Replacement Icon Collective Photo ID card	\$25.00
Test Out Fee	\$75.00/course
Studio Mentor Course Retake Fee	\$1200.00
Internship Course Retake Fee	\$250.00

All Programs cost per credit & retake fees (except Studio Mentor & Internship) \$500 per credit. Credit hour costs are provided for comparison only. Tuition is not charged according to credit hour calculations.

Required Equipment & Materials (by program)

- Tuition does not include the cost of the required laptop, hardware, software and internet.
- Additional supplies, such as pens, pencils, paper, cables, and other items are to be expected.
- There is no charge for books.
- Students are required to bring their laptops, software, and the appropriate equipment to class.
- Unlicensed or “cracked” software is not permitted on campus and is not allowed for use on school assignments and projects.
- Access to a reliable internet connection of at least 10 Mbps download and 3 Mbps upload (for any hybrid classes not held on campus, upload/download of assignments, viewing videos)

Advanced Music Production Program (18 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro (or Air with Apple Silicon M1 or M2 processor) no more than 4 years old and 16GB RAM minimum	\$1,299.00	\$3,500.00
Pro Tools Studio Education Subscription (\$10.00/mo for 18 months)	\$180.00	\$180.00
Ableton Live 11 Suite for the educational discount, please upload a photo of your acceptance letter or a copy of your enrollment agreement to Ableton here: https://www.ableton.com/en/shop/education/	\$449.00	\$799.00
Splice Creator Plus subscription- 1 year, (regular price \$399.99/yr) Price is included in your first school payment	\$199.99	\$399.99
Melodyne Assistant	\$99.00	\$199.00
Adobe Photoshop (required for 4 th quarter only) \$9.99/mo	\$30.00	\$30.00
Xfer Serum virtual synthesizer for a student discount, please email Steve Duda at steve@xferrecords.com	\$132.00	\$189.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$97.00	\$790.00
Music Staff Notebook/Manuscript Paper	\$3.00	\$10.00
Professional Quality Headphones	\$99.00	\$500.00
Estimated Total	\$2,637.99	\$6,796.09

Additional Recommended Items- not required

- Apple Care warranty for any new MacBook laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- Condenser mic (preferably with XLR connector) for home use (pro quality start around \$100)
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Music Production Program (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro (or Air with Apple Silicon M1 or M2 processor) no more than 4 years old and 16GB RAM minimum	\$1,299.00	\$3,500.00
Pro Tools Studio Education Subscription (\$10.00/mo for one year)	\$120.00	\$120.00
Ableton Live 11 Suite for the educational discount, please upload a photo of your acceptance letter or a copy of your enrollment agreement to Ableton here: https://www.ableton.com/en/shop/education/	\$449.00	\$799.00
Splice Creator Plus subscription- 1 year, (regular price \$399.99/yr) Price is included in your first school payment	\$199.99	\$399.99
Melodyne Essentials	\$99.00	\$99.00
Adobe Photoshop (required for 4 th quarter only) \$9.99/mo	\$30.00	\$30.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Music Staff Notebook/Manuscript Paper	\$3.00	\$10.00
Professional Quality Headphones	\$99.00	\$500.00
Estimated Total	\$2,448.99	\$6,457.99

Additional Recommended Items- not required

- Apple Care warranty for any new MacBook laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- Condenser mic (preferably with XLR connector) for home use (pro quality start around \$100)
- An iLok (about \$40) is recommended but students can use a free iLok Cloud account.
- Cables and/or adapters for keyboards and external drives may be needed.

Vocal Artist Program (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro (or Air with Apple Silicon M1 or M2 processor) no more than 4 years old and 16GB RAM minimum	\$1,299.00	\$3,500.00
Ableton Live 11 Suite for the educational discount, please upload a photo of your acceptance letter or a copy of your enrollment agreement to Ableton here: https://www.ableton.com/en/shop/education/	\$449.00	\$799.00
Melodyne Essentials	\$99.00	\$149.00
Adobe Photoshop (required for 4 th quarter only) \$9.99/mo	\$30.00	\$30.00
25 key mini USB keyboard for use in classes	\$50.00	\$200.00
Music Staff Notebook/Manuscript Paper	\$3.00	\$10.00
Condenser Microphone (with XLR type connector & cable)	\$100.00	\$800.00
Live Handheld Mic (Shure SM-58 or equivalent)	\$40.00	\$300.00
USB Audio Interface w/2 inputs (at least 1 input with XLR)	\$100.00	\$800.00
Professional Quality Headphones	\$99.00	\$500.00
Estimated Total	\$2,269.00	\$7,088.00

Additional Recommended Items- not required

- Apple Care warranty for any new MacBook laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- 49 key (minimum) USB MIDI Keyboard Controller for practice at home (starting at \$80).
- Cables and/or adapters for keyboards and external drives may be needed.

Music Business Program: (12 months)

Required Item	Minimum Estimated Cost	Maximum Estimated Cost
MacBook Pro (or Air with Apple Silicon M1 or M2 processor) no more than 4 years old and 16GB RAM minimum	\$1,299.00	\$3,500.00
Ableton Live Standard	\$269.00	\$269.00
Adobe Creative Cloud Subscription (\$19.99/month for one year)	\$240.00	\$240.00
Professional Quality Headphones	\$99.00	\$500.00
Estimated Total	\$2,057.00	\$4,509.00

Additional Recommended Items- not required

- Apple Care warranty for any new MacBook laptop (highly recommended).
- An external 7200 RPM hard drive or Solid State Drive of at least 1TB.
- Cables and/or adapters for keyboards and external drives may be needed.

Payment Plans

Tuition may be paid in full, divided into quarterly payments or into monthly payments (international students must pay in full or quarterly; monthly payments are not available). There is no extra charge for a payment plan. The first payment is due on or before registration. Subsequent Quarterly Plan payments are due on the first (1st) day of the month, either monthly or quarterly depending on payment plan selection. Subsequent Monthly Plan payments are due on the first (1st) day of each month. Students are granted a five (5) day grace period on payments. After the 5th day, a \$50.00 late fee is imposed. If payment is not received by the 8th day, the student will be dismissed from the program. International students are charged an additional \$100 to cover costs in shipping I-20 form for their F-1 visa application (refunded if not accepted into the program).

18 Month Advanced Music Production Program

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$102.50	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
Balance of Tuition	\$40,832.50	On or before Registration
Total Tuition and Fees	\$41,709.99	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$102.50	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$6,388.75	On or before Registration
2 nd Payment	\$6,888.75	1 st day of the 2 nd Quarter
3 rd Payment	\$6,888.75	1 st day of the 3 rd Quarter
4 th Payment	\$6,888.75	1 st day of the 4 th Quarter
5 th Payment	\$6,888.75	1 st day of the 5 th Quarter
6 th Payment	\$6,888.75	1 st day of the 6 th Quarter
Total Tuition and Fees	\$41,709.99	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$102.50	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$1,796.25	On or before Registration
2 nd Payment through 18 th Payment	\$2,296.25	1 st day of each subsequent month
Total Tuition and Fees	\$41,709.99	

Music Production

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$70.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
Balance of Tuition	\$27,055.00	On or before Registration
Total Tuition and Fees	\$27,899.99	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$70.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
First Payment	\$6,388.75	On or before Registration
Second Payment	\$6,888.75	1 st day of the 2 nd Quarter
Third Payment	\$6,888.75	1 st day of the 3 rd Quarter
Fourth Payment	\$6,888.75	1 st day of the 4 th Quarter
Total Tuition and Fees	\$27,899.99	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$70.00	On or before Registration
Splice Creator Plus (1 yr subscription)	\$199.99	On or before Registration
1 st Payment	\$1,796.25	On or before Registration
2 nd Payment through 12 th Payment	\$2,296.25	1 st day of each subsequent month
Total Tuition and Fees	\$27,899.99	

**Vocal Artist
Music Business**

Full Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$65.00	On or before Registration
Balance of Tuition	\$25,495.00	On or before Registration
Total Tuition and Fees	\$26,135.00	

Quarterly Payment Plan		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$65.00	On or before Registration
First Payment	\$5,998.75	On or before Registration
Second Payment	\$6,498.75	1 st day of the 2 nd Quarter
Third Payment	\$6,498.75	1 st day of the 3 rd Quarter
Fourth Payment	\$6,498.75	1 st day of the 4 th Quarter
Total Tuition and Fees	\$26,135.00	

Monthly Payment Plan (not available for International students)		
Description	Amount	Due Date
Application Fee	\$75.00	Upon application
Seat Deposit	\$500.00	Upon application
STRF Assessment	\$65.00	On or before Registration
1 st Payment	\$1,666.25	On or before Registration
2 nd Payment through 12 th Payment	\$2,166.25	1 st day of each subsequent month
Total Tuition and Fees	\$26,135.00	

Student Loans and Financial Aid

Icon Collective does not participate in federal or state student financial aid programs.

If a student obtains a loan to pay for an educational program at Icon Collective, the student bears the responsibility to repay the full amount of the loan plus interest, less the amount of any refund disbursed directly to the lender in the event of cancellation, withdrawal, or dismissal.

Student Tuition Recovery Fund

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

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

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

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 choose 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, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but 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 restitution, 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 one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

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.

Late Fees

Each payment is due on the 1st day of each quarter or month, depending on the payment plan. There is a grace period from the 1st to the 5th day of each payment cycle, after which a \$50.00 late fee is imposed. If payment is not made by the close of business on the 8th day after the due date, the student will be terminated from Icon Collective for nonpayment of tuition.

Refund Policy

Icon Collective has established refund policies that are in accordance with current state and federal regulations. Icon Collective uniformly applies these refund policies to all students and reserves the right to modify these policies in order to remain in compliance with any changes in applicable laws and regulations.

Refunds Based on Cancellation

An applicant or student has the right to cancel enrollment for a program of instruction, without penalty or obligation, within the first seven (7) calendar days of each quarter for a full refund of deposit, if applicable, and tuition paid for that quarter.

To cancel, the applicant or student must submit a written notice of cancellation to the Director of Education in person, by electronic mail, or by postal mail within seven (7) calendar days of the start of the quarter. The date of cancellation is defined as the date of receipt of the written notice. If the written notice of cancellation is sent by mail, properly addressed with the correct postage, it is effective on the date postmarked.

An applicant who completes the application process but is denied enrollment or a student who is dismissed from Icon Collective for any reason within the first seven (7) calendar days after starting a quarter is entitled to a refund of the deposit, if applicable, and all tuition paid for that quarter.

Refunds based on withdrawal or dismissal

A student may withdraw from Icon Collective at any time by submitting a written notice of withdrawal to the Director of Education in person, by electronic mail, or by mail. Refund calculations will be based upon the student's last recorded date of physical attendance. This refund policy also applies to students taking a Leave of Absence, with the LDA registered as the date the leave begins (as shown on Leave of Absence form). Please see the Leave of Absence policy in this catalog for details.

A student who chooses to withdraw after the seventh (7th) calendar day of the quarter but prior to completing 60% of the program days in a quarter is entitled to a pro rata refund of tuition based upon the student's last recorded date of physical attendance. The pro rata refund is calculated based on the entire quarter tuition cost. If a student withdraws after completing more than 60% of the program days in a quarter, tuition for the entire quarter is considered fully earned and the student will receive no refund. Students may have a balance due if the tuition has not been paid through the date of withdrawal, which may be the case in monthly payment plans.

A student may also be withdrawn involuntarily due to factors including, but not limited to inappropriate conduct, lack of attendance, or failure to maintain satisfactory progress. The same refund calculations apply.

Refund Schedule		
Date of Withdrawal	Tuition Liability	Tuition Refund
Calendar Days 1 to 7 of each quarter	None	100%
Program Days 8 to 39 (60% of Quarter)	Pro-rated	Up to 60% of program
After Program Day 40 (More than 60% of Quarter)	100% Tuition Due	None

Holidays and Refund Calculations

Icon Collective recognizes the U.S. national holidays below for the purposes of calculating refunds pursuant to section 6700 of the California Government Code 2015 Holidays. *Please see preceding Academic Calendar for days the Icon Campus is closed.*

Date Observed	Holiday
January 1	New Year's Day
3rd Monday in January	Martin Luther King Day
3rd Monday in February	President's Day
March 31	Cesar Chavez Day
Last Monday in May	Memorial Day
June 19	Juneteenth
July 4	Independence Day
1st Monday in September	Labor Day
November 11	Veteran's Day
4 th Thursday in November	Thanksgiving Day
4 th Friday in November	Day after Thanksgiving

Refund on Fees

Banking fees including, but not limited to, returned check fees and wire transfer fees are added to the applicant's or student's liability in all cases and are non-refundable. The Application Fee and the Student Tuition Relief Fund (STRF) Assessment, if applicable, are non-refundable.

Refund on Textbooks and Materials

Once the student has accepted textbooks, software, and other materials supplied by Icon Collective, they may not be returned for a refund.

Refund Disbursement

To cancel an enrollment agreement or withdraw from Icon Collective, a student must submit a written notice of cancellation to the Director of Education. Refunds will be made within forty (40) days after receipt of the written notice of cancellation or withdrawal. The date of cancellation is defined as the date of receipt of the written notice or, if the notice is submitted by mail, the date postmarked.

If any portion of the tuition was paid from a third party, the refund shall be sent to that third party using the same method of payment (e.g. returning funds to the credit card used for the initial payment, or a check issued to the party that wrote the tuition check).

Any tuition balances remaining on the student's account following cancellation, withdrawal, or dismissal must be paid in a timely manner or will be subject to collection. Any payment arrangement made to pay such balances may be subject to additional fees and/or interest.

Veteran's Benefits

Icon Collective is not approved for GI Bill® benefits at this time.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>."

Force Majeure

Icon Collective shall not be liable or responsible to you for any failure or delay in fulfilling or performing any term of our enrollment agreement, when and to the extent such failure or delay is in whole or in part caused by or results from acts beyond the reasonable control of Icon Collective, including, without limitation, the following force majeure events (a) act(s) of God; (b) flood, fire, earthquake, natural disaster, or explosion; (c) pandemic, epidemic, quarantine restrictions, or state(s) of emergency (including those relating to or resulting from the current outbreak known as "severe acute respiratory syndrome coronavirus 2", SARS-CoV-2, Coronavirus or COVID-19 or any other virus or similar illness), as declared by the State of California or the United States; (d) war, invasion, insurrection, hostilities (whether or not war is declared), terrorist threats or acts, riot, or other civil unrest; (e) order, law, regulation or restriction of any governmental or regulatory body (including, but not limited to, the denial or cancellation of any necessary license or permit); (f) actions, embargoes, or blockades in effect on or after the date of this Agreement; (g) action(s) by any applicable governmental authority; and (j) other similar events beyond the reasonable control of Icon Collective.

In the event Icon Collective is not able to offer any courses in any format as a result of the Force Majeure Event, and such inability remains uncured for a time period greater than thirty (30) calendar days, you may request a pro rata refund if, prior to the Force Majeure Event, you had completed 60 percent or less of the scheduled days in your program through the last day of attendance in a quarter. However, if you had completed more than 60% of the period of attendance for which you were charged at the time of the Force Majeure Event, the tuition is considered earned and you will receive no refund. For instructional programs beyond the current "payment period," if the Force Majeure Event occurred prior to the next payment period, all charges collected for the next period will be refunded. Each quarter is a "payment period."

Specific Provisions Related to Class Disruptions Due to Coronavirus Disease ("COVID-19"): According to the Centers for Disease Control ("CDC"), COVID-19 is a respiratory illness thought to spread mainly between people who are in proximity with one another, through respiratory droplets produced when an infected person coughs, sneezes, talks, or merely breathes. It is widely known that people with mild or even no symptoms may be able to spread the virus. The virus that causes COVID-19 spreads very easily and sustainably between people. The ways in which the virus that causes COVID-19 are transmitted and the short and long-term dangers of COVID-19 are still not fully understood; therefore, EVERYONE, of all ages and all health, should consider themselves at risk of serious and even life-threatening consequences associated with contracting the virus that causes COVID-19.

In light of these risks, Icon Collective may decide to cease on-campus classes, in its own discretion to preserve the safety of its personnel and students or to comply with a government order or recommendation, and livestream all in-person courses and activities of its on-campus programs by remote/online means where feasible. Such a shift to online instruction will not constitute grounds for termination of the enrollment agreement or for any tuition reduction. The student is solely responsible for maintaining sufficient internet access to be able to complete any online classes.

If Icon Collective determines that it is not able to offer a particular course of its on-campus programs in a remote/online setting, then Icon Collective will not be able to offer that course (hereinafter, a "Cancelled Course"). In the case of a Cancelled Course, the following shall apply:

Icon Collective will offer a substitute course for the cancelled course

OR

Students who reach their completion date before Icon Collective can once again deliver a Cancelled Course on campus may return to Icon Collective and complete the course when Icon Collective is able to deliver it on campus. Students who elect to return must complete any Cancelled Course within 6 months after being notified that the course will be offered.

Alternatively, should a student decide that they cannot return to Icon Collective after their scheduled completion date to complete a Cancelled Course, the student may request a refund of that portion of tuition corresponding to the Cancelled Course. This request must be in writing (hard copy or email) and should be addressed to Student Services. The refund will be equal to the cost per credit of the Cancelled Course(s). Please note that not completing a Cancelled Course or its substitute will cause the student to be considered a withdrawal rather than a graduate and may affect a student's ability to transfer to another institution, and obtain employment.

Icon Collective is committed to taking all reasonable steps to protect the health of its personnel and students during the unprecedented coronavirus disease ("COVID-19") pandemic.

ACADEMIC POLICIES

Standard of Progress

The evaluation of student achievement is based on students meeting the objectives for each course. At the beginning of each course, the instructor provides students with a syllabus identifying the objectives and grade determination criteria. The syllabi for current courses are always available on the Icon Online platform.

A student must achieve a letter grade of “D” or higher to pass a course. A student who fails a course must retake the course and earn a passing score. The new score will be used in the CGPA calculation. Both scores will be shown on the student’s transcript. Retakes of a failed course may be online.

If a student fails a course twice, he or she will be dismissed from the school. If a student fails three (3) or more separate courses within a single quarter, the entire quarter must be repeated. Three or more course failures of the first quarter only will result in the student being dismissed from the program.

Satisfactory Academic Progress (SAP)

Satisfactory Academic Progress (SAP) measures the student’s academic performance within the educational goals. Icon Collective requires that all students demonstrate that they are making orderly progress toward completion of the program. All students must maintain SAP in order to remain enrolled.

Satisfactory Academic Progress is determined by measuring the student’s Cumulative Grade Point Average (CGPA) against the requirements for completion. In addition, students must complete all coursework within the required 150% maximum timeframe. Icon Collective evaluates academic progress at the end of each quarter.

Successful Course Completion

In order to complete a course, a student must earn a grade of a “D” or higher. Any course with a grade of F must be repeated.

Course or Level Retake Schedule

Should a failure of a course or Level occur, the retake will be scheduled on a seat available basis and may not be available during the shift (Morning, Afternoon or Evening) that you initially selected as your preference. You will be required to attend at the time scheduled.

Cumulative Grade Point Average (CGPA)

Cumulative Grade Point Average (CGPA) is the average of all grades earned based on the 4.0 grading scale used by Icon Collective.

Clock to Credit Hour Conversion

Icon Collective operates on a quarterly basis and uses the following method to convert clock hours to quarter credits following guidelines set by our accreditor, the National Association of Schools of Music:

A quarter hour of credit represents at least 3 hours of work each week for a period of ten or eleven weeks.

Academic Probation

Students must maintain a 2.0 CGPA in order to graduate. A student who fails to achieve a 2.0 CGPA will be placed on academic probation. A student on academic probation must meet with an advisor to develop an academic improvement plan that defines a strategy for the student to return to a 2.0 or higher CPGA and to monitor academic progress. Students exceeding two consecutive quarters on probation will be dismissed from the program. The purpose of academic probation is to bring to light areas where student performance is sub-standard and to develop a strategy that will assist in successfully completing the course, quarter, and/or program. Further lack of attention to classwork, homework, projects, or attendance while on academic probation may be grounds for termination from the program.

Maximum Timeframe

A student cannot exceed 150% of the published normal completion rate of the program. If at any time it becomes mathematically impossible for a student to complete the program within the maximum timeframe, the student will be dismissed from the school.

The published normal completion rate for the Music Production Program, Vocal Artist Program and the Music Business Program is 44 weeks and 52 Credit Hours. Therefore, 150% of that normal completion rate is 66 weeks or 78 attempted credit hours. A student who reaches 66 weeks or 78 attempted credit hours without completing the program will be dismissed from the school.

The published normal completion rate for the Advanced Music Production Program is 66 weeks and 78 Credit Hours. Therefore, 150% of that normal completion rate is 99 weeks or 117 attempted credit hours. A student who reaches 99 weeks or 117 attempted credit hours without completing the program will be dismissed from the school.

Grading

A student's grade in each course is based on achievements in a number of different categories, depending on the nature of the course. The weighting of each category is specified in the individual course syllabi. Typical forms of assessment include:

- Quizzes
- Projects, Assignments, and Homework
- Mid Term Exam
- Final Exam
- Attendance and Participation
- Instructor Assessment

Each course contains a different balance of written, practical, and participation scores. Icon Collective does not have a cumulative final test required for the completion of the program. Grade reports are available in the students' Learning Management System and are also part of the records maintained by the Registrar.

Grade Scale

The following system of grade points is used to evaluate a student's level of achievement. A student's academic standing is the result of the total number of grade points earned divided by the total number of courses taken.

Rating	Earned Percentage	Letter Grade	GPA
Excellent	95% – 100%	A	4.0
	90% – 94%	A-	3.75
Good	87% – 89%	B+	3.5
	83% – 86%	B	3.0
	80% - 82%	B-	2.75
Average	77% - 79%	C+	2.5
	73% - 76%	C	2.0
	70% - 72%	C-	1.75
Needs Improvement	67% - 69%	D+	1.5
	65% - 66%	D	1.0
Failing	0 – 64 %	F	0.0
Incomplete	N/A	I	0.0
Test Out	N/A	TO	0.0
Withdrawal	N/A	W	0.0
Audit	N/A	AU	0.0

Makeup Work

Students are responsible for all material and assignments missed due to absences. Students may not submit work after the due date, no late work will be permitted. A zero grade will be given for any work not turned in on time. An exception will be made for active service members and reservists who must absent themselves for a short period due to service requirements. No late penalty will be assessed. Longer absences will require a Leave of Absence (see Leave of Absence policy).

Students are expected to be present and accounted for during Midterm Exams. In the event that a student has an emergency conflict and cannot attend, they may request a make-up time from their instructor. Make-up requests must be submitted to the instructor through the messaging system on the school's LMS and it must be submitted no later than 90 minutes prior to the Midterm in question. If a student is absent from a midterm without notifying the instructor within the allotted time frame, they will receive a zero for the exam or project. Requests to reschedule which are made after the Midterm class time begins will be denied. In the event that a make-up request is granted, students must make themselves available at a time provided by the instructor.

Final exams cannot be rescheduled or made up.

Mentor Sessions

Studio Mentor Sessions are carefully coordinated in order to align with the student, mentor, and studio schedules and are virtually impossible to reschedule. As a result, if a student misses a studio mentor session, it cannot be made up. Please contact your mentor ASAP if you need to miss a mentor session.

Incomplete

If illness or other severe circumstances out of the student's control prevent a student from completing all required coursework within the quarter, the student may request an incomplete ("I") grade. The incomplete grade is temporary, providing an additional week to complete any missing assignments. The incomplete grade will be converted to the earned grade within two weeks after the end of the quarter. The student must submit the request for an Incomplete to the Director of Education, along with appropriate documentation. A grade of incomplete is calculated into the student's CGPA as a 0.

Re-enrollment

Students who have been dismissed from Icon Collective for academic reasons may apply for re-enrollment through the Admissions Department. Re-enrollment is at the discretion of the Icon Collective and will be granted only after the conditions that caused the dismissal have been rectified. All students re-enrolled are on probationary status for the quarter following re-entry.

Test Out

Icon Collective provides opportunities for students to acquire credit for advanced prerequisite knowledge by passing a Course Competency Evaluation. Students can take a Course Competency Evaluation to verify advanced prerequisite knowledge in most courses. Students wishing to test out of a multi-level course must pass a Course Competency Evaluation for each level. Test-Outs must be completed no later than Friday of the first week of the quarter for which the student is attempting to test out.

A student must earn a score of 90% or higher on a Course Competency Evaluation in order to test out of a course. A student who passes a Course Competency Evaluation will not be required to take the course, will not be charged the tuition for the course, and the course will not be factored into the applicant's GPA calculation. The grade for the course will appear on the student's transcript as a Test Out (TO). A maximum of the equivalent of 75% of the program credits may be earned through a combination of Course Competency Evaluations and/or transfer of credits.

Not all courses in a program are eligible for test out, in part due to the unique qualities of each of these courses. A complete list of courses eligible for test out for each program is available from Admissions and from the Student Advisor.

Students who believe they possess the prerequisite knowledge to test out of a class must contact the Student Advisor to schedule a Test-Out. This should be done prior to starting the program, if at all possible, as Test-Outs must be completed no later than the last day of the first week of the quarter. A member of the faculty will administer the Course Competency Evaluation, which can include a written assessment and/or a project as is appropriate for the course. There is a \$75.00 fee for each Course Competency Evaluation. Students cannot request to Test Out of a course they have already taken.

International students should be aware that testing out of classes is not permitted as it will result in a reduced credit/clock hour load that would affect your F-1 visa eligibility.

Attendance Policy

The culture and structure at Icon Collective is designed so that all classes and mentor sessions start "on the zero" (:00). This means that an instructor scheduled to teach from 2:00 pm until 3:00 pm will begin delivering the day's material precisely at 2:00 pm and end at 2:50 pm, allowing 10 minutes between each class for students and instructors to move to their next location in time to begin the next class "on the zero" (:00). Students are expected to be ready for class at the scheduled time or earlier to receive full credit for that day's attendance.

There are 3 possibilities for each student's participation score in any given class session:

Arrival Time	Attendance Marking	Percent of Participation Score
Early or on the zero (:00)	Present	100%
Any time <i>after</i> the zero (:01, :02, etc)	Late	35%
No show	Absent	0%

Note: We reserve the right to refuse entry to any student arriving “after the zero” (:00), at the instructor's discretion. This applies in situations where a late arrival will disrupt the class in a significant manner or compromise the integrity of an examination.

Students are expected to attend all classes. A student who does not attend class and is out of contact with Icon Collective for fourteen (14) consecutive calendar days will be contacted by the Student Advisor to determine if the student wishes to continue. If the student does not respond to the contact, or does not return to classes, the student will be administratively withdrawn from the program in another 14 days (28 days total).

Session Transfer

Students are scheduled for classes based on their session assignments at enrollment- Morning, Afternoon or Evening sessions. Students may apply to transfer to another session only if the following criteria are met:

- The transfer must be made during a break between quarters
- There are less than 20 students in the section the student wishes to transfer into
- There must be a total of 11 or more students in the section the student is transferring out of.

If all criteria are met a student may apply to transfer to a different session through the office of the Registrar. Transfer requests are not guaranteed and Icon reserves the right to approve or deny such requests on a case by case basis.

Graduation Requirements

In order to graduate from Icon Collective programs and receive a certificate, students must meet the following requirements:

- Successfully complete all required courses with a passing grade
- Complete the courses within the maximum time frame
- Earn a Cumulative Grade Point Average (CGPA) of 2.0 (C) or higher
- Return all school materials and equipment
- Meet all financial obligations to the school

Students who have borrowed equipment, books, media, or other materials and have not returned them by the last day of regular class will be charged for the missing items. Failure to return borrowed items will place the student in a situation of financial obligation to the school and will result in the suspension of graduate privileges until the financial obligation is met in full.

Full Graduate privileges (including Studio Icon & facility access) are only granted once a student has successfully completed their program to satisfactory standards.

Students are responsible for maintaining copies of their projects, assignments, etc. If students wish to keep a copy of class notes from the online Learning Management System (Canvas), instructions are in Canvas explaining how to download the notes. Student Canvas accounts will be inaccessible three months after completion of the program.

Academic Integrity

Academic integrity is a core value of teaching, learning, and professional behavior. Maintaining high standards of academic integrity is a fundamental principle needed to achieve success and graduate. Students are expected to commit to and be responsible for demonstrating these five values, even in the face of adversity:

1. Honesty
2. Trust
3. Fairness
4. Respect
5. Responsibility

The following activities show a lack of academic integrity and are grounds for being placed on probation or dismissed: cheating, collusion, falsifying records, lying, plagiarism (including electronic), alteration of materials, forgery, providing or using external assistance relating to an examination, test, or quiz, sharing answers, copying another student's work, or any act designed to give unfair academic advantage to the student.

Sharing of Work

All assignments and projects are expected to be the work of a single student unless specified as a group assignment in the syllabus.

Dismissal from the Program

Students may be placed on probation, suspended or dismissed from the program for failure to meet academic requirements, inappropriate conduct (as described in the Academic Integrity and Code of Conduct sections), or failure to meet financial obligations to the school.

Grade Appeal and Academic Dismissal Appeal

Grade appeals, including those causing academic dismissal from the program, may only be made under the following circumstances:

- The grade was based on standards unreasonably different from those for other students.
- The grade was influenced by something other than performance or academic integrity.
- The grade was affected by an unannounced or significant change from stated course objectives and assignments.

The student must request a grade appeal form from the Registrar and submit it to the Registrar by email or through Canvas to the Registrar at Icon Collective.

- The form must be submitted with supporting documents no later than 3 days after the grade is posted.
- Incomplete appeal forms or those missing adequate explanation or documentation are typically denied. When a complete and reasonable appeal is accepted, an investigation will follow to confirm or deny the validity of the appeal.
- The student will be required to provide any assignments, files, or evidence necessary to complete the investigation.
- A panel from the Education Department will render a final decision. The student will be notified of the decision within one day of the panel's vote.

The panel may decide to:

- Uphold the grade initially given.
- Require that an instructor re-grade the assignment or test.
- Have the student take a reformulated version of the assignment or test to assess whether or not the student clearly possesses the knowledge required to compete against the original grade.
- Recommend a specific grade change.

Appeal of Dismissal (Financial and Conduct)

Students may appeal a financial dismissal or conduct probation or dismissal by requesting an appeal form from the Registrar and submitting it to the Registrar in person during business hours, to Registrar drop box at rear reception, by electronic mail, or through Canvas to the Registrar at Icon Collective. The form must be submitted no later than 3 business days after the student is notified of the dismissal. The student should address the issues that led to the probation/dismissal and what steps have been taken to correct and alleviate them. Incomplete appeal forms or those missing adequate explanation or supporting documentation are typically denied.

The Campus Director will determine whether the student's appeal merits a meeting with the Board of Appeal. If warranted, the Board will schedule an appointment to meet with the student and render a final decision as to the student's disposition within 5 days of the receipt of the appeal form from the student. The student's failure to attend will result in a denial of the appeal. Following the meeting, the student will be notified within one business day of the Board's final decision.

STUDENT SERVICES

Learning Resource Center/Library

The Student Resource Center (LRC) is the academic nerve center of Icon Collective. The LRC is where students gather to study, write, edit, collaborate, and access academic resources. The LRC is open 9:00 am to 12:00 am Monday through Friday and 10:00 am to 12:00 am on Saturdays.

Students utilize the LRC's assets to complete their projects and assignments on a daily basis. The LRC houses the school's library and music business media as well as creative resources available for check out, including instruments, microphones and cables. New materials are added regularly based on faculty and student requests, guest recommendations, and planned expansion of holdings.

A student may request access to LRC materials from the staff member on duty at the LRC desk by providing his or her student I.D. All materials, with the exception of library items, are for on-campus use only.

New Student Orientation

Our New Student Orientation program helps students become a part of Icon Collective by providing the tools and information needed to become a successful student. Incoming students must attend New Student Orientation prior to starting classes.

Student Advising

Icon Collective is a student-centered institution, and as such, there is an open-door policy for students who may have questions, concerns, complaints, and/or are looking for guidance. Appointments are encouraged and can be arranged via phone or email. If time and schedules permit, students may visit the appropriate school administrator on a walk-in basis. Available times are posted at Student Services.

Disability Services

Icon Collective is an Americans with Disabilities Act compliant institution. Administrators, faculty, and staff members work together to provide reasonable and appropriate accommodations for students with documented disabilities. In order to request accommodations, student must provide the following:

- Written description of the extent and nature of the disability.
- Current (within 5 years) medical certification of disability from doctor or other appropriate professional.
- Written document stating any/all accommodations, auxiliary aids, and/or services requested (such as a current 504 plan, I.E.P., or other form of assessment).

All required documentation must be received no later than 30 days prior to student's projected start date. While a disclosure of a disability and request for accommodations may be accepted after a student starts, they cannot be applied to circumstances of past difficulties in courses, and will only be applied to future course activities.

Upon receipt and review of documentation, a reply will be sent to the prospective student within 10 business days defining which accommodations will or will not be granted. If the submitted information is inadequate to formulate a final decision, Administration reserves the right to request further information.

Once the Administrator has issued the final decision:

- A document will be drafted specifically outlining the granted accommodations.
- The document will be placed in student's permanent file and a copy provided to the student.

At the beginning of each new class the student will be required to show the accommodation document to their instructor. This ensures that each instructor has been fully informed of all specific accommodations accepted.

Housing

Icon Collective does not provide student housing and does not have a dormitory facility under its control. According to rentals.com, rental properties in the campus area start at approximately \$1,350 per month. Many students share apartments with roommates to reduce the cost of living expense.

Transcript Requests

Students and graduates can request transcripts from the Registrar. The following information is required:

- Full name
- Program of study
- Mailing address for transcript delivery
- Contact phone number
- Number of copies required
- \$15 Transcript Fee per copy
- Additional shipping charges may apply for international delivery

Please send your request to:

Registrar

Icon Collective

100 E. Tujunga Avenue, Burbank, CA 91502

Phone: 818-299-8013

Maintenance and Retention of Student Records

Records of current students, graduates and inactive files are maintained digitally in a secure, encrypted network drive as well as secure cloud backup. All records are organized and managed by the Registrar. Student records are maintained for five (5) years from the last date of attendance. Transcripts containing the date the diploma was awarded, the courses and units on which the diploma was based, and the grades earned by the student in each of those courses are maintained permanently.

Career Services

Icon Collective's industry advisor provides career guidance and can help students make their initial industry connections. Students receive regular career instruction from our industry advisor, faculty, and guest speakers. Students are encouraged to begin networking, producing music and building their brand from day one of the program as the first steps toward beginning their professional lives.

Icon Collective does not provide job placement services or guarantee employment. The nature of the music and entertainment industry is one of independent entrepreneurs, such as professional musicians, vocalists, writers, producers, DJs, performers, and promoters who move from project to project (record to record, movie to movie, etc.) as self-employed or freelance contractors. This type of work may not be consistent; depending on the job, project, or budget, periods of employment can range from one day to several weeks or months. In addition, the hours worked in a day or week may be more or less than the traditional 8-hour workday or 40-hour workweek. During periods when individuals are not working on a specific job or project, they can expect to spend time expanding their networks, advertising or promoting their services, creating new music, and honing their artistic abilities.

Rates of pay are not standardized and are typically negotiated, taking into account the project budget, the scope of project, and the artist's skills, abilities, resources, and professional credentials. Most artists create music with the understanding that not all work generates income.

Auditing Courses

Graduates may audit courses if there is space available. Graduates interested in auditing courses should contact the Registrar to check for availability and apply. The cost of auditing is the standard rate per credit hour for standard courses and \$1200.00 for Studio Mentor courses. Current students are not eligible to audit standard courses. Current students may request additional Elective Studio Mentors based on mentor availability and scheduling. The fee for Elective Mentors is also \$1,200.00 per Quarter.

Leave of Absence

A student may request a Leave of Absence (LOA) of a maximum of 90 days (one Quarter) per enrollment. The student must submit a Leave of Absence Form, available from the Registrar, following approval by the Director of Education. No LOA will be granted during the student's first quarter, the student must withdraw and re-apply through Admissions.*

Students will be expected to verify the reasons for making an LOA request before the leave will be approved. A Leave of Absence will be considered for the following reasons:

1. Financial Hardship
2. Family Emergency (death in the family, hospitalization, other traumatic event)
3. Health Concerns
4. Extraordinary Circumstances (considered and approved at the discretion of the Director of Education)

In order to qualify for a Leave of Absence, the student must be in good academic and financial standing. Please note that any LOA granted will result in having to take all the classes from the uncompleted quarter again upon return, no prior work, grades or attendance is accepted.

Students requesting a Leave of Absence must be current with any tuition payments and fees for the current and any past quarter. Icon's refund policy applies for leave of absence, please see the refund policy in this catalog. Students that leave the program but who fail to submit a Leave of Absence request form and receive approval will be considered withdrawn from the program. The ability to return at a specific time is subject to seat availability. Failure to return within the agreed upon and specified time will result in termination from the program.

*An exception is made for active service members and reservists if they must suspend their studies due to service requirements. They may take their leave at any time during any quarter. Please note that any LOA granted to these service members will result in having to take all the classes from the uncompleted quarter again upon return, no prior work, grades or attendance is accepted.

SCHOOL POLICIES

Student Code of Conduct

Icon Collective has established a Student Code of Conduct in order to maintain an educational environment reflective of the standards of a professional workplace. Students are expected to abide by this code as well as all local, state, and federal laws, both on campus and at school sponsored activities off-campus.

- Behave in a professional and appropriate manner at all times.
- Be respectful and courteous to faculty, staff, and classmates.
- Abide by all Icon Collective policies.
- Attend all classes.
- Arrive early and stay until class ends.
- Come prepared with all required supplies and equipment.
- Complete and turn in coursework, projects, and assignments on time.
- Refrain from using cell phones and other electronic equipment while in class.
- Video or Audio recording of classes is not permitted.
- Notify the instructor (in advance if possible) if you are unable to attend class or need help.
- Ask your teachers and/or mentors for help if you start to feel as if you are falling behind.
- Maintain Satisfactory Academic Progress by keeping an average of 2.0 or higher.
- Leave classrooms, work areas, studios, and restrooms neat and clean.
- Do not use or distribute illegal software.

This list of examples is not intended to be all-inclusive. Icon Collective reserves the right to act in the best interest of the students, faculty, and staff and may deem actions committed by a student to be a conduct violation although the action does not appear on a list of examples. A student who violates this Code of Conduct will face disciplinary action up to and including dismissal from the program. Conviction for a criminal offense or any behavior reflecting dishonor on the college is sufficient grounds for termination.

Policy on Sexual Harassment

Icon Collective is committed to providing a place of work and study free from sexual harassment and all forms of sexual intimidation and exploitation. Any student, staff person, or faculty member engaging in such behavior will face prompt and appropriate corrective action.

All forms of sexual harassment in the workplace are against the law and will not be tolerated, including, but not limited to, unwelcome sexual advances; requests for sexual favors; physical conduct of a sexual nature; sexual pranks, repeated sexual teasing, jokes or innuendo, in person or via text or email, verbal abuse of a sexual nature; touching or grabbing of a sexual nature; repeatedly standing too close; and repeated asking another person to socialize off-campus. If you feel that you are the victim of sexual harassment, contact any member of the Icon Collective staff at your earliest opportunity.

Anti-Bullying Policy

Icon defines bullying as repeated, health-harming mistreatment of one or more people by one or more perpetrators. It is abusive conduct that includes:

- Threatening, humiliating or intimidating behaviors.
- Interference/sabotage that prevents classwork from getting done.
- Verbal abuse.
- Socially excluding a person in class-related activities.

In addition, the following examples may constitute or contribute to evidence of bullying:

- Persistent singling out of one person.

- Shouting or raising one's voice at an individual in public or in private.
- Using obscene or intimidating gestures.
- Not allowing the person to speak or express himself or herself (i.e., ignoring or interrupting).
- Personal insults and use of offensive nicknames.
- Public humiliation in any form.
- Spreading rumors and gossip regarding individuals.

Individuals who feel they have experienced bullying should report this to the faculty or Student Advisor before the conduct becomes severe or pervasive. All students are strongly encouraged to report any bullying conduct they experience or witness to any staff member as soon as possible to allow Icon to take appropriate action.

Possession of Weapons Policy

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 Icon Collective premises or at events sponsored by or participated in by Icon. (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.)

No Smoking Policy

Tobacco use of any kind, including smoking, chewing, e-cigarettes, and vaporizers, is only permitted within the designated smoking area. This policy also includes the consumption of other compounds. This policy complies with California Government code section 7597 (a): "No public employee or member of the public shall smoke any tobacco product inside a public building, or in an outdoor area within 80 feet of a main exit, entrance, or operable window of a public building, or in a passenger vehicle, as defined by section 465 of the vehicle code, owned by the state."

Drug and Alcohol Policy

Absolutely no drugs or alcohol are allowed on the Icon Collective campus at any time. Students and employees shall not possess, consume, or be under the influence of alcohol or drugs at any time, including during breaks and meal periods. Students found to be under the influence of drugs or alcohol, in possession of drugs or alcohol, or engaged in the unauthorized use or distribution of drugs or alcoholic beverages are subject to disciplinary action up to and including dismissal from the program. There may also be legal implications for students in violation of the drug and alcohol policy.

Family Educational Rights and Privacy Act Of 1974 (FERPA)

The Family Educational Rights and Privacy Act (FERPA) affords eligible students who are 18 years or older and attending a postsecondary institution certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days after the day Icon Collective receives a request for access. A student should submit a written request to the Registrar that identifies the record(s) the student wishes to inspect. The Registrar 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 an amendment to the student's record. A student who wishes to ask the school to amend a record should submit a written request to the Registrar clearly identifying the part of the record the student wants changed and why it should be changed. If the school decides not to amend the record as requested, the Campus Director will notify the student in writing of the decision and of 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 provide written consent before Icon Collective discloses personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent.

The school discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Icon Collective in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Icon Collective who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for Icon Collective.

Students have the right to file complaints with the U.S. Department of Education concerning alleged failures by Icon Collective to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202

FERPA permits the disclosure of personally identifiable information from a student's education records without consent of the student if the disclosure meets certain conditions found in §99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, §99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures.

Icon Collective may disclose personally identifiable information from the education records without obtaining prior written consent of the student:

- To other school officials, including teachers, within Icon Collective whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in §99.31(a)(1)(i)(B)(1) - (a)(1)(i)(B)(2) are met. (§99.31(a)(1))
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled, if the disclosure is for purposes related to the student's enrollment or transfer, subject to the requirements of §99.34. (§99.31(a)(2))
- To authorized representatives of the U. S. Comptroller General, the U. S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§§99.31(a)(3) and 99.35)
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount

of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§99.31(a)(4))

- To organizations conducting studies for or on behalf of the school in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§99.31(a)(6))
- To accrediting organizations to carry out their accrediting functions. (§99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§99.31(a)(9))
- To appropriate officials in connection with a health or safety emergency, subject to §99.36. (§99.31(a)(10))
- In connection with information the school has designated as “directory information” under §99.37. (§99.31(a)(11))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of §99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§99.31(a)(13))
- To the general public, the final results of a disciplinary proceeding, subject to the requirements of §99.39, if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense, and the student has committed a violation of the school’s rules or policies with respect to the allegation made against him or her. (§99.31(a)(14))
- To parents of a student regarding the student’s violation of any Federal, State, or local law or of any rule or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21. (§99.31(a)(15))

Complaints and Grievances

A student who has a concern, complaint, or grievance should attempt to resolve the issue in an appropriate and professional manner by speaking with the instructor, staff member, or student in person, by email, or by telephone. If the concern, complaint, or grievance is not resolved satisfactorily, the student may contact the Student Services in person, by email, or by telephone for assistance.

Student Services will contact the appropriate parties, investigate the complaint, and direct appropriate action to resolve the issue(s). If the student does not feel that the concern, complaint, or grievance has been satisfactorily resolved, he or she can appeal to the Campus Director in writing.

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 internet website www.bppe.ca.gov.

Studio Policies

Food and Drink

In order to protect our studios, gear, computers, and other equipment, no food is allowed in the studios at any time. The only liquid permitted in studios is bottled water with a cap. The bottle must be kept away from the equipment at all times. Students violating this policy will lose studio privileges for a week. A second offense will cause a student to lose all studio privileges for the remainder of the quarter.

Studio Maintenance

The studios have been configured for optimum workflow and efficiency. If something is not working properly, chances are a setting, switch, cable, or fader has been overlooked. Please do not disconnect or rewire any cables. If you are unable to troubleshoot the issue yourself, please ask an Icon staff member for assistance.

Always return the studios to their original condition and double check at the end of each session to confirm that the room and equipment is in the proper location and position. The equipment should be returned to the proper settings and connections. This policy is very important to maintain an inspiring creative environment for all.

Studio Access

Studio access outside of scheduled classes is a privilege, not a right. The use of studios is not required to successfully complete any class assignments. Students may reserve two-hour blocks of studio time by signing up online. The booking system is explained at orientation as well as in the Canvas LMS Learning Resource Center. Studio bookings are available on a first come, first served basis.

Students who do not arrive on time or call to cancel within 10 minutes of their reserved studio time forfeit their reservation and may lose studio access.

Students cannot book time for other students or graduates; the student who books the time must be present during the session and is responsible for all guests and collaborators. Guests should be limited to only those actually working on the project and are subject to the same policies as students.

Studio Gear and Microphones

Icon Collective provides microphones and other gear for use during studio sessions. Photo ID is required to check out equipment. Equipment must be returned by the end of the scheduled studio time. Failure to return equipment on time may result in the loss of equipment privileges and/or studio access. Replacement cost of equipment that is not returned at all will be billed to the student.

Photo Release Policy

Icon Collective classes, workshops, seminars, and other events may be photographed, videotaped, and/or recorded for use in promotional or academic materials, including brochures, publications, print ads, tutorials, social media, and other forms of electronic media. FERPA (Family Educational Rights and Privacy Act) recognizes photographs as a form of Directory Information. Students may opt-out of being included in Directory Information (including photographs) by signing a FERPA Directory Information Opt-Out form found in the Registrar's office.

Intellectual Property Policy

Students who create academic works, musical works, or other copyrightable creative works while enrolled at Icon Collective retain the copyright to such works. Copyright ownership in a work submitted by a student in the completion of academic requirements remains with the student, provided that, unless otherwise agreed in writing, by submitting the work for class credit, the student shall be deemed to have granted a non-exclusive, worldwide, royalty-free license to Icon Collective to make the work available to the Icon Collective community through electronic or other means. The use of the work is limited to promotional, advertising, and academic purposes.

Security

Icon Collective takes the safety and security of its students, faculty, and staff very seriously. All members of the Icon Collective are asked to contribute to campus security by paying attention to their surroundings and notifying school authorities of anything that may affect the safety and well being of everyone on campus. All persons on campus are required to wear an Icon Collective ID at all times. No student will be granted access to Icon Collective without his or her ID. There is a \$25 fee to replace any Icon ID badge.

Security Awareness

Icon Collective is under 24-hour camera surveillance. Classrooms, studios, lounge areas, and entrances are constantly monitored. Icon Collective reserves the right to film and record the campus and surrounding areas.

Security Camera Policy

Icon Collective values the safety and security of the Icon Collective community. As a result, Icon Collective uses security cameras to record public areas for the purposes of safety and security. Cameras serve to deter crime and protect the safety and security of community members and their property. This policy establishes guidelines for the use of such cameras while protecting the reasonable expectations of privacy held by those in the Icon Collective community.

The reasonable expectation of individual's privacy will act as a guiding principle when determining camera placements. Cameras will be deployed in public areas and not in locations where there is a reasonable expectation of privacy.

Images and video obtained by security cameras may be viewed live by authorized Icon personnel or law enforcement officials if deemed necessary for safety and security. Recordings will be stored in a manner that prevents access by unauthorized personnel. The school may share recordings with others as we deem appropriate or necessary.

Recorded materials will be treated as confidential and will not be used or disseminated except for safety or security purposes.

Guests on Campus

We encourage all students to collaborate and work with other artists. All guests must sign in at the front desk and provide state issued picture ID of which a copy will be kept on file. Guests are required to wear a Guest ID while on campus and return it upon departure. All policies that apply to students also apply to guests. Students are responsible for the behavior of their guests.

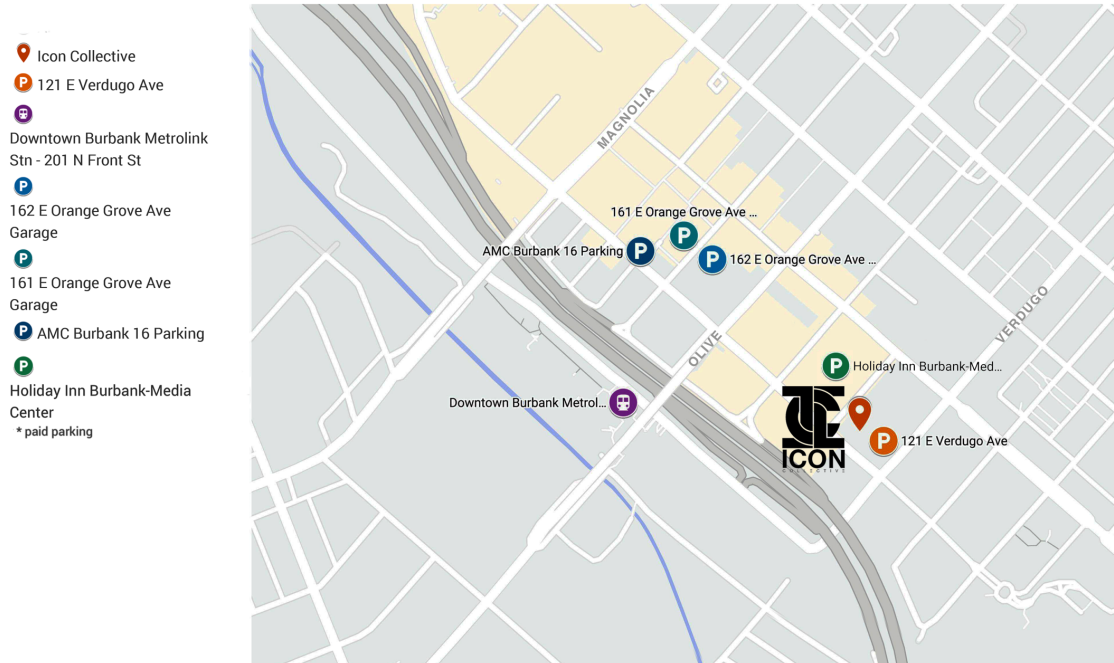
Pets on Campus

Pets are not permitted on campus except for properly licensed service animals. Icon Collective considers a service animal to be "any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. Other species of animals, whether wild or domestic, trained or untrained, are not service animals. The work or tasks performed by a service animal must be directly related to the individual's disability." While emotional support animals (comfort or therapy animals) are often used as part of a medical treatment plan, they are not considered service animals even if licensed.

Parking

Icon Collective's parking is for guests and staff with a limited number of spaces are available for students. Icon Collective encourages staff and students to make use of public transportation and bicycles if practical. Adequate street parking and public parking lots are available in the immediate area of the school, please see the map below.

Parking Around ICON



Graduate Privileges

As a graduate of Icon LA in good standing, you are a lifetime member of the Collective. As such, you are granted limited studio reservation privileges, preferred special event admission and internship and job opportunities through Career Services. Graduates are subject to all student policies while on premises and at events. A graduate of Icon LA is defined as one who has successfully completed all courses of their program at Icon LA and has fulfilled all financial obligations to the school. These privileges may be revoked if school policies are not followed.

FACULTY AND STAFF

Icon Collective employs individuals with a passion for music for both staff and faculty positions. All faculty members have the academic, experiential, and professional qualifications to teach, including a minimum of three years of working experience, education, and training in current practices of the subject area taught. All faculty members are working professionals, and their availability to teach varies from quarter to quarter.

Administration and Staff

David Alexander Valencia Co-Founder

David Alexander studied music production with the legendary pioneer of electronic music, Thomas Dolby, in the early '90s. Thomas was a mentor to David and introduced him to the world of Electronic Music technology. David toured as a keyboardist with legends of funk such as the Gap Band and refined his production skills by scoring music for several top video games including Quake II, Quake III Arena, 007 James Bond Tomorrow Never Dies, and O. These scores received major acclaim and were released independently of the games as soundtracks. His music has also appeared in movies, including Rush Hour, Fridays, and K-19 the Widow Maker. David's recent projects include producing remixes for artists such as Prince, U2, Nirvana, Annie Lennox, Justin Timberlake, and Gwen Stefani. His passion is working with DJs and artists in the dance and electronica scene.

Chevy Bhorntus Chief Operations Officer

Faculty Member since 2011

Education: B.A. Contemporary Writing and Production – Berklee College of Music

Professional Experience: After graduating from Berklee College of Music, Chevy dove into producing and writing under a variety of aliases including Rattle Box, Chemical Hero, Digital Sons, and NARK. In 2012, he co-founded an artist development and licensing company, Red Door Music. His credits include theme songs for Chelsea Lately and The Jenny McCarthy Show, placements on hit shows like CSI, The Hills, and Arrow, advertising campaigns for HBO and Beefeater Gin, and trailer music for major films including The Avengers, Looper, and Selma.

Mesta Bish Director of Education

Faculty Member Since 2016

Education: Associate of Science in Recording Arts from Full Sail University

Professional Experience: Mesta Bish began his audio career as a studio intern and moved to an assistant engineer, strengthening his craft in the studio. An alumnus of Full Sail University, Mesta moved to New York City becoming a founding partner of nVMe Productions. Gaining credits with artists and companies such as Adele, 50 Cent, Peter Bjorn and John, Mick Boogie, Big Sean, Brandy, Adidas, Nike, Sony, Universal, Interscope, NFL, Fox Sports, Travel Channel, Hot97 and more. nVMe released the Kaley Victoria Rose project in 2014, an album pushing the bounds of sound and art. Teaching for over a decade, Mesta travels between recording adventures archiving acoustics of historic buildings by capturing reverbs of abandoned locations using an nVMe designed 3D microphone.

Chase Brawner Studio Coordinator

Education: Certificate in Digital Music Production – Icon Collective

Professional Experience:

Chase began his music career as a touring and studio musician, playing guitar, bass, and piano on recordings for other artists, then joined Icon Collective to learn how to record his own music. He now plays in the Los Angeles-based industrial rock band 3TEETH and scores music for short films, digital comics, and television spots. He has released original music on two labels – Skrillex's Owsla, and Figure's Doom – under his brand, Brawninoff.

Liz Brewer**Marketing Manager**

Education - A.A Marketing - GCC, Diploma, Music Production Program – Icon Collective

Professional Experience: Moving to LA to attend Icon’s music production flagship program, Liz followed it up with numerous industry internships and further education in Communications and Marketing. She has filled important roles such as Head A&R of Melrose Sound, where she managed a Grammy-award-winning songwriter and artist, and has recently launched a music duo project, “panicroom,” with fellow Icon grad. Together, they have garnered multiple label releases and radio support.

Ingrid Bueno**Student Accounts Finance Coordinator**

Education: General Studies and Hospitality – Los Angeles Trade Technical College

Professional Experience: Ingrid first worked at Mercedes Benz of DTLA as Customer Relations Manager, building years of relationships and loyalty. In 2005 she joined the Fashion Institute of Design and Merchandising as a Fiscal Counselor, there she expanded her knowledge in financial aid, both national and international, V.A benefits and scholarships. In 2017 she joined the American Music Drama Arts school in Los Angeles as a Consultant and Lead Student Accounts Coordinator. Ingrid continues to expand her fiscal knowledge in higher education working with talented creative minds by joining Icon Collective as a Student Accounts Finance Coordinator in 2018. She works with the Director of Finance assisting with reports, coordinating tuition payment schedules and creating a positive financial experience for our students while teaching financial responsibility.

Giselle Cisneros-Taylor**Bookkeeper**

Education: L.A. Valley College - Business / Santa Monica College - Accounting

Professional Experience: Giselle has 15+ years working as a bookkeeper within the entertainment industry. She has worked with many companies and creative artists both in front and behind the camera, handling personal and corporate finances so that the artist can focus on their craft.

John Coffey**Office Manager**

Education: Diploma, Digital Music Production – Icon Collective

Professional Experience: John produces ambient cinematic hip-hop beats under the moniker Norooz and trap/bass music as *The Khan Don*. His role at Icon Collective includes overseeing the operations team in maintaining the facilities, maintaining the building aesthetic, ensuring all studios are in top working condition, and assisting students and instructors with audio troubleshooting.

Petey Evans**Lead Instructor**

Faculty Member Since 2017

Professional Experience: Hailing from Southwest Virginia, Petey has lived and worked in Los Angeles for the last four years as a songwriter, producer, DJ, and A&R for Night Bass Records. He has toured internationally under the alias Petey Clicks since 2013, serving as Night Bass resident and playing festivals like EDC, Electric Forest, HARD Fest, and Shambhala. Petey began his teaching career at Dubspot, where he worked as an Ableton instructor.

Vito Finamore**Director of Student Services & Instructor**

Faculty Member since 2016

Education: Associate of Science in Recording Arts- Full Sail University

Professional Experience: Vito Finamore is Producer/DJ/Audio Engineer with a career spanning over 10 years. After graduating, he relocated to New York City where he co-founded nVMe Productions. Vito has earned credits mixing/mastering and producing with artists and companies such as Duckdown Records, Torae, Skyzoo, Emilio Rojas, DMC (Run DMC), Daytona, Adidas, Fredrick Yonnet, Styles P and many more. nVMe Productions released a unique sound with “Kaley Victoria Rose” using a unique Binaural Microphone they created for the project. Vito taught for over 2 years at The Institute of Audio Research in Manhattan, NY where he was the Pro Tools Certification Instructor and spent a year as an instructor at Pinnacle College in Los Angeles teaching Pro Tools, Logic, studio fundamentals, mixing, and mastering.

David Garcia Program Director

Faculty Member Since 2013

Education: B.A. Media Studies – University of California, Berkeley

Professional Experience: David started his entertainment career as a mix-show DJ and show producer for KYLD 94.9 FM in San Francisco then worked for Apple as a Specialist/Creative presenting workshops and one-to-one training sessions. In partnership with Grammy nominated remixer Richard Vission, he is the co-founder of Solmatic Records, an early home to Avicii, Luciana, and Morgan Page. As a producer and remixer, he worked with Nelly Furtado, Snoop Dogg, Jonathan Davis of Korn, Carina Round, and Dave Aude. David is certified in ProTools and Logic and was the music editor for national commercial campaigns by Budweiser, Nissan, and Universal Studios. He was the music supervisor for the influential street art documentary Bomb It and has licensed his music to television shows including The Ellen Show, So You Think You Can Dance, and CSI.

Russell Gielish Admissions Advisor

Education: Icon Collective Music Production Graduate 2020

Professional Experience: Russell is a Producer, DJ, and songwriter from San Pedro, CA. Prior to working at Icon Collective, Russell was an actor and dancer as well as a tour guide at Universal Studios Hollywood. His main project DANGERUSS (who's vision is to inspire others to live life without fear and not be afraid to take risks) started in 2016 as a DJ. This led him to follow his passion for music production. After completing Icon's Flagship Program, Russell plans to continue performing for his fans at various events this year while releasing new music that will showcase his new style and vocals!

Steven Griffin Art Director

Education: A.A. Graphic Design – Platt College

Professional Experience: Steven is the creative director and founder of Socialite Stepchild, a marketing and branding company. He has also worked as a graphic designer for The Well and The Overthrow in Los Angeles, where he developed marketing materials, took part in event planning and promotion, and other creative content. Steven is responsible for branding and creative content throughout Icon Collective, including social media, merchandise, posters, and other venues.

Ian Grow Admissions Advisor

Education: Diploma, Music Production Program – Icon Collective

Professional Experience: Ian graduated from Icon Collective in 2015 and continues to pursue his passion in music as a producer, songwriter, lyricist, and mixing engineer. Aside from his music, Ian is part of the admissions team at Icon Collective, assisting artists who are considering taking the next step in their creative journeys. Ian participates in campus tours, open houses, and other campus events.

Berny Herrera Director of Finance and Human Resources

Education: Certificates in Personnel Management – UCLA Extension

Professional Experience: Berny Herrera has a background in international business development with over 20 years of experience in departmental and personnel management across several industries. He managed U.S. operations for Creative Kingdom, Inc., an international architectural design firm with concerns in the entertainment field including music, animation, and multi-media. He also worked for Universal Studios in the theme park division, managing their Document Control service department, both in the US and Japan. Berny joined Icon Collective in 2012 and oversees finance, purchasing and human resources.

Ivy Jahnson Online Education Coordinator

Education: Diploma, Music Production Program – Icon Collective

Professional Experience: Ivy Jahnson has been a professional video editor, photographer and DJ for several years and produces heavy and experimental music under the name Seromora. She is also known as one half of the cutting-edge duo Holdra. Her rich background in visual art, theatre sound design and scoring further contextualizes the cinematic sound of her music and unorthodox style of her visuals. Ivy works as the coordinator and in-house video editor for Icon's ever-growing online program.

Austin Kane Student Services Coordinator

Education: Icon Collective Music Production Graduate 2014

Professional Experience: Austin is a Pacific Northwest native, based out of Los Angeles. In 2013, he attended ICON Collective, where he developed the sound that embodies his project Warden today. Austin has had releases on DND Records, Fresh Blood, Pinnacle Collective, Fool's Gold, and EDM.com, it's clear his diversity knows no bounds. Austin has also toured with Borgore and shared the stage with Marshmello, Adventure Club, Deorro, Steve Aoki, and many others.

Candace Koller Registrar and Custodian of Records

Education: B.S. Entertainment Business – Full Sail University; A.S. Recording Arts – Full Sail University

Professional Experience: Candace began her career as the studio manager at Crawford Post in Atlanta then went on to manage Studio VU in Miami. She joined the Full Sail Advisory Board and then the faculty before moving to Los Angeles where she taught courses and managed the Student Services department at the Los Angeles Film School. Before joining Icon Collective, Candace developed studio designs for A-List clients at Westlake Audio. Candace's responsibilities include managing all academic records, scheduling, and resources for students and staff. In addition, Candace is the Designated School Official for International Students receiving student visas and School Certifying Official for Veteran's benefits.

Ryan McAleb Program Director

Faculty Member Since 2021

Education: BA - Arizona State University; Icon Collective Graduate

Professional Experience: Originally from New Orleans, Ryan has worked as a DJ, producer and mixing/mastering engineer in Los Angeles since he graduated from Icon in 2014. He has worked with labels like Night Bass, UMG and Astralwerks, and has performed at major music festivals such as Coachella and Insomniac Events. Ryan has mentored contemporary artists (Blossom, Nostalgix, Bijou) as well as collaborated with a long list of EDM royalty including Dr. Fresch, Kaleena Zanders and Jauz

Steve Miller Campus Director

Education: Bachelor's in Entertainment Business- Full Sail University

Professional Experience: Steve started as a musician in his childhood, turning pro in his teens. His interest in technology led him to synthesizers and recording/live sound engineering. He moved from Pittsburgh to Los Angeles to continue his career as a studio engineer with mixes and remixes for Dave Audé, Coldplay, Enrique Iglesias, Madonna, Pussycat Dolls, Sting, Gorillaz, Korn, Tribe Called Quest, Paul Oakenfold, Lee Ann Rimes, Faith No More, Annie Lennox, Carl Cox, DJ Dan and Stanley Clarke (film scores). He found a love for teaching at the Los Angeles Recording Workshop followed by a career as Program Director at the Los Angeles Recording School. Steve is a voting member of the Producer & Engineer Wing of the Recording Academy (Grammys) as well as a member of the Audio Engineering Society.

Patrick "Patches" O'Kane Studio Coordinator

Education: Music Production - Icon Collective

Professional Experience: Patrick "Patches" O'Kane was born and raised in Virginia outside of D.C. and moved to California to attend Icon Collective in 2015. Prior to Icon Collective Patrick was a resident DJ in D.C. at various clubs including the #1 club/venue in the country Echo Stage. After attending Icon Collective and receiving the Ambassador Award Patrick continued to grow as a producer, engineer, drummer, and even songwriter. He has been building his brand LKMND aka Like Minded with his team Dopecal and Sampson Beats. Patrick has played drums for Bobby Saint, Slave Dog, Rokeaux, Olan & Matt Zo. Patrick has produced for various artists and different genres including Dopecal, Brice Blanco, Elocin Cole, eMeX, EMM, Whynotcordell who just had a song hit over 2 Million streams this past year. Patrick released his first single 'Hide This Pain' in April 2021 under his solo artist name ohhpatches. He continues to pursue his career in the music industry as well as working at Icon where he continues to inspire and grow as a human and a musician.

Lauren Ondracek Education Coordinator

Education: B.F.A. Acting – Oklahoma City University

Professional Experience: Prior to joining Icon Collective in 2020, Lauren worked for the LA based non-profit STAR Education as both a teacher and administrator for the theatre department. She continues to pursue a career in acting and has appeared in several stage performances, commercials, short films, and web series. As the Education Coordinator, Lauren is responsible for assisting the Director of Education in collating and analyzing data, scheduling, creating reports, student surveys and communication with faculty.

Devyn Sawyer Reception

Education - A.A. Psychology - SBCC, Vocal Artist Program – Icon Collective

Professional Experience: After 15 years of training in acting, singing and songwriting, Devyn Sawyer attended Icon Collective's Vocal Artist Program and continues to write and release music under her name, "Devyn Sawyer" while also pitching music to various KPOP groups and other vocal artists starting out in the industry.

John von Seggern Director of Online Education

Education: BA in Music- Carleton College & MA in Ethnomusicology - University of California, Riverside

Professional Experience: John is a bassist, DJ and producer, most recently working with legendary trumpeter and electronic music pioneer Jon Hassell on tours and album. He has DJed techno at massive underground parties in China, remixed Western pop artists for the Indian music market (and vice versa), trained Dr. Dre's production team in music software technologies, created sound design and effects for the Oscar-winning Pixar film Wall-E, and presented his anthropological research on music technology at academic conferences. John is also a published author and columnist in the field of music technology, having written two instructional books as well as the manual for Native Instruments' synth Massive. He has been involved with online education since 2011 and was formerly Director of Online Education for NYC-based electronic music production school Dubspot.

Yasmeen Todd Studio Coordinator

Education: B.A. Sociology – University of California, Santa Barbara, Music Production- Icon Collective

Professional Experience: Yasmeen started on her musical journey by joining her middle school marching band as a snare drummer. Her love for performing and playing only grew as she dove into the world of DJing and music production. After graduating from Icon Collective, she launched her artist project YAZZY with the ideology of using music as a gateway for cultural expression. As Studio Coordinator, Yasmeen helps with facility upkeep, aiding students and instructors with general questions/concerns, and audio troubleshooting.

Ben Watson Studio Coordinator

Education: Bachelor's of Music in Composition - San Diego State University

Professional Experience: Benjamin Watsons is a producer, recording engineer, multi-instrumentalist, and LA native, who got his start playing jazz saxophone and has performed at venues such as the Hollywood Bowl and the Grammy Museum. While in San Diego, he was a member of the top Jazz Combo at SDSU and worked at The Backdoor Studio as a Recording Technician. After graduating, Watson started his artist project "beeman.ave" and has had the opportunity to open for artists like San Holo, Ghastly, and Crankdat. Having moved back to Los Angeles, he continues to produce and mix professionally at recording studios across the city, and is proud to have joined Icon Collective College of Music as a Studio Coordinator in mid 2022.

Jonathan Zelaya Studio Coordinator

Education: B.A. Community Studies -- UC Santa Cruz

Professional Experience: Before joining ICON Collective in 2020, Jonathan worked as part-owner and manager of *The Blvd Cafe & Bar* in Boyle Heights where he developed the space into a cornerstone for live local music in the East LA area. Prior to that he worked with Oakland based non-profit Oakland Leaf, where he taught middle schoolers how to make beats in FL Studio, Logic, Ableton, and the MPC.

Jonathan continues his musical work today through curating beat tapes, organizing live performances, and co-directing a Hip Hop variety show on YouTube.

Faculty

Molly Andrews // MOONZz

Faculty Member Since January 2023

Education: Bachelor of Arts, Sociology and Jewish Studies, University of Colorado at Boulder

Professional Experience: Molly is a widely known, skilled songwriter, pianist, producer and vocalist. She started playing piano at age 5 and quickly found solace in the keys. After graduating from CU-Boulder, she honed in on her sonic identity and landed a national ad campaign with Victoria's Secret under her stage name, MOONZz. She's collaborated with electronic hard-hitters like Big Gigantic, CloZee, Daktyl, SLUMBERJACK, and DROELOE to name a few. She recently signed a publishing/sync deal with Nashville/LA's Secret Road and works on trailer and commercial music.

Matt Bang

Faculty Member Since 2018

Education: Bachelor of Music, Music Production and Engineering- Berklee College of Music

Professional Experience: Matt Bang is a Los Angeles based music producer, songwriter, and engineer. As the son of a pianist and opera singer, he started his musical studies at the age of 3. Upon graduating The Berklee College of Music, he began his career as an intern for Interscope Records. Since then, he's established himself working with world-renowned artists including Timbaland, Justin Bieber, and Missy Elliot, among many others. His productions draw from many musical styles with an emphasis on vocals. Currently, Matt's focus is launching his own brand, The Way Muzic; music with purpose and a positive message.

Stephen Bassett

Faculty Member Since 2022

Education: Icon Collective Certificate in Music Production

Professional Experience: Stephen is a producer/songwriter from Parker, Colorado. After discovering Logic on a computer at the Apple Store, he began making beats at home around age 12. He started classes at Icon Collective one week after graduating high school. Inspired by artists of the 50s and 60s, he began writing and singing songs over his EDM style beats. Since then he has released music online under several aliases and works as a producer at Apex Arts Studios.

Layne Beaton

Faculty Member Since 2022

Education: Certificate in Music Production, Icon Collective

Professional Experience: Layne is a producer, performer and DJ with releases on OWSLA, Never Say Die, Disciple, Buygore and Firepower. He specializes in song arrangement, music theory, mixing, mastering and sound design. Layne has worked alongside such talents as Borgore, Getter, Kompany, Nitti Gritti, and many others.

Shay Behboodi

Faculty Member Since 2022

Education: Masters Music Industry Administration, California State University Northridge

Professional Experience:

Shay is a freelance music manager. His roster consists of a handful of ICON graduates like Kendoll and Pierce. Both are also represented for touring by our own faculty member, Leo Corson. Shay Graduated with his masters back in 2019 at CSUN with an emphasis on artist development. Since then, Shay has gotten work experience from Capitol Records, Prodigy artists, and currently works as an A&R for SoundCloud's distribution division.

Ryan Browne

Faculty Member 2016-19, 2022 - present.

Education: Bachelor of Music, Professional Music - Berklee College of Music

Professional Experience:

Ryan is an LA based producer, drummer, and DJ. He started playing drums at age 7 and professionally at 15 for Jive records Alt/ Rock band AXIZ. After his early graduation in 2015, Ryan began making original bass music and drum remix videos, earning the support of bass music's major players like Excision, Black Tiger Sex Machine, Kayzo and ICON Alum Sullivan King. Ryan has toured both DJing and drumming alongside artists such as CRAY, Grabbitz and ORGY. In 2021 Ryan landed his second major label release on Atlantic Records remixing Zero 9:36's hit "Adrenaline

Sam Burke

Faculty Member Since 2015

Education: Bachelor of Music, Synthesis - Berklee College of Music

Professional Experience: Sam is a LA based producer, sound designer, and keyboardist. He started learning piano at age 6 and making hip hop beats in the 9th grade. He was crowned Boston Beat Battle Champion before entering Berklee College of Music in 2003. After graduating in 2007, Sam co-founded the band CliffLight which has played major music festivals and licensed its music to the likes of NBC and Jet Blue. Sam creates music and sound design for companies like Reebok and Dupont. In 2014, Sam got his first album placement with a signed artist with his remix for Capital Cities (Capitol Records).

Aidan Carroll

Faculty Member Since 2022

Education: Master of Music, Jazz Performance - City College of New York

Professional Experience: Aidan has had an expansive career as a multi-instrumentalist producer and songwriter. With an ability to seamlessly navigate musical styles ranging from jazz to rock to r&b, he has performed all over the world with such artists as Lisa Fischer, Fred Hersch, Sister Sparrow & The Dirty Birds, and Melody Gardot. In the second act of his career, Carroll has taken his diverse skills and talents into the world of music production. As a producer he's been able to utilize his full musical potential and love of different genres to carve out a unique lane in the recording industry. Aidan has had the opportunity to work with artists like Zhu, THEY., Niiia, Rexx Life Raj, Khruangbin, and more. Aidan is currently working on releasing new music as an artist, and collaborating with a variety of upcoming artists and songwriters to help develop their sound and career. Originally from Oklahoma City, Aidan now resides in the city of Los Angeles with his wife and dog.

Leo Corson

Faculty Member Since 2021

Education: Master of Arts, Music Industry Administration, California State University Northridge

Professional Experience: Leo was born and raised in the San Fernando Valley to deaf parents and knows American Sign Language fluently. His passion for music started in 1994 while attending warehouse raves in Los Angeles, which inspired him to start his music career as a hardcore DJ in 1996 under the name "Gabber". In 2002 he produced and released his first hardcore record. Leo also is passionate about entrepreneurship. This started in 2004 with the opening of his record store on Melrose Avenue. Shortly afterwards, he launched Corson Agency in 2007, and Hard Dance Nation in 2008. Leo joined Circle Talent Agency in 2014 - 2016 and was an instructor at Icon Collective from 2015 - 2016. From 2016 - 2019 he joined APA but now continues to work at Corson Agency and Icon Collective as an instructor. Leo holds a B.A. from NYIT and an M.A. from CSUN.

Michael Diasio

Faculty Member Since 2019

Education: B.S. in Management Information Systems and Computer Software Systems- U. of Alabama

Professional Experience: Michael Diasio aka Gigantor is a known production guru in dance music circles as 1/3 of Evol Intent (along with fellow mainstays Bro Safari and Treasure Fingers), for his former project Computer Club and for the Gigantor brand. Between these projects Gigantor has collaborated with many top-tier producers over the years, with artists ranging from Noisia, Spor, The Upbeats, Le Castle Vania, and MUST DIE! Aside from his music productions, Gigantor is known for sound design, running Sonic Armory with fellow music producer Dylan Eiland (Le Castle Vania/Twin Moons).

Jerry DiPhillippo

Faculty Member Since 2015

Education: Diploma, Audio Technology – SAE Institute Miami

Professional Experience: In addition to earning a diploma from SAE Institute, Jerry continued his education at Westchester University as a music theory and composition major. Jerry is an Ableton Certified Trainer and a musician, engineer, and performer. He currently releases original electronic music, remixes, and performs as *BigJerr*, a high energy open format DJ and up-and-coming trap/glitch/hype/dub step/Melbourne Bounce producer and performer. Although his background is in conventional instruments, Jerry is particularly interested in Controllerism/Finger Drumming with primary focus on grid controllers and enjoys building custom MIDI controllers of his own design.

Tim Fenton

Faculty Member Since 2021

Education: Master of Music- University of Southern California, Bachelor of Music- Oberlin Conservatory

Professional Experience: Tim Fenton-Edwards is a dedicated bass player, composer, and producer based in Los Angeles. Known for his versatile style, he seamlessly navigates between Jazz, Pop, and R&B genres, making him a sought-after musician in the industry. Tim's exceptional bass playing has granted him the privilege of performing at prestigious venues such as the historic Catalina Jazz Club and Capitol Records in LA. His compositions, which blend traditional jazz elements with contemporary influences, have earned him recognition as a finalist in the ASCAP Young Jazz Composers Award. Tim has had the honor of collaborating with esteemed artists including Peter Erskine and Eddie Henderson and various Pop and R&B musicians. Beyond his own pursuits, Tim is passionate about sharing his knowledge and experience. With deep gratitude for the opportunities he has received, Tim Fenton-Edwards humbly pushes the boundaries of multiple genres, continually seeking to inspire and create impactful music.

Alex Flores

Faculty Member Since 2021

Education: Diploma, Audio Technology – SAE Institute Los Angeles

Professional Experience: Alex Flores has a deep experience in music production with an emphasis in engineering. Shortly after graduating from SAE Institute with an Audio Technology diploma, Alex was given the opportunity to become Studio Manager and Head Lab Instructor where he excelled at supervising the operation and maintenance of a multi-studio facility, teaching classes, managing a staff of Lab Instructors, updating curriculum and administering campus policies. Alex began working at ICON as a Studio Coordinator while working at the world-renowned Westlake Studios. This allowed him to take the innovative recording and production techniques he learned on a daily basis in a professional environment into the educational environment at ICON. Alex takes pride in being a support system for students and makes himself available by splitting his time between working as a Studio Coordinator and teaching studio techniques.

Kristen Gleeson-Prata

Faculty Member Since 2019

Education: Bachelor of Music in Drumset Performance from Berklee College of Music, Master of Fine Arts in World Percussion from California Institute of the Arts

Professional Experience: Kristen is an LA-based drummer, percussionist, writer and educator. She has toured extensively and recorded the last few years with BØRNS, and has also worked with LPX, Trixie Mattell, Mike Taylor, Wilder Woods, Tigertown, morgxn, We Are King, and others. In addition to developing the Groove Theory curriculum at Icon Collective, she has taught African Drumming at AMDA-LA, is a certified drum circle facilitator, and maintains an extensive private student roster. She is a contributing writer for Modern Drummer and Tom Tom Magazine, was featured in Modern Drummer in 2017 and was nominated in the 2018 Modern Drummer Reader's Poll. She is currently studying World Percussion at California Institute of the Arts.

Dimitri Green

Faculty Member Since 2021

Education: Certificate in Recording Engineering, Los Angeles Recording School

Professional Experience: Dimitri, AKA DGreen is more than just a wave of talent. But a walking testimony of how dreams come true. Born & raised in Seattle WA, Green is now living and maintaining a career in Los Angeles. His entrepreneur status now lies on the foundation of producing/engineering records for artists that include DJ Felli Fel, Ceelo, Boyz II Men, Luis Fonsi, Bone Thugs & Harmony, Ty\$, Nayo, Future, Juicy J, Lil Jon, French Montana, Rick Ross, Wiz Khalifa & many more. With over 500 Million streams combined over the course of his career...There is no shortage of talent and greatness for whatever Green sets his mind to! Green has truly lived his dream and is still chasing one a Grammy Award!! Green continues to work and build a strong legacy for his family through the creation of timeless music.

Alex Gresham

Faculty Member Since 2021

Education: Icon Collective Music Production Program

Professional Experience: Alex Gresham is a LA based Singer/Songwriter, Multi-Instrumentalist and Producer. He began his musical Journey at age 13 when discovering his natural talent to play any instrument by ear. With no formal training, he began creating original music and performing across the South East. After Graduating high school, he went on to pursue his natural next step of production while creating his EDM Alias "Orphin". Shortly after releasing his first EP "Monster" his rise in popularity in the south east brought him to the stages of Tomorrow World, Counter Point Music Festival and Imagine Festival for 4 Consecutive years Until deciding to pursue even further by attending Icon Collective. Today he is writing more than ever as a part of "Sephiroth Inc." specializing currently in Kpop, as a producer for "The Elements", and a vocalist for "Cymatics" all while still writing and producing his own original compositions.

Joel Gutman

Faculty Member Since 2020

Education: Certificate of Audio Engineering- Institute of Audio Research

Professional Experience: A drummer and producer his entire life, Joel relocated to New York at 18 with his band and enrolled in an audio college. He started interning at the prestigious Jungle City Studios, quickly working his way up to paid positions. After graduation, he left his day job and went full time in the studio, getting other internships and another job recording artists live to broadcast for a radio station. Four years and numerous credits later Joel relocated again to Chicago to open his own commercial studio. After three and a half successful years, he sold his studio to a prominent rapper to focus on production and is currently residing in Los Angeles, doing freelance mix and production full time.

Jay-J Hernandez

Faculty Member Since 2021

Education: BA in Psychology- San Francisco State University

Jay-J is a Grammy Nominee and producer spanning over 300 releases, a self-taught studio demon, inventor and ambassador of the San Francisco sound, an immensely popular and well-travelled DJ, playing clubs all over the world including famous brands like Ministry of Sound and Pacha. He founded Moulton Studios, the West Coast's most influential dance music studio, had his own Coke® bottle for the 2008 Beijing Olympics, was the DJ for the 2006 MTV® Australia Video Music Awards and launched two comp series for Defected Records, UK. He's remixed artists from Alicia Keys, Jill Scott to Joss Stone and collaborated with producers from Kaskade to Miguel Migs. Apple, Avid / Digidesign, Sonnox, SOL Republic and others have used his music and, tapped him as a brand ambassador or had him lead presentations at industry trade shows like AES, NAMM and the Winter Music Conference. Currently creative directing the labels Shifted Music and Downshift, Jay-J is a self-proclaimed studio geek and loves nothing more than talking about his obsessions; plug ins, audio hardware, software, and more recently, crypto.

Andi Inadomi

Faculty Member Since: 2021

Education: Bachelor of Science, Music Industry-focus in Technology – USC

Professional Experience: Andi is a mixing engineer, songwriter, and vocal producer from Los Angeles, CA. Starting his professional life on the business side of the industry, Andi initially learned audio engineering to add to his value as a manager and A&R. Andi shifted away from management and drew the attention of mentors Jimmy Harry, Keith Armstrong, and JC Chazez to hone his talent for tracking, mixing, and vocal production. A talented vocal producer, Andi is a favorite of artists and producers such as Why Don't We, Icona Pop, Steve James, Bella Thorne, LIZ, Bram Inscore, Tank God, Omega, Jordan Reyes (Basecamp), and many more. As a mixer, he is best known for his work mixing for producers such as Y2K, Jordan Reyes, and Omega. In 2020, Andi had his first cut as a songwriter with a release from Epitaph Records. By the end of the year, he had accumulated 11 credits as a cowriter.

John Kammerer

Faculty Member Since 2021

Education: Master of Music, Performance - University of South Carolina

Professional Experience: John is a LA-based producer, sound designer, and audio engineer.

Working under the moniker Hello Ego, he produces textural and bouncy bass and house music. John started his musical journey on the French horn at 8 years old, and began exploring electronic music by making beats at 20. He started working professionally as a sound designer and audio engineer in 2014, leading him to two national tours in 2015 and 2016 with the Santa Clara Vanguard Drum and Bugle Corps. In 2015 John founded Marching Soundscapes, and has since been in high demand nationwide as a sound designer for the marching arts. In 2018 John co-founded Bleeps+Loops, a music production house based in Seattle, WA which focuses on online and in-person producer education, sound design services, and event planning.

Nina Kasuya

Faculty Member Since 2022

Education: Bachelor of Music, Ethnomusicology - UCLA

Professional Experience: Nina Kasuya is a singer/educator/actor based in Los Angeles, California. Nina has been a featured educator at Boston Sings A Cappella Festival, Milwaukapella, Los Angeles A Cappella Festival, and the SheSings/WeSing Vocal Festival, teaching a range of classes including solo singing workshops, group masterclasses, choreography and movement, and an inclusion-based discussion titled "Diversity, Dancefloors and Decolonization." Nina regularly works as a session singer, background vocalist, and audio book narrator.

Brendan Kersey-Wilson

Faculty Member Since 2021

Education:

Professional Experience: Brendan is an LA based trombonist, keyboardist, composer, and arranger. He began playing trombone in 4th grade in his hometown of Berkeley California, and picked up the piano in high school. In his senior year he began to write and perform his own music. In 2017 he attended UCLA as part of the Global Jazz Studies program. During his time at school he played with professional groups such as the Afro Latin Jazz Orchestra, and formed bands to play his original music. His debut album "Rise" features several original compositions.

Courtney Knott

Faculty Member Since 2021

Education: Bachelor of Music - Berklee College of Music

Professional Experience: Courtney is a performing artist, songwriter, producer, pianist, and composer. She discovered her passion for music at the age of four and by the young age of sixteen Courtney was invited to the White House to perform her arrangement of 'America the Beautiful'. Her talent and love for music has led her to later be a featured vocalist with the Video Game Orchestra(VGO) at Boston Symphony Hall and the Final Fantasy 10th Anniversary Concert in Berkeley CA lead by conductor Arnie Roth. She co-wrote and performed 'Rising Up' for the video game Tales of Zesteria which sold over 500,000 copies worldwide and has been featured on video games including Final Fantasy XV, God Eater, King's Knight (Wrath of the Dark Dragon), The Good Life, and Tekken. In addition Courtney has written and produced for Atlantic Records and Universal Music Group. She's worked with super producer Fatboi and performed with Anderson Paak. During her reign as resident performer and co-music director in Shanghai, China at the Shake Club became the number one live music venue in China for those two consecutive years. She is now releasing two music projects titled BLASIA and Exodus.

Paul Laski

Faculty Member Since 2012

Education: M.A. Public Communications – Fordham University, New York

Professional Experience: Paul is an Ableton Certified Trainer with five years of teaching experience at DubSpot NY and Icon Collective. Under the name P-LASK, Paul has over a decade of experience in electronic music as a producer, remixer, sound designer, DJ, and performer at events from New York to Los Angeles. He is the owner of the record label Electric Dangerous Music, and has done remix work for artists such as Abe Duque, Divisible, Pointe Claire, Edian (UK), Rainer Hoeglmeier (Germany), and Wei Wei (China). His DJ mixes have been featured on the UK's Off the Chart Radio, Pacifica Radio Network's Trance on the Porch mix show, Pure.fm, and SiriusXM Satellite Radio. Additionally, Paul designed sounds for the factory preset library of XFER Records' SERUM software synthesizer.

Jordan Mafi

Faculty Member Since 2022

Education: Master of Arts, Music Business- Berklee College of Music

Professional Experience: Transitioning from a longtime fan to an industry leader, Jordan Mafi has given a voice to notable artists and provided her own through dance music's essential media outlets. Serving as the former executive editor of NEST HQ and a host for Insomniac Radio, Jordan's original goal of becoming a music journalist has evolved to moving the needle in electronic music. She's currently a curation manager for Beatport, acting as a community manager for genres including dubstep, electro house, hard dance, and more. As a graduate with a bachelor's degree in journalism from San Diego State University and the recent recipient of her master's degree in music business from Berklee College of Music, Jordan continues to find new ways to support and uplift the next generation of musicians and industry workers.

Chandler Martin

Faculty Member Since 2021

Education: Bachelors of Music, Berklee College

Professional Experience: Chandler is an LA based producer, guitarist, and audio engineer. He has been playing guitar professionally since 2013 and attended Berklee College of Music for a degree in Music Production and Engineering. After graduating, he moved to LA and began working as a freelance audio engineer, primarily at NightBird recording studios. There, he cut his teeth in the recording industry as a staff engineer, catering to many A-list clients in the pop and hip-hop sphere. In addition to engineering, he produces for clients around LA and uses his original projects to push himself as a guitar player and musician.

Matt Mauldin

Faculty Member since 2022

Education: Bachelor of Music, Electronic Production and Design - Berklee College of Music

Professional Experience: Matt Mauldin is a Houston-born, Los Angeles-based DJ, producer and engineer who first began building his catalog of original music under the moniker Wheez-ie in 2011. Growing up in a musical household, Matt found himself particularly captivated by electronic music and 90s rave culture. As an independent artist, Matt has released music on labels such as Fools Gold, Evar Records, Craigie Knowes and THEM, among others, as well as ran his own record label, Southern Belle Recordings. His music has been played and supported by artists such as Mala, Skrillex, Nina Kraviz, Ben Klock, VTSS, Sherelle, Joe Nice and DJ Rashad. In tandem with exploring his artistry as a musician, Matt has worked as a mixing, mastering and recording engineer, collaborating and working with an evolving client list that includes Party Favor, Ducky, Tri-Angle Records, Björk, Mick Jenkins, Tommy Genesis and Duckwrth. From being selected as a participant of Red Bull Music Academy to playing festivals such as Movement and SXSW, Matt has garnered a reputation as a virtuosic mixing DJ and invites anyone to challenge him on the decks.

Mike McClellan

Faculty Member Since 2021

Education: Masters in Music Production, Leeds Beckett University

Professional Experience: Mike is a producer, songwriter, and composer. Coming to LA by way of the Pacific Northwest, Utah, Brazil, and the UK, Mike has picked up a diverse musical background along the way. As a producer, he's worked with dozens of artists including Ryan Innes, Ashley Hess, and Jay Warren (whose album "Give Love" went #1 on the iTunes R&B chart in 2020). As a composer, Mike has won multiple awards for his film scoring work and his production library cues have been placed in media all over the world. A husband and father, Mike is fluent in Portuguese and loves music, film, and teaching.

Olivia McDonnell

Faculty Member Since 2020

Education: MBA, Business of Entertainment - University of Southern California; Bachelor of Science, International Business - Drexel University

Professional Experience: Olivia spent 9 years at J.P. Morgan. Most recently covering the media and entertainment industries as a Commercial Banker since 2016 where she served as the national subject matter expert on the music and live entertainment industries. Prior to that, she covered a portfolio of private equity firms and asset managers within the investment bank. Olivia held multiple leadership roles within J.P. Morgan's diversity programs throughout her career, including the Global Chair of the NextGen business resource group which provides early career professionals with professional development resources. A Philadelphia native, she previously worked for the Philadelphia Eagles as a VIP Tour Guide giving fans a behind the scenes look into the NFL. In 2013, she graduated with a B.S. in Business Administration concentrating in International Business from Drexel University and is currently pursuing an MBA at USC. Olivia recently relocated to Los Angeles from New York City where she was an active board member of multiple philanthropic organizations focused on the arts and culture.

James Mullany

Faculty Member Since 2022

Education: Bachelor of the Arts, Clive Davis Institute of Recorded Music, NYU Tisch School of the Arts

Professional Experience: James is an LA based musician, songwriter, producer, and mixer. He began learning piano and drums, in his hometown of Boston, at age 12. After performing in many bands, choirs, theater companies, and ensembles, he began to develop his music production skills in high school and college. In 2017, he was awarded the BMI Foundation's John Lennon Songwriting Scholarship for his production and writing contributions to fellow NYU alum Dezi's original song "Tomorrow Will Be Yesterday". After graduating from NYU in 2018, with a degree in Recorded Music, James moved to Los Angeles in 2019. That summer he released his original debut EP called "The Getaway Tape"

Mikeldi Murguia

Faculty Member Since 2017

Education: Bachelors in Recording Arts- SAE, Bachelors in Music Business- Musician's Institute

Professional Experience: Mikeldi has worked as a professional in the music industry for over 12 years. His versatility and experience led him to take on roles such as songwriter, producer, composer, artist and executive. He writes and performs under the monikers Biogenesis & Buzzwak, with which he has a long history of performances and international tours, playing for crowds of over 100,000 people and touring on almost every continent. As a producer, he has worked with several Grammy and Oscar nominated writers and artists. As a label executive, he founded and runs R3GMA, a record label and publishing company, with a catalog of over 50 releases and hundreds of placements on TV, film, video games, and advertising campaigns. Mikeldi is excited to bring this breadth of experience to the field of teaching by mentoring and working with young emerging artists.

Richard Nash

Faculty Member Since 2012

Education: B.S. Composition and Live Performance – Musician's Institute

Professional Experience: Bringing devastating bass lines and infectious melodies to listeners everywhere, Richard Nash embodies music in everything he does. His knowledge and skill in composition, sound design and production were forged in the trenches of the practice room, the studio, and the stage. He has expertise in many styles of music including electro, drum and bass, house, dubstep, and glitch hop. Richard is also fluent in jazz, Latin, and classical music, and relishes sharing his knowledge and experience with his students.

Matt Nauss

Faculty Member Since 2017

Education: B.A. Music Composition – Columbia College (Chicago)

Professional Experience: A composer and producer, Matt is originally from the Midwest. A lifelong musician, he's produced and performed music of all genres: from opera and contemporary classical to pop, punk, hardcore, trap and Jersey club. While living in Chicago he was heavily involved in event production for nightclubs and music festivals. Since becoming a Los Angeles resident, Matt's focus has turned toward sync licensing and scoring for ads, features and short films, web series, podcasts and video games. On his own time Matt can be found combining experimental sounds with pop and dance music.

Orion Navaille

Faculty Member Since 2015

Education: B.A. Music Recording and Technology – California State University Monterey Bay

Professional Experience: Orion graduated from the California State University of Monterey Bay with a degree in Music Recording and Technology. He is an accomplished guitarist and producer who has spent the last two years working as an engineer for Joachim Garraud at Paramount Recording Studios.

Tracy Nguyen

Faculty Member Since 2022

Education: Bachelor of Music Theory/Composition for film & Media - Musicians Institute

Professional Experience: Tracy is a LA based composer, producer, sound designer, and musician that is passionate about art, technology, and the human experience. He has been a working songwriter/producer in LA and New York since 2011. Currently, he is collaborating with other creative artists on several projects, producing commissioned pieces and developing tools for sound design as well as music education.

Matt Nordstrom

Faculty Member Since 2022

Education: Bachelor of Science, Audio Technology - American University

Professional Experience: Matt is a producer, recording engineer and DJ based in Los Angeles. Originally from the DC-area, he was taken with music from an early age, particularly the punk and hip-hop he was exposed to through skateboarding videos and eventually dance music in the late 90's. After graduating college, he began working as the engineer for the house duo Deep Dish, picking up a Grammy nomination along the way. In 2007, while working on their solo projects (Dubfire & Sharam), he formed the group Nadaström with his partner Dave Nada, pioneering the genre Moombahton. He is currently working on a new dance project called Things You Say with Rick Trainor.

Eric Promani

Faculty Member Since 2019

Education: B.A. in Music: Electronic Production & Design- Berklee College of Music

Professional Experience: Eric is a multi-instrumentalist, producer, recording engineer, and performer hailing from the Bay Area of California, with musical roots in classic rock and soul. Being a part of about twenty different bands with eighteen years of drumming; music and creating are second nature. After studying the drums, synthesis, and production in Boston, the cold drove Eric back to California where he has worked with many different groups, bands, businesses, venues, symphonies, and artists. During his brief few years in Los Angeles he has landed press in Billboard, supported live acts varying from TLC to Jay Som, helped in different facets with sessions for Paul McCartney, Justin Timberlake, to Johnny Depp, and worked with engineers for shows like The Walking Dead, Outlander, and Agents of SHIELD. Eric believes that music is a part of him, and it is a part of life-everybody's life, and he is here to help you find it.

Jasper Reeder

Faculty Member Since 2019

Education: BA in Audio Arts, SAE Expression College

Professional Experience: Jasper has worked as a recording and mixing engineer as well as a producer for over 10 years. His unique production talents and penchant for experimentalism has led to releases on a range of labels from Planet-Mu to Mau5trap. Jasper's recording and mix engineering skills have led to work on label projects ranging from Kill Rock Stars to Warner Brothers. He's not super great at writing third person bio's but happy to share concepts and help you all find your sound!

Philip Rosales

Faculty Member Since 2021

Education: Associate's Degree in Graphic Design - Ventura College

Professional Experience: Philip is a 27-year-old LA based producer, musician, and graphic designer. He learned bass at 4, drums at 5, and guitar at 10 before diving into the world of electronic music production in high school. Throughout his life he's always had a passion for both music and art, which led him to get his Associate's Degree in Graphic Design at his community college in Ventura, CA. In 2016, he attended the music production program here at Icon Collective where he networked and eventually landed a job working for a company called The Cult Creatives. There, he helped artists such as Party Favor, Galantis, Max Styler, and more develop compelling social media campaigns, single/EP covers, show flyers and visuals, and an array of other design tasks before starting his own company, PRSM Creative Agency.

Jilli Schell

Faculty Member since 2022

Education: B.A in Communication - San Diego State University

Professional Experience: Jilli is an LA based singer/songwriter/producer/musician. She started learning guitar and writing songs at age 6. Dedicated to both music and athletics, her passions lead her to study at Icon Collective immediately after ending her collegiate lacrosse career at SDSU. Leaving a legacy as a member of the inaugural Vocal Artist Program class, Jilli made massive strides during her two years of study as the winner of two Collab Project Showcases. She is an accomplished singer/songwriter, working for companies such as Fearless Soul and BRAT's Sunny Side Up.

Adam Schoeller

Faculty Member since 2022

Education: Associates of Science, Audio Recording - Full Sail University

Professional Experience: Adam Schoeller is a recording and mix engineer based in Los Angeles, CA, with over 15 years of experience in the music industry recording, mixing, and producing in studios from coast to coast. He cut his teeth in New York City at Electric Lady and earned his first credits working for producer Machine and Will Putney in New Jersey. Adam has since recorded releases by 5 Seconds of Summer, Surfaces, Freddie Gibbs, and many more. He currently enjoys success mixing for artists on major and indie labels (Sony, AWAL, Hopeless).

Kyle Schoolmaster

Faculty Member Since 2017

Education: Associate of Science in Music & Recording- Jamestown Community College (NY)

Professional Experience: Kyle, also known as Oblivion, is a producer, musician and engineer. He began playing guitar at the age of 14 and became involved with hi-fi electronics a few years later when he and his friend began rebuilding tube electronics in pursuit of clear and warm audio. During this time he learned to fly small aircraft and befriended a highly experienced electronics engineer. Seven years later these disparate pursuits would come together to revolutionize Kyle's understanding in many of the important factors of the physics of audio. This also created the foundation of Oblivion's sound, style and general musical concepts often aided by revolutionary technologies.

Greg Silvia

Faculty Member Since 2020

Education: Certificate in Digital Music Production- Icon Collective

Professional Experience: Massachusetts born multi-instrumentalist Gregory Silvia has been involved in music since the age of nine, studying percussion, guitar, and piano. He quickly became interested in music production and engineering after meeting Brian McKeever, lead mixing engineer at Soundtrack Music Group in Boston. Greg spent 3 years at SMG working his way up from intern to engineering assistant. Realizing he wanted to further his education and learn more about music production, he headed to Los Angeles, where he attended Icon Collective's music production program. Since then Greg Silvia has worked as an audio engineer and producer at Notes for Notes, an organization that builds and operates free after school music recording studios.

P.J. Sledge

Faculty Member Since 2022

Education:

New York-born and LA-based, Paul "PJ" Sledge is the mastermind producer behind the moniker Promnite -- a prolific hit maker that's been tearing through the club circuit since 2014. As a founding member of Team Supreme, Athletix and Experimental production duo "Project Paradis" alongside Mr. Carmack, PJ's versatility as a producer shines once taking a dive into his catalog which ranges from Experimental to Pop hits. Having started with two huge releases on fools gold, PJ was about to enter the pop world with acquiring credits on Katy Perry's break out dance song "Swish Swish" and "Believe" by Lil Yachty ft Quavo to name a few. With recent releases on Anjunadeep and Realm records, Promnite continues to grow as an artist pushing the limits of his eclectic sound palette and production prowess.

John Solano

Faculty Member Since 2021

Education: A.A in Music, East Los Angeles Community College, Sibelius Certification- Avid

Professional Experience: John is a pianist, drummer and overall professionally curious about music who is based in Los Angeles. Although he did not know it at the time, his musical journey began at the age of 4, when he recited the melody for "Mary had a little lamb", by ear, on a miniature piano that also functioned as a phone before dialing 911 for no discernable reason. Having rigorously studied harmonic theory and piano technique at East Los Angeles College under the instruction of Dr. Chie Nagatani and Dr. Lucy Nargizyan, he developed a love for guiding other musicians to improve their skill and knowledge in the art. Additionally, he has a background in solo piano performance and accompaniment, as well as a regular church drummer and former fun project as a drummer for Supernova heights.

Jeff Straw

Faculty Member Since 2020

Education: B.A. Public Relations – Chapman University, California

Professional Experience: Jeff is passionate about music, branding, photography, and video, and he loves teaching, consulting, and lecturing. Late in 2017, he founded Jeff Straw Branding, which provides photography, branding, and video services with an emphasis on serving musicians and producers. He is a music business consultant, leveraging his 25+ years in the industry to help artists learn to release and market music, grow their fanbase, and set their career up for success. Jeff has worked professionally in the music business doing licensing, publishing, marketing, distribution, and retail buying for international brands such as INgrooves, Virgin MegaStore, focus@will, and Pyramind. He has taught music business for Berklee College of Music Online, and Pyramind, created courses for Icon Collective, as well as lectured and spoken on panels at Music Expo, Balanced Breakfast, SXSW, WMC, Music Business Night School for NARAS (the Grammys), and NARIP events. Jeff is also a Saxophonist, guitarist, and DJ (all at once) as well as a music producer.

Quentin Thelen

Faculty Member Since 2021

Education: Bachelor of Music, Media Writing & Production - University of Miami's Frost School of Music

Professional Experience: Quentin was born and raised in Los Angeles. He started taking piano lessons from a very young age, but it wasn't until high school that music production became his main focus.

Quentin was greatly infatuated with the Progressive House sound of the early 2010s, and was inspired to start learning synthesis and beginning production techniques. After one of Quentin's tracks had significant success on streaming platforms with no real promotion, Quentin knew he had something worthwhile on his hands. Since then, Quentin has spent his time producing music for various songwriters and pitching songs to various artists and publishing groups. He also does mixing and mastering work for electronic artists, as well as working on his own more modern electronic project "THELEN" in his spare time.

Chaz Treharne

Faculty Member Since 2022

Education: Boardman High School - A Grammy Award Recipient School

Professional Experience: Chaz is an LA based artist, composer, songwriter, and producer. His musical journey began in high school where he studied jazz guitar and served as first chair guitar player in both of the school's ensembles (Jazz 1 and Jazz 2). In 2015, Chaz began releasing music under the moniker Midoca and quickly attracted opportunities to perform live across the US as well as produce and write for other artists, including Chet Porter, Getter, MOTHICA, Crywolf, Hotel Garuda, and many more. Chaz has also composed original music for commercial campaigns, most notably The NBA Playoffs on ESPN, Adidas, and Google.

Aaron Triggs

Faculty Member Since 2021

Professional Experience: Aaron is a Los Angeles-based producer, sound designer, songwriter, and mixing engineer. He has been a musician for more than two decades, picking up his first instrument at 9 years old. While DJing under the alias Bleep Bloop, Aaron has toured extensively across the United States and Canada, with additional tours in New Zealand and Australia. He has played upwards of 400 shows in the last eleven years, selling out many venues across the country as a headline artist. He has collaborated with DJ Shadow and remixed for Alison Wonderland and Melanie Martinez, while placing songs with Sony, Atlantic, and CBS, among others. After a long decade-plus on the road, Aaron is looking forward to slowing down on the travel and doing some teaching.

Preston Walker

Faculty Member Since 2014

Education: B.A. Public Relations – Chapman University, California

Professional Experience: A trained keyboardist, vocalist, and playback engineer, Preston also toured with the Chapman University Choir, traveling to Italy to sing for Pope Benedict XVI in the Sistine Chapel. He is fluent in Ableton, Logic, Pro Tools, Garage Band and Reason. Preston writes and performs live electronic music with his band Virtual Boy and runs a weekly beat-cipher series called Team Supreme. Recently, he went on tour, programming and operating playback equipment for the artist Childish Gambino. He has shared the stage with artists such as MGMT, Deva, Skilled, Bass Nectar, The Weekend, and Lupe Fiasco, performing at famed festivals including ACL, SXSW, Songfest, Electric Forest, Camp Biscoe, and Lightning in a Bottle.

Scott Zembsch

Faculty Member Since 2019

Education: Certificate in Audio Engineering- Musicians Institute

Professional Experience: Scott Zembsch is a Producer/DJ under the name Whyel. Scott has performed at international as well as domestic festivals and events and has released music with Ultra, Dim Mak, Interscope and Atlantic among others. He also attended the Recording Engineering program at Musicians Institute. Prior to teaching, Scott was a Studio Coordinator at Icon Collective for two years, overseeing the facilities, maintaining the building aesthetic, ensuring all studios were in top working condition, and assisting students and instructors with audio troubleshooting.