ENTERTAINMENT STUDIES

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Hollywood Internships

Film, Television, Entertainment Business & Music

UCLA Extension regularly receives notices about a wide variety of internships which are made available for credit to our Entertainment Studies certificate program candidates.

Many high-profile companies have offered internships, including:

- Capitol Records
- HBO Films
- Interscope Records
- Miramax Film Corporation
- MTV
- DreamWorks
- Jerry Bruckheimer Films
- Lionsgate
- Live Nation
- Sony Pictures
- 20th Century Fox
- Universal Music Group
- Warner Music Group
- The Mary Tyler Moore Show
- Home Improvement
- The Untouchables
- Undercover Bridesmaid
- Malcolm in the Middle
- Brothel
- Entourage
- Rhoda
- Lotsa Luck
- Charmed
- Veronica Mars
- Providence
- HBO's Entourage

For more information about our certificates and internships call (310) 825-9064.

Art & Craft of Entertainment

For more information call (310) 825-9064, email entertainmentstudies@uclaextension.edu, or visit entertainment.uclaextension.edu.

Space is limited; early enrollment is highly recommended. Visitors are not permitted at some courses. For online course technical requirements see page 4.

Acting

Acting Techniques: The Fundamentals
X 407.5 Theater 4 units
This introduction to acting, participants learn fundamental performance techniques and exercises, including relaxation, concentration, sense memory, emotional recall, improvisation, character tasks, and text analysis, and then apply these techniques by rehearsing and performing monologues and 2-character scenes. In-class partner work and weekly assignments are required. Enrollment limited. Internet access required to retrieve course materials.

Reg# 256790CA
Through May 22: $635 / After: $695
Westwood: 202 Extension Lindbrook Center
Mon 7-10pm, Jun 22-Aug 31
Sat 2-5pm, Aug 6, 12 mtgs
No refund after Jun 25.

Paul Strolli, actor whose television credits include Undercover Bridesmaid, Malcolm in the Middle, Brother's Keeper, Getting Personal, Chance of a Lifetime, Help Me and The Untouchables; and whose film credits include Gratitude, Introducing Dave Cook, Cold Justice, The Wrong Profile and The Real Whatever. Mr. Strolli was nominated for an Ovation Award for Best Solo Performance and an LA Weekly Award for Paul Strolli's Straight Up with a Twist.

Acting for the Camera I
X 410.3 Theater 4 units
Participants learn to get comfortable in front of the lens. Exercises begin with on-camera interviews so that students can view their screen images in playback. Instruction focuses on understanding technical and emotional adjustments required for working in front of the camera, in a relaxed and truthful way, and developing intimacy with the camera. Topics include the difference between frame sizes and learning to hit marks. Participants hone their acting techniques through scene-study guidelines and sensory and moment-to-moment exercises, as well as monologue work. Some exercises are performed on camera with emphasis on close-ups, simple scenes, and basic camera moves. The instructor critiques individual students' work during playback. Enrollment limited. Students are recorded on camera during several sessions, those wishing to keep a copy of their work must bring a flash drive to each session. Internet access required to retrieve course materials.

Reg# 257168CA
Through May 23: $635 / After: $695
Westwood: 202 Extension Lindbrook Center
Mon 7-10pm, Jun 29-Jul 12
Sat 2-5pm, Jul 25, 12 mtgs
No refund after Jul 2.

Eric Scott Gould, actor, director, screenwriter and producer. As an actor, Mr. Gould has performed in over 50 stage productions in New York City, Los Angeles, and regional theater. On television, he has appeared on such shows as Curb Your Enthusiasm (HBO), Numb3rs (CBS), The District (CBS), Diagnosis Murder (CBS), Another World (NBC), and recurs on Without A Trace (CBS) for the first 4 seasons.

Improvisation Techniques for the Actor: A Course in Spontaneity
X 407.78 Theater 4 units
Actors gain experiential understanding of improvisational acting and develop a strong improvisational perspective essential to scripted work. Through theater games and improvising scenes, actors develop tools to make them more trusting of their own impulses and more generous with their fellow actors. They learn to always go for active choices to play at the top of their intelligence and at the service of the scene. Actors also experience that the best comedy comes out of listening and responding honestly, not “going for jokes.” Internet access required to retrieve course materials. Enrollment limited.

Reg# 257166CA
Through May 23: $635 / After: $695
Westwood: 202 Extension Lindbrook Center
Mon 7-10pm, Jun 23-Sep 8, 12 mtgs
No refund after Jun 26.

Toni Attell, Emmy-nominated actor, comedian, and mime whose background includes a variety of work in theater, film, and television. Ms. Attell has opened for Jay Leno, Steve Martin, and Robin Williams, and has guest-starred on numerous television dramas and sitcoms.

Course Icons

At-a-Glance

Online course.

Textbook required

Meets during daytime hours.
Performing in TV Commercials: Practices and Opportunities in the Field
X 438  Theater 4 units
Considering the lucrative field of TV commercials or seeking to improve your confidence in personal or business communications? Take part in simulated auditions, recorded, for both “slice of life” dialogue and “spokesperson” narrative in this course. To help you attain relaxation, taped performances are sensitively directed and critiqued in class. This workshop also provides a comprehensive analysis of a commercial’s production from the actor’s point of view and gives such professional practices as successful audition techniques, proper photography portfolio, agency representation, and union membership. Enrollment limited. Students are recorded on camera during several sessions; those who wish to keep a copy of their work must bring a flash drive to each session. Internet access required to retrieve course materials.
Reg# 257170CA
Through May 25: $635 / After: $695
Westwood: B17 1010 Westwood Center Thu 7-10pm, Jun 25-Sep 10, 12 mtgs
No refund after Jun 30.
Toni Atell, for credits see page 85.

The Actor’s Toolbox: Creating Emotional Truth
X 400  Theater 4 units
Gain acting tools and techniques to help you create true-to-life characters with emotional depth. In this workshop, you learn how to draw emotional material from an array of tools that are both external and internal to the actor. Those tools include sense memory, relaxation, imaging, voice and body work, and improvisation techniques. Sense memory involves reliving sensations experienced through your 5 senses and helps create a more truthful life for your character. Relaxation techniques help the actor loosen up and access sense memory. Imaging techniques involve the use of imaginary people or objects to access emotions; voice and movement techniques help sharpen your body as an instrument; and improvisation increases your capability of being “in the moment”. All these tools are explored in a supportive environment through weekly exercises. At the end of the class, you perform a scene or a monologue using the techniques explored throughout the class. Internet access required to retrieve course materials.
Reg# 257171CA
Through May 27: $635 / After: $695
Westwood: B17 1010 Westwood Center Sat 10am-1pm, Jun 25-Sep 12
Sat 10am-5pm, Aug 29, 12 mtgs (no mtg 7/4)
No refund after Jul 1.
Felix Pire, actor, producer, writer, and director, who has appeared in featured roles in such films as 12 Monkeys directed by Terry Gilliam, Pratt Grlz, Dear God directed by Gary Marshall, and It’s My Party directed by Randal Kleiser. On television, he’s been a series regular on CBS’s Matt Waters, and performed guest-starring roles on ABC’s Gideon’s Crossing and MYPD Blue, NBC’s The Renun Show and Prison Break on Fox.

Pursuing a Career in Voice Overs
X 433  Theater 4 units
Do people say you have a wonderful voice? Gain a comprehensive understanding of the tools needed to excel in TV and radio commercials, animation, narration for documentaries, and other areas of voice over work. Instruction includes breath and microphone technique, script analysis, finding characters spontaneously, and how to keep it fun, even when the pressure’s on. Participants also learn how to pursue a career in voice over. For technical requirements see page 4. Enrollment limited. Students submit audio files online via MP3. Required text: Voiceovers: Techniques and Tactics for Success by Janet Wilcox.

Reg# 257169CA
Through May 25: $635 / After: $695
Jun 25-Sep 10
Janet Wilcox, writer, producer, and actor with extensive experience on both sides of the microphone. Ms. Wilcox has written and produced promos for HBO, ABC, and The History Channel, among others. As a voice over talent, she has been heard on Lifetime, HBO, E, Cinemax, and AMC. She is the author of Voiceovers: Techniques and Tactics for Success. Ms. Wilcox received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2012.

Cinematography
Composition and Framing for the Motion Picture Camera
X 478.438  Film & Television 4 units
This intensive hands-on workshop focuses on composition and framing—the principal creative job of the camera operator. The course is designed for aspiring cinematographers and other students seeking instruction in the basic theory, concepts, principles, and techniques of motion picture camera composition and framing. Participants operate high definition cameras and lenses equipped with video playback for later review and discussion. Students work through a series of skill-enhancing operational problems that increase in difficulty. Close attention is given to designing shots, compositional balance, working with actors, tracking, gear-heads, fluid heads, eye-lines, 2-shots, selecting lenses, and interior and exterior framing. Enrollment limited; early enrollment advised. Visitors not permitted. Internet access required to retrieve course materials.
Reg# 257333CA
Through Jul 3: $1,179 / After: $1,295
UCLA: 1200B Bunche Hall
Mon 7-10pm, Aug 3, 10 & 17
Hollywood: Location to be announced
Sat & Sun 10am-5pm, Aug 6, 9, 15 & 16, 7 mtgs
Leigh Lisbão Underwood, award-winning director of photography whose work has been seen at festivals, including Cannes, Tribeca, and Palm Springs, and on national television in several features for the Lifetime network. His credits include the upcoming independent features 1915, Brasil Meu Amor, and Sugar Baby (Lifetime). He was the recipient of the award for best cinematography at the Palm Springs International Shortfest in 2013 for his work on the short film The Boy Scout.

Visualization and Exposure
X 478.276  Film & Television 4 units
This advanced course is designed to deepen the cinematographer’s understanding of the principles and methods of visualization on-set and in pre-production with particular emphasis on digital exposure and pre-visualizing lighting design and execution. Instruction covers pre-production tools and techniques for cinematographers with emphasis on lighting, lenses, cameras, camera movement and color. Each week, you participate in exercises and workshops designed to help you master the skills used for visualizing a lighting concept, camera exposure and exposure of the scene. Prerequisite: Successful completion of X 478.27A Introduction to Cinematography with a grade of C or better. Enrollment limited. Students must have access to a digital camera with manual focus and aperture controls and a professional incident light meter for the duration of the course. Required text: American Cinematographer Manual (10th Edition) by Michael Goli and Digital Cinematography by David Stump. Visitors not permitted. Internet access required to retrieve course materials.
Prepare Your Cinematography Portfolio

Under the guidance of cinematographer Jason Knutzen, learn how to showcase your artistic vision and abilities to potential employers, directors and producers.

Throughout the course, you gain the technology and software skills to assist you in the post-production aspect of putting together your reel, including editing, color correction, compression and distribution, and adding music. You also learn to create and manage your online presence, and put your best foot forward towards a meaningful career in cinematography.

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Development

Story Analysis for Film and Television

X 476.22 / Film & Television 4 units

Designed for aspiring readers, development executives, producers, and storytellers, this course offers a pragmatic, comprehensive overview of story analysis and the tools used by the professional reader. Throughout the course, students learn and practice coverage skills while gaining an understanding of the elements of story. Topics include various types of coverage, how to compose story notes, comparative coverage, character breakdowns, treatments, and outlines. Through weekly assignments, participants are required to practice reading and writing for several formats and to deadline. In addition, the current job market and the various expectations of studios and independent producers are discussed. Upon completion of the course, students have written at least two pieces of full coverage that can be used as part of a professional portfolio or for auditioning for a job as a reader or an assistant. For technical requirements see page 4. Prerequisite: Strong English composition skills. Enrollment limited.

Reg# 257191CA

Through May 24: $589 / After: $645

UCLA: 1208B Bunche Hall
Wed, Thu 7-10pm, Jun 24-Sep 9, 12 mts
Enrollment deadline: Jul 7
Beverly J. Graf Vice President of Development, Abilene Pictures (Primal Fear, Fallen, Frequency, Hart’s War, Fracture.)

Advanced Story Development Workshop

X 476.363 / Film & Television 4 units

Building on the skills taught in X 476.244 Story Development Workshop: Crafting Your Original Story, you learn a more advanced set of story tools and techniques to develop great story. By end of class, each participant has created a polished story treatment, beat sheet, pitch, logline, and plotline based on their own original idea. Since most movies and television shows are created in the real world by working in collaboration with a creative team, you learn to emulate the process of working in teams with other students to create a movie story that is pitched to the entire class. Prerequisite: Strong written communication skills. Enrollment limited.

Reg# 257192CA

Through May 23: $635 / After: $695

UCLA: 2214 School of Public Affairs Bldg.
Wed, Thu 7-10pm, Jun 23-Sep 8, 12 mts
Peter Russell, story analyst, Imagine Films Entertainment, GBV Television, Anschutz Film Group (AFG & Walden Films), and Participant Productions; theater director whose credits include Mailbu Stage Company and New York’s Public Theater (Shakespeare in the Park and Joe’s Pub). Mr. Russell is a recipient of the Nick Adams Short Story Award, and he received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award for 2009.

Directing

Intensive Filmmaking Workshop (Hybrid)

X 476.8 / Film & Television 4 units

This intensive hands-on filmmaking workshop focuses on the theories and methods necessary to take a scene from the written page through actual production. Special emphasis is placed on how the director and cinematographer work together to interpret, visualize and then cover a scene thoroughly and effectively. Each day, you work together in production teams to shoot material under the individual supervision of the instructors. During the weeklong workshop, each student gains the opportunity to act as a key member of the creative production team during the shooting of one full scene. Upon completion of the workshop, you take your scene through the editing process. All directors, cinematographers and filmmakers looking to take their storytelling to the next level are welcome to take part in this exciting, one-of-a-kind class. Enrollment limited. Visitors not permitted.

Internet access required to retrieve course materials.

Reg# 257350CA

Through Aug 9: $909 / After: $999

Classroom meetings:

Westwood: B15 1010 Westwood Center
Wed, Thu 10-4:30pm, Sep 9, 10 & 11

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Sep 12 & 13

Online session:

Mon Jul 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 257340CA

Through May 24: $909 / After: $999

Classroom meetings:

Westwood: 633W UCLA Extension Bldg.
Wed, Thu & Fri 10-4:30pm, Jun 24, 25 & 26

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Jun 27 & 28

Online session:

Mon Jun 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 257340CA

Through May 24: $909 / After: $999

Classroom meetings:

Westwood: 633W UCLA Extension Bldg.
Wed, Thu & Fri 10-4:30pm, Jun 24, 25 & 26

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Jun 27 & 28

Online session:

Mon Jun 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 257340CA

Through May 24: $909 / After: $999

Classroom meetings:

Westwood: 633W UCLA Extension Bldg.
Wed, Thu & Fri 10-4:30pm, Jun 24, 25 & 26

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Jun 27 & 28

Online session:

Mon Jun 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 257340CA

Through May 24: $909 / After: $999

Classroom meetings:

Westwood: 633W UCLA Extension Bldg.
Wed, Thu & Fri 10-4:30pm, Jun 24, 25 & 26

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Jun 27 & 28

Online session:

Mon Jun 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 257340CA

Through May 24: $909 / After: $999

Classroom meetings:

Westwood: 633W UCLA Extension Bldg.
Wed, Thu & Fri 10-4:30pm, Jun 24, 25 & 26

Classroom meeting:

Hollywood: Location to be announced
Sat & Sun 10-5pm, Jun 27 & 28

Online session:

Mon Jun 6

No refund after Jun 17

Julio O. Ramos, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films El Boletito (The Shoe Shine) and Lina Carretera, Doctora! Director’s Career. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Havana, Huasca, Vancouver, and Shanghai. His latest movie, Behind the Mirror, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 San Francisco Short Fest.

Phil Kucursaris, director of photography on independent movies, short films, and TV series. Mr. Kucursaris’ work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.
Intensive Filmmaking Workshop

Take your storytelling to the next level in this intensive, one-of-a-kind class.

Over the course of 5 days, you work as part of a production team to shoot scenes under the individual supervision of instructors Phil Klusarits and Julio Ramos. Learn to interpret, visualize and then cover a scene thoroughly and effectively. Upon completion of the workshop, you take your project through the editing process and walk away with the knowledge of how to professionally run a film set.

Page 87.
NEW COURSE
Introduction to 3D Production with Maya
X 478.317 Film & Television 4 units
In this hands-on course, participants learn the features of Autodesk Maya, an all-encompassing software used for animation, visual effects and games. Instruction covers the fundamental techniques in modeling, texturing, lighting, animation, dynamics and rendering. Participants learn how to plan, stage, and execute a 3D animation project in an entertainment production environment, working on a single assignment throughout the course to utilize the full integration of the Maya functions. At the end of the course, participants have a solid understanding of the production pipeline, are proficient in navigating the Maya interface and are ready to work on their future projects. Prerequisites: Students should be comfortable with basic computer techniques. Enrollment limited. Visitors not permitted. 

Internet access required to retrieve course materials. It is highly recommended that students have access to a laptop computer for in-class assignments and lectures.

Reg# 257357CA
Through May 25: $589 / After: $645
Classroom meetings:
UCLA: 2209A Bunche Hall
Thu 7-10pm, Jun 25, Jul 2, 9, 23 & 30; Aug 6, 20 & 27; Sep 3
Online sessions:
Thu Jul 16; Aug 13; Sep 17
Enrollment deadline: Jul 9
Amotz Zakai, Vice President, Echo Lake Productions. Mr. Zakai has worked on such projects as Tinkerbell (Oscar winner, 2006), Water (Oscar nominated, 2007), Away from Her; and Thirteen Conversations about One Thing. He also represents writers and directors. Mr. Zakai received the UCLA Extension Department of the Arts Instructor of the Year Award in 2013.

The Art of Line Producing
X 478.13A Film & Television 4 units
This survey course presents an overview of the real-world aspects of producing as practiced in the various sectors of filmed entertainment from script development through pre-production and production. Topics include the producer’s interface with the writer, director, and other key personnel; pitching and selling ideas; script breakdown and scheduling; budgeting and all the critical on-the-set issues facing the producer. For technical requirements see page 4. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials. Required text: The Big Picture by Edward Jay Epstein.

Reg# 257353CA
Through May 25: $589 / After: $645
Classroom meetings:
UCLA: 2209A Bunche Hall
Thu 7-10pm, Jun 25, Jul 2, 9, 23 & 30; Aug 6, 20 & 27; Sep 3
Online sessions:
Thu Jul 16; Aug 13; Sep 17
Enrollment deadline: Jul 9

Robert Scheid, for credits see page 88.

Final Cut Pro X:
A 1-Day Seminar for Beginners
806 Film & Television 0.6 CEC
Designed for novices looking to jump-start their understanding of Final Cut X, this seminar takes you through the post-production workflow, from system set-up to final master. Topics include logging and capturing video, organizing a project, performing basic editing and trimming functions, adding transitions and effects, working with audio, and outputting. Prerequisites: Basic Mac skills. Enrollment limited. Internet access required to retrieve course materials. Students must provide their own laptops with Final Cut X (10.1) installed.

Reg# 257359CA
Through Jun 18: $59 / After: $105
UCLA: 1222 School of Public Affairs Bldg.
Sat 9am-5pm, Jul 18, 1 mtg
Robert Scheid, for credits see page 88.

Introduction to Motion 5
For editors and independent artists who want to enhance their projects, learn how to achieve professional quality effects, motion tracking, particle effects, and animated titles with the user-friendly Motion 5.

In this hands-on workshop, using your own computer, you explore Motion’s newest features for compositing, animation, motion graphics design, visual effects design, and the world of 3D. You also learn how to integrate your projects into Final Cut Pro X or Final Cut Pro 7 for finishing.

Reg# 257360CA
Through May 25: $589 / After: $645
Classroom meetings:
UCLA: 2209A Bunche Hall
Wed 7-10pm, Jun 24-Sep 9, 12 mtgs
Enrollment deadline: Jul 7
Dwjuan Fox, producer and line producer who has worked on projects including Sined and Abandoned, We The Party, The Rescuers, Backlight, and Crenshaw Nights.

Entertainment Studies Networking Event
Exclusively for Certificate Students
Does your project need a director? An actor? A composer? The Entertainment Studies Networking Event is the perfect opportunity to meet your fellow Certificate Students and make important connections. Crew up for your next project or participate in our popular “Speed Networking” activity at our next event!

Visit entertainment.uclaextension.edu for details.
Movie Magic Budgeting X 478.65 Film & Television 4 units
For production managers, producers, corporate finance personnel, and production accounting professionals, this course provides you with a practical understanding of the budgeting process, including how to use Movie Magic Budgeting, a budgeting software application. You prepare a movie-of-the-week budget based on information that typically would be available during pre-production, including a script, day-of-last-1, schedule, shooting schedule, departmental budgets, and other hypothetical parameters. Students must haveMovie Magic Budgeting; enrolled students are eligible for a discount on software cost. Discount information will be released the first day of class. This is not an introduction to production course. For technical requirements see page 4. Enrollment limited.
Reg# 257360CA
Through Jul 4: $455 / After: $495
Online sessions: Tue Aug 4, 18 & 25; Sep 1, 8 & 15
No refund after Aug 3
Djrajan Fox, producer and line producer who has worked on projects including Sexed and Abandoned, We the Party, The Rescuers, Backlight, and Crenshaw Nights.

Low-Budget Filmmaking X 478.6 Film & Television 4 units
In this detailed exploration of low-budget filmmaking, you learn techniques and theories examining all phases of the process from development to production to post-production. The focus is on translating a minimum budget into maximum quality on screen. Topics include the script, financing the production, evaluating the marketplace, analyzing and breaking down the screenplay, learning to apply creativity to a budgetary plan to maximize on-screen value, casting, selecting key production personnel, production design, music, editing, sound design, marketing, and distribution. The class collectively completes a producer’s breakdown and production budget for a feature-length screenplay. Internet access required to retrieve course materials.
Reg# 257195CA
Through May 24: $635 / After: $695
Jun 24-Sep 9
Kevin Mardesich, who began his career running the story department at Oscar-winning Oliver Stone’s development company, Ixtlan, will teach this course. Mr. Mardesich also helped execute corporate communications for Fox’s sports/entertainment cable channels. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.

Marketing and Distributing Independent Films across All Platforms X 403.61 Management 4 units
What are the considerations involved in financing, packaging, selling, or acquiring a financially viable film? Producers, filmmakers, and screenwriters learn what makes a project attractive to potential buyers, study a variety of deal structures and learn how to find domestic and overseas distribution for theatrical, television, DVD, and alternative markets. Participants gain knowledge on how to craft a distribution strategy from the earliest stages of project development. Topics include choosing material, budget, and casting; selling the film through festivals and markets, key buyers, evolving distribution outlets, such as Internet, cell phones, etc.; the roles of producer, marketing and sales executives, and executive producers and an overview of film financing models. For technical requirements see page 4. Enrollment limited; early enrollment advised. Required text: Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era by Jon Reiss.
Reg# 257196CA
Through May 24: $635 / After: $695
Jun 24-Sep 9
Kevin Mardesich

Producing Documentaries X 478.73 Film & Television 4 units
Learn about the opportunities available to the independent documentary producer in this overview of the entire documentary production process from idea through distribution. Emphasis is placed on today’s market for both television and theatrical one- to two-hour programs through screening and discussing examples of documentary genres. Lectures emphasize story, structure, and style and address related budget, financial, and technical aspects of television documentaries. Each participant conceives and drafts a written synopsis for a 1-hour television documentary with the option to independently produce a presentation video. Specialties with expertise in film, television, and new media will assist in all phases of the course. Internet access required to retrieve course materials.
Reg# 257200CA
Through May 23: $589 / After: $645
UCLA: 2209A Bunche Hall
Tue 7-10pm, Jun 23-Sep 8, 12 mtgs
Instructor to be announced

The Independent Producing Certificate
Offered Entirely Online

This certificate is designed for independent producers and filmmakers who are interested in a short but comprehensive program. In just 6 courses, you explore all phases of production from story development through marketing and distribution.
Gain the creative and business skills to tell a good story with a limited budget.

Highlights Include:
• Developing and pitching a project
• Evaluating a budget/breakdown
• Finding techniques that maximize on-screen value

Learn more about the certificate and upcoming courses at entertainment.uclaextension.edu.
Reg# 256066CA
Through May 23: $599 / After: $645
UCLA: 225BA Franz Hall
Mon 2-5pm, Jun 18-Aug 31
Enrollment deadline: Jul 1

Judith Morians, entertainment attorney and author whose former positions include associate general counsel, Warner Bros.; senior vice president of business and legal affairs, Saban Entertainment; director of business affairs, Paramount Pictures Merchandising and Publishing Division; vice president, Business Affairs, ABC Motion Pictures; COO, The Hollywood Experts Online; and literary agent, Media Artists Group.

Production Accounting for Film and Television
X 404.2 Management 4 units
Up to 40 hours of CPE credit available.

Responsible for maintaining financial controls and financial reporting of all production funds, the production accountant must provide timely and accurate reporting of the financial information that will enable the producers to maximize production values. This comprehensive course covers duties, including set up and oversight of all accounting functions, such as budgeting, cost reporting, accounts payable, accounts receivable, petty cash, purchase orders, BTL payroll, A/P, payroll, finance, and banking and knowledge of signatory guilds and unions. Other topics include related software; insurance; labor laws; and production tax credits, rebates, and refunds. Guest speakers included.

Prerequisite: Familiarity with basic production terminology; some accounting knowledge helpful. Internet access required to retrieve course materials.

Reg# 257202CA

The Music Business

Art & Business of Music

For more information call (310) 825-9064, email entertainmentstudies@uclaextension.edu, or visit uclaextension.edu

Space is limited; early enrollment is highly recommended. Visitors are not permitted at some courses. For online course technical requirements see page 4.

The Music Business

A&R: Making Music from Acquisition to Release
X 446.2 Music 4 units

A definitive analysis of the functions of the A&R professional, this course stresses the collective effort needed from all departments—artist and label—in the creation of recorded music in all formats—from creation to acquisition and release. Topics include new artist acquisition; record deals; the role of the producer; working with personal managers and booking agents; the role of social media from the artist and executive perspectives; A&R and sync strategies; independent touring; the current local music scene; specific A&R approaches for urban music, EDM, singer/songwriter, alternative, and indie music; how to attract interest from major and independent labels without compromising artistic integrity; paths to A&R career positions; and analysis of how recently signed artists got their first contracts. Guest speakers include recording artists, producers, managers, record company executives, and A&R personnel. Internet access required to retrieve course materials.

Reg# 256090CA
Through May 22: $599 / After: $645
UCLA: 2209A Bunche Hall
Mon 7-10pm, Jun 22-Sep 14, 12 mtgs
(no mtg 9/7)
Enrollment deadline: Jul 6


Legal and Practical Aspects of the Music Business
X 448.35 Music 4 units

34 hours of MICLE credit available, including 7 hour of Legal Ethics.

Whether you are an artist, manager, lawyer, accountant, music industry executive, producer, songwriter, or music publisher, this course is essential to understanding the various ways in which rights are exploited and monetized and how revenue is generated in the music business. In addition, the critical topics of building your artist’s brand as a business, along with the necessity of ancillary revenue streams outside of music are covered. Also examined are arrangements between record companies and artists; production deals, producer agreements and other legal and business issues that arise in the recording industry; copyright and related legal issues, trademark and rights of publicity; agreements relating to the artist’s executive team; topics and agreements relating to music publishing rights; monitoring subscription services and other digital streaming media; and fans, brands, social networking sites, and cultural communities as they affect music, copyrights, and merchandising in a global music market. Discussions on current events relating to the ever-changing tides of the music industry, including the ongoing legislative developments in Washington, D.C., affecting copyright reform, and their impact on the future of the business are encouraged. Required text: All You Need to Know about the Music Industry (8th ed.) by Donald S. Passman. Internet access required to retrieve course materials.

Reg# 256071CA
Through May 25: $599 / After: $645
UCLA: 225BA Franz Hall
Thu 7-10pm, Jun 25-Sep 10, 12 mtgs
Enrollment deadline: Jul 9

Kia Kamran, attorney who represents a variety of music and entertainment related clients as well as serves as an executive board member of the Beverly Hills Bar Association’s Entertainment Law Section. Formerly, Mr. Kamran was an expert at Variety Internat ional where he worked on the booking and directing of the careers of the company’s diverse roster of nationally and internationally renowned touring acts.

Touring, Tour Accounting, and Merchandising
X 448.86 Music 4 units

Discover the fundamental aspects of the concert touring industry. This course guides students through the entire touring process from planning to settling live performances. Participants gain an understanding of such different tour revenue streams as ticket sales, sponsorship income, and merchandising. Students also learn how to maximize tour profits through effective marketing, promotion, budgeting and monitoring. Instruction includes lectures, industry guest speakers, and discussion. Required text: This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts by Ray D. Waddell, Rich Eamont, and Jake Berry. Internet access required to retrieve course materials.

Reg# 256070CA
Through May 24: $599 / After: $645
UCLA: 1246 School of Public Affairs Bldg.
Wed 7-10pm, Jun 24-Sep 9, 12 mtgs
Enrollment deadline: Jul 8

Howard Wolf, concert producer and talent buyer with over 4 decades of experience, beginning with such artists as The Grateful Dead, Jefferson Airplane, The Dooms, Jimi Hendrix, and continuing through to the present time. Mr. Wolf’s concert audiences have varied in size from 1,000 to 70,000. During the nastali g era, artists like The Flattlers, Diamond, Shirelles, and Little Anthony, he produced approximately 30-40 shows a year.

Your Career in Music Begins Here!
The Music Business & Independent Music Production Certificates

BMI Proudly Supports UCLA Extension Certificates

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For More Information
(310) 825-9064 | entertainment.uclaextension.edu

Today, the music business and independent music production are complex, challenging, and changing constantly.

Yet opportunities exist. Start your career or move it to the next level through our 2 certificates in these exciting fields. Both are comprehensive, nationally recognized programs, taught by industry professionals.

Advisors are available to provide guidance to students wishing to meet particular career goals.

Textbook required

Online course
Music Licensing: Turning Talent into Dollars
X 449.2  Music 4 units
34 hours of MCLE credit available.
Turning your talent into dollars and cents requires an understanding of how the licensing process works. This introductory course for entertainers, songwriters, producers, managers, music supervisors, and music industry executives, examines the business issues associated with licensing rights in the music industry. Through lectures, case studies, and discussions with notable industry guests, instruction focuses on the business and legal aspects of licensing. Topics include detailed examination of the various types of licenses that apply to the music industry, rights and clearance issues, applicable terms from publishing and record deals, typical representation arrangements, and negotiation and networking strategies. By the end of the course, students understand how to make the most of the myriad licensing opportunities available in the music business and how to avoid problems associated with those opportunities. Internet access required to retrieve course materials.

Reg# 256072CA
Through May 23: $589 / After: $645
UCLA: 1222 School of Public Affairs Bldg.
Tue 7-10pm, Jun 23-Sep 8, 12 mts
Enrollment deadline: Jul 7

Gay Greenberg, attorney with over 25 years of experience in the music industry, representing such clients as Jimmy Cliff, Sergio Mendes, Fantasia, Dave Koz, and the producers of Kendrick Lamar. He co-wrote the popular music industry book, Everything: You'd Better Know About the Record Industry and wrote the American Bar Association handbook, How to Build and Manage an Entertainment Law Practice.

Music Production
Entrepreneurship for the Indie Artist
X 451  Music 4 units
Record-low album sales, industry layoffs and ever-evolving changes in technology can be disheartening for the aspiring artist looking to break into the business, but nothing could be further from the truth! There’s never been a better time to be a do-it-yourself artist and this course gives you the tools you need to know what you can do yourself (and how) and when you should bring in the professionals. Many musicians record and market their own music, but only a handful actually monetize those efforts. Learn the importance of establishing a band and how to harness the power of the Internet to generate awareness and excitement around your music. Topics include creating a business plan for yourself and your band, forming a marketing campaign, deciding on distribution options, optimizing sales through targeted use of social media and tracking tools, building a fan base through gifting and merchandising, publishing and licensing, and the latest developments in promotion—all on a shoestring budget. Instruction features guest speakers working in various facets of the industry to bring a real-world perspective to the topics. Internet access required to retrieve course materials.

Reg# 256074CA
Through May 23: $589 / After: $645
UCLA: 1234 School of Public Affairs Bldg.
Tue 7-10pm, Jun 23-Sep 8, 12 mts
Enrollment deadline: Jul 7

Chris Nilsson, President of the 817 St Theatre, one of the world’s leading independent artist management firms. He is also the manager of iconic rock band Motley Crue. Mr. Nilsson is currently working on Motley Crue’s notorious autobiography, The Dirt, into a feature film. He also oversees all global marketing for clients’ concert tours, albums, sync licensing and publishing, merchandise, appearances, endorsement and books for clients including Blondie, Fine Fender Deaf School.

The Record Production Process: Professional Practices
X 448.6  Music 4 units
This course provides an overview of the role of the record producer and his responsibility throughout all the stages of making a record: pre-production, recording, overdubs, mixing, mastering. Topics include, learning to use appropriate terminology to communicate effectively with the various members of the production team, sharpening your listening skills so you can incorporate specific elements into your own production, producing for a specific artist’s genre of music and how to get the best performance from the artist, how producing a band is different from a solo artist, and how to budget for record production. You will also learn arrangement techniques as well as key vocal production techniques for main and background vocals. Learn the difference between producing a mix and engineering a mix as well as the different style of mixes that are needed before going into the mastering phase of a project. At the end of the course, you will have gained musical, emotional, performance, and arrangement techniques designed to make your music more compelling. Enrollment limited. Internet access required to retrieve course materials.

Reg# 256073CA
Through May 25: $635 / After: $695
Westwood: 217 Extension Lindbrook Center
Thu 7-10pm, Jun 25-Sep 10, 12 mts
Adam Moseley, record producer, engineer and mixer who started his career at the legendary Trident studios in London, where he worked with Phil Ramone, Tom Dowd, Mutt Lange, Steve Lillywhite, Tina Turner, The Cure, Wet Wet Wet, Roxette, Kiss, and Rush. Mr. Moseley recorded the likes of Beck, Nikka Costa/Lenny Kravitz, Spike Jones and many more. Recently, he has recorded and mixed new albums with John Cale, the score for The Big Wedding featuring Robert De Niro, and other TV and film music.

Introduction to Pro Tools
X 475.12  Music 4 units
Using your own laptop, learn the foundational skills and working knowledge needed to perform basic Pro Tools 11 operations and begin your own projects or interface with others using Pro Tools. Topics include system capabilities, navigation and display basics, understanding the edit and mix windows, making your first audio recording, making selections and playing audio, creating regions and using memory locations, using the editing modes and tools, importing audio files, using fades, managing audio regions, basic mixing concepts, introduction to Real Time plug-ins, and an introduction to MIDI within Pro Tools. Ideal for those who have recently purchased Pro Tools and who are working with the system for less than 1 year. This course prepares you for the Avid certified Pro Tools 101 exam. Note: Students must bring their own Mac or PC laptop with a minimum of 15 GB of free space, a power adapter, and Pro Tools 11 (installed and fully updated); external hard drive/audio interface/midi keyboard is optional. Prerequisite: Basic computer skills, and basic audio technology concepts. Enrollment limited. Internet access required to retrieve course materials.

Reg# 256075CA
Through May 24: $589 / After: $645
Hollywood: Local 47 Musicians Union, 817 Vine St
Wed 7-10pm, Jun 24-Sep 9, 12 mts
Arlene Matza-Jackson, songwiter, producer, independent A&R, publisher, and music supervisor who has co-written songs with Kenny Loggins, David Foster, Guy Thomas, Bennett Salvy, Steve Wold, Pink Buskill, and Maurice White (EWF). Ms. Matza-Jackson is a recipient of the UCLA Extension Distinguished Instructor Award, 2006. Her other credits include songs for Earth, Wind & Fire and Latu and many song placements in TV & Film.

Elements of Hit Songwriting
X 401.5  Music 4 units
Designed for both musicians and lyricists, this hands-on introduction to the craft of songwriting focuses on collaboration and teaches a step-by-step method for writing a professional quality song. Instruction emphasizes the elements that make up a successful song and the completion of a demo in preparation for a marketable product. Participants gain an understanding of all aspects of hit songwriting from structure to groove, covering the different approaches for writing rock, pop, alternative, blues, R&B, hip-hop, and country. They practice creating and developing a hook, learning where to place it, how to set it up, and how to exploit it within different types of song structure. Discussion includes a wide variety of guests from the industry, such as A&R/record companies, music supervisors, record producers, and film and television executives. Enrollment limited. Internet access required to retrieve course materials.

Reg# 256076CA
Through May 24: $589 / After: $645
Westwood: 815 1010 Westwood Center
Mon 6-9:30pm, Jul 6-Sep 14, 10 mts
Maurizio “Otto” De Togni, for credits see page 92.

Professional Practices
X 480  Music 4 units
Logic Pro is a professional music production program that combines composition, notation, and audio production facilities. Of interest to songwriters, composers, audio producers and engineers, this hands-on course introduces you to the primary features and basic user interface of Logic Pro. X. Using your own Mac, you walk through the process of creating an actual song, from recording, producing a Virtual Drum track, editing audio with Flex Time & Pitch, and recording/editing/arranging of MIDI sequences and Apple Loops to digital effects processing using virtual amps and pedals, Logic remote on ipad, automation, and mixing. This course prepares you for the Apple Certification exam. Students must bring their own Mac computer with a minimum of 15 GB of free space, a power adapter, and Logic Pro X (installed and fully updated); external hard drive/audio interface/midi keyboard is optional. Prerequisite: Basic computer skills, and basic audio technology concepts. Enrollment limited. Visitors not permitted. Required text: Apple Pro Training Series: Logic Pro X by David Nahmani (Peachpit Press). Internet access required to retrieve course materials.

Reg# 257382CA
Through Jun 6: $635 / After: $695
Westwood: 815 1010 Westwood Center
Mon 6-9:30pm, Jul 6-Sep 14, 10 mts
(No mtg 7/9)

Harmony I: Crash Course in Composing for Tonal Music
X 403.2  Music 4 units
This study of harmony has been the foundation of diatonic harmony, studying music scores of the great masters who demonstrate these techniques, and creating your own music compositions emulating what you have learned. Concepts covered include proper usage of scales; functional chord progressions and how they work; roman numeral analysis; how to create both regional and true modulation; creating chord inversions; cadence types, and proper notational practices dealing with rhythm, meter, and song set up. Scores studied include works by J.S. Bach, Mozart, Haydn, Beethoven, Mendelssohn and more. As you work on your own compositions utilizing many of the concepts learned, you receive guidance from the instructor and gain the opportunity to build your portfolio. Prerequisite: The ability to read music, knowledge of music notation, and an understanding of the fundamentals of music theory. Enrollment limited. Required course reader available at the UCLA Extension Extension Distinguished Instructor Award in 2013.

The Art of Counterpoint
X 403.5  Music 4 units
The study of counterpoint has been the foundation of training for performing musicians and composers for centuries. This course gives you the tools you need to work with to develop a foundation in the craft of composition regardless of stylistic concerns. By studying the principles of voice leading, the treatment of dissonances, harmonic and melodic structures—all in a polyphonic texture—the aspiring composer and performer not only gains an important skill but also develops musicianship, as the exercises in writing counterpoint provide an excellent vehicle for furthering the development of aural perception. Prerequisite: Ability to read music. Enrollment limited; early enrollment advised. Required course reader available at the UCLA Extension Extension Distinguished Instructor Award in 2013.

Film Scoring
The Film Scoring Certificate is endorsed by The Society of Composers & Lyricists (SCL), the nonprofit and primary organization for professional film/TV/multimedia music composers, songwriters, and lyricists. SCL is committed to advancing the interests of the film and television music community.

Enroll at uclaextension.edu or call (800) 825-9971
Introduction to Orchestration
X 483.43  Music 4 units
Participants are introduced to the instruments of the orchestra. Through in-class demonstration, lecture, and discussion, students learn why instruments sound as they do, how their sound is produced, and some technical limitations that should be taken into account when writing for them. The unique evocative capabilities of each instrument in regard to scoring films are also examined. Students apply techniques by composing two short pieces to be recorded in class: one incorporating instruments from the woodwind, brass and percussion families; and one incorporating instruments from the string family, including harp. Prerequisite: The ability to read music, knowledge of music notation, and an understanding of the fundamentals of music theory. A working knowledge of a music notation software strongly suggested. Enrollment limited; early enrollment advised. Required text: The Study of Orchestration by Samuel Adler. Visitors not permitted. Internet access required to retrieve course materials.

Reg# 256870CA
Through May 28: $1,725 / After: $1,895
Hollywood: Local 47 Musicians Union, 817 Vine St
Sun 1:30-5pm, Jun 26-Sep 13, 10 mtgs (no mtg 7/26 & 8/9)
No refund after Jul 2.
Cameron Patrick, composer, orchestrator, and arranger who has worked on over 100 film, television and theme park projects. Orchestration credits include Star Trek Into Darkness, John Carter, Cars 2, and Super 8. Mr. Patrick’s concert works include Lines of the Southern Cross, commissioned by the Los Angeles Chamber Orchestra; Impressions of Envi, a commission from the Camerata of St. John’s Chamber Orchestra; and Roads to Riches, a commission from the Camerata of St. John’s Chamber Orchestra; and arrangements released by Alfred Publishing.

MIDI I: Synthesisetah
X 449.91  Music 4 units
Learn to bring your electronic realizations of your demos and scores to more vivid life. Through take-home assignments, learn to produce sample-based “cues” that sound more musical and realistic. Student work is presented and critiqued each week in class. Assignments involve programming selections from the classical literature, beginning with small chamber pieces and progressing to large symphonic works. The class culminates in a final assignment of an original orchestral cue set to picture. In addition to the aesthetics of synthesis, this course also covers project studio requirements and considerations, such as computer choices, sequencing software, sample libraries, “electronic” orchestration techniques, and mixing techniques, all with the primary objective of producing “musical” facsimiles of acoustic instrument performances. Prerequisite: X 483.43 Introduction to Orchestration and/or prior experience in instrumentation and orchestral composing. Access to and proficiency in using a home studio with sequencing software and samples is required for completion of assignments. The course does not include instruction in any specific software. Participants must already have adequate knowledge and resources to MIDI program short orchestral works and deliver these electronically. Enrollment limited; early enrollment advised. Internet access required to retrieve course materials.

Reg# 256879CA
Through Jun 2: $635 / After: $695
Westwood: B15 1010 Westwood Center
Thu 7-10pm, Jul 2-Sep 17, 12 mtgs
Fletcher Beasley, composer for film, television, commercials, video games, and interactive exhibits whose credits include the HBO feature film Roads to Riches. Mr. Beasley has worked with some of the top composers in the film and television world, contributing writing, orchestration, and programming.

Film Scoring Certificate
Endorsed by the Society of Composers & Lyricists

Enroll at uclaextension.edu or call (800) 825-9971

Film Scoring: Current Compositional Techniques
X 483.3  Music 4 units
Participants gain an understanding of, and learn to emulate, current compositional techniques and their enhanced possibilities of expression. Very often composers are asked to compose music “sounding like” that of the major composers today. Study recent film scores and their harmonic, melodic, and textural language of such composers as John Williams, Jerry Goldsmith, Alan Silvestri, and Danny Elfman. Students have the opportunity to apply these techniques by composing short pieces for small ensembles to be performed in class during 3 recording sessions. Prerequisite: Prerequisite: Knowledge of music notation and acoustic orchestration, and X 483.1 Film Scoring I: Form and Function, or consent of instructor. Knowledge of scales and sequencers strongly suggested. Enrollment limited; early enrollment advised. Visitors not permitted. Required course reader available at Li Valley Commons bookstore.

Reg# 256078CA
Through May 22: $1,725 / After: $1,895
Hollywood: Local 47 Musicians Union, 817 Vine St
Mon 7-10pm, Jun 22-Sep 14, 12 mtgs (no mtg 7/26 & 3 mtgs at Sonic Fuel Studio 1B)
No refund after Jun 26.
Scott Glasgow, composer who has recently scored the feature films Poker Night, The Wedding Pact and Hatchet 3. Some of Mr. Glasgow’s other credits include Riddle, The Gene Generation, Taking Chances, and Robotech: The Shadow Chronicles. He has scored over 20 feature films for studios like Lionsgate, Sony Pictures, and The Weinstein Company, many of which record live orchestral scores. He was mentioned as the “Best Breakout Composer of 2013” in the Examiner. com and was nominated by the IMCA for “Best Original Score for a Comedy Film” for the score to Lo.

Survival Guide for Film and Television Composers
X 484.7  Music 2 units
To thrive in today’s highly competitive music marketplace, you must master the necessary tools of business and the professional practices dictated by the global entertainment industry. From demo preparation to budgeting to alternative methods of compensation, the topics presented in this definitive seminar address these issues through lectures, demonstrations, and discussions. Topics include how composers secure employment: the most likely career paths, how to break into the business, and preparing demo reels; selecting the right agents, managers, and attorneys; negotiating the composer agreement/deal memo; work-for-hire issues; copyright and publishing; the budgeting process; scoring options; the latest union provisions; and alternative compensation methods. You have the opportunity to create or revise your presentation reels and receive critiques from the instructor and other class members. Internet access required to retrieve course materials.

Reg# 256080CA
Through Jun 12: $455 / After: $495
Westwood: B15 1010 Westwood Center
Sun 1-4pm, Jul 12-Aug 16, 6 mtgs
Enrollment deadline: Jul 19
Brian Rastian, award-winning composer and conductor whose credits include the independent feature 9/11, directed by Bob Dugus and starring Gabrielle Anwar; the Magnolia Pictures teen heist movie After Innocence, Cujo, The Entity, and Love at First Bite. Mr. Bernstein’s television credits include Darwen’s Darkest Hour, Miss Ever’s Boys, Enslavement, The Sea Wolf, The Long Hot Summer, and Drug Wars, among many others.

Workshop in Music Notation
X 482.83  Music 4 units
Using Sibelius music notation software on your own laptop, this hands-on workshop helps you master the skills related to the written language of music. In a professional or semi-professional environment, nothing affects the way music is first performed more than the way it appears on the written page. Strong music copying skills save hours of studio and rehearsal time as well as immediately give you credibility with the musicians who interpret your musical creations. Topics include creating scores and vocal lead sheets, standards of notation, instrument transpositions, C-fifths and percussion staves, and phrasing and articulation specific to particular instruments including vocals, percussion, strings and harp. Note: Students must bring their own Mac or PC laptop with a minimum of 5 GB of free space, a power adapter, with Sibelius 7 installed. It is also suggested that students bring headphones as well as either a separate 18 Key Numeric Keypad or a separate full size computer keyboard to access important shortcuts. It is required that students use Sibelius 7 (educational pricing available). Prerequisite: Basic computer proficiency and ability to read music. Enrollment limited; early enrollment advised. Internet access required to retrieve course materials.

Reg# 256083CA
Through May 23: $635 / After: $695
Westwood: B15 1010 Westwood Center
Tue 7-10pm, Jun 23-Sep 8, 12 mtgs
Instructor to be announced

Course Icons
Provide At-a-Glance
Online course.
Textbook required.
Meets during daytime hours.