



**california
college of
music**

general
catalog
2018-19

42 S Catalina Ave
Pasadena, CA 91101
626-577-1751
www.ccmcollege.com

WELCOME TO CALIFORNIA COLLEGE OF MUSIC

you are part of a musical community

California College of Music is not just an educational institution, it is a supportive musical community. We welcome new musicians who share in the same passion and dedication we feel towards our art form. Each individual's knowledge and experience is respected and valued. We support each other as we develop our musicianship, learning more about its power in our world.

we maximize student-teacher interaction

Our faculty members have real-world experience that can help you bridge the gap from classroom study to success expressing yourself through music. Staff and faculty are here to help you make your time at CCM productive, enjoyable, and rewarding. Whenever you have questions or want to discuss how California College of Music is different from other music schools, please let us know. We're here to help you establish an unshakeable musical foundation that will empower you to realize your full artistic potential.

our programs can lead to opportunities

The programs at CCM are designed to give you a strong musical background as well as the tools you need to succeed in your chosen career. By the time you complete your program, you will possess a well-rounded and powerful professional skill set. You will be a musical force to be reckoned with!

This catalog is your guide to the wide variety of academic courses, programs, and resources available to you at California College of Music.

Our courses are taught by highly qualified faculty members -- industry experts and talented educators who will satisfy your musical objectives and professional goals.

Inside you'll find important information about auditions, admissions, student services, financial support including talent-based scholarships, and college policies.

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GENERAL CATALOG
LAST REVISED:
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academic calendar 2018-19

FALL 2018	OCTOBER New Student Orientation Oct 1 Fall Quarter Begins Oct 8 Last Day To Add/Drop Oct 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	NOVEMBER Midterm Week Nov 5 - Nov 10 Veterans Day Nov 12 [No Class] Last Day To Withdraw Nov 23 Thanksgiving Nov 22 - 23 [No Class] SU M T W TH F SA 1 2 3 4 5 6 7 8 10 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	DECEMBER Tuition Due - WN19 Qtr Dec 7 Quarterly Concert Dec 19 Finals Week & Juries Dec 17 - 21 Last Day of Instruction Dec 21 Break Weeks [No Class] Dec 22 - Jan 6, 2019 Grades Released Dec 31 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
	JANUARY Winter Quarter Begins Jan 7 Last Day To Add/Drop Jan 18 Martin Luther King Day Jan 21 [No Class] SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	FEBRUARY Midterm Week Feb 4 - Feb 8 Presidents' Day Feb 18 [No Class] Last Day To Withdraw Feb 22 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	MARCH Tuition Due - SP19 Qtr Mar 8 Quarterly Concert Mar 20 Finals Week & Juries Mar 18 - 22 Last Day of Instruction Mar 22 Break Weeks [No Class] Mar 23 - Apr 7 Grades Released Apr 1 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
	APRIL New Student Orientation Apr 1 Spring Quarter Begins Apr 8 Last Day To Add/Drop Apr 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	MAY Midterm Week May 6 - May 10 Last Day To Withdraw May 24 Memorial Day May 27 [No Class] SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	JUNE Tuition Due - SM19 Qtr Jun 7 Quarterly Concert Jun 19 Finals Week & Juries Jun 17 - 21 Last Day of Instruction Jun 21 Break Weeks [No Class] Jun 22 - July 7 Grades Released Jul 1 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
WINTER 2019	JULY Independence Day Jul 4 [Campus Closed] Summer Quarter Begins Jul 8 Last Day To Add/Drop Jul 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	AUGUST Midterm Week Aug 5 - Aug 9 Last Day To Withdraw Aug 23 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	SEPTEMBER Labor Day Sep 2 [No Class] Tuition Due - FA19 Qtr Sep 6 Quarterly Concert Sep 18 Finals Week & Juries Sep 16 - 20 Last Day of Instruction Sep 20 Break Weeks [No Class] Sep 21 - Oct 6 Grades Released Sep 30 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	APRIL New Student Orientation Apr 1 Spring Quarter Begins Apr 8 Last Day To Add/Drop Apr 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	MAY Midterm Week May 6 - May 10 Last Day To Withdraw May 24 Memorial Day May 27 [No Class] SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	JUNE Tuition Due - SM19 Qtr Jun 7 Quarterly Concert Jun 19 Finals Week & Juries Jun 17 - 21 Last Day of Instruction Jun 21 Break Weeks [No Class] Jun 22 - July 7 Grades Released Jul 1 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
SPRING 2019	JULY Independence Day Jul 4 [Campus Closed] Summer Quarter Begins Jul 8 Last Day To Add/Drop Jul 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	AUGUST Midterm Week Aug 5 - Aug 9 Last Day To Withdraw Aug 23 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	SEPTEMBER Labor Day Sep 2 [No Class] Tuition Due - FA19 Qtr Sep 6 Quarterly Concert Sep 18 Finals Week & Juries Sep 16 - 20 Last Day of Instruction Sep 20 Break Weeks [No Class] Sep 21 - Oct 6 Grades Released Sep 30 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	JULY Independence Day Jul 4 [Campus Closed] Summer Quarter Begins Jul 8 Last Day To Add/Drop Jul 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	AUGUST Midterm Week Aug 5 - Aug 9 Last Day To Withdraw Aug 23 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	SEPTEMBER Labor Day Sep 2 [No Class] Tuition Due - FA19 Qtr Sep 6 Quarterly Concert Sep 18 Finals Week & Juries Sep 16 - 20 Last Day of Instruction Sep 20 Break Weeks [No Class] Sep 21 - Oct 6 Grades Released Sep 30 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
SUMMER 2019	JULY Independence Day Jul 4 [Campus Closed] Summer Quarter Begins Jul 8 Last Day To Add/Drop Jul 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	AUGUST Midterm Week Aug 5 - Aug 9 Last Day To Withdraw Aug 23 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	SEPTEMBER Labor Day Sep 2 [No Class] Tuition Due - FA19 Qtr Sep 6 Quarterly Concert Sep 18 Finals Week & Juries Sep 16 - 20 Last Day of Instruction Sep 20 Break Weeks [No Class] Sep 21 - Oct 6 Grades Released Sep 30 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
	JULY Independence Day Jul 4 [Campus Closed] Summer Quarter Begins Jul 8 Last Day To Add/Drop Jul 19 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	AUGUST Midterm Week Aug 5 - Aug 9 Last Day To Withdraw Aug 23 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	SEPTEMBER Labor Day Sep 2 [No Class] Tuition Due - FA19 Qtr Sep 6 Quarterly Concert Sep 18 Finals Week & Juries Sep 16 - 20 Last Day of Instruction Sep 20 Break Weeks [No Class] Sep 21 - Oct 6 Grades Released Sep 30 SU M T W TH F SA 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

IMPORTANT DATES FOR PROSPECTIVE STUDENTS

SPRING 2019 ENROLLEES:

DOMESTIC APPLICATION DEADLINE: March 8th, 2019
 INTERNATIONAL APPLICATION DEADLINE: February 8th, 2019
 LATE APPLICATION DEADLINE: April 1st, 2019 (Late Application Fee \$70)
 SPRING QUARTER BEGINS: April 8th, 2019

FALL 2019 ENROLLEES:

DOMESTIC APPLICATION DEADLINE: September 7th, 2019
 INTERNATIONAL APPLICATION DEADLINE: August 7th, 2019
 LATE APPLICATION DEADLINE: September 30th, 2019 (Late Application Fee \$70)
 FALL QUARTER BEGINS: October 7th, 2019

academic calendar 2019-20

FALL 2019

OCTOBER						
New Student Orientation Sept 30 Fall Quarter Begins Oct 7 Last Day To Add/Drop Oct 18						
SU	M	T	W	TH	F	SA
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NOVEMBER						
Midterm Week Nov 4 - Nov 8 Veterans Day Nov 11 [No Class] Last Day To Withdraw Nov 22 Thanksgiving Nov 28 - 29 [No Class]						
SU	M	T	W	TH	F	SA
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DECEMBER						
Tuition Due - WN20 Qtr Dec 6 Quarterly Concert Dec 18 Finals Week & Juries Dec 16 - 20 Last Day of Instruction Dec 20 Break Weeks [No Class] Dec 21 - Jan 5, 2020 Grades Released Dec 30						
SU	M	T	W	TH	F	SA
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

WINTER 2020

JANUARY						
Winter Quarter Begins Jan 6 Last Day To Add/Drop Jan 17 Martin Luther King Day Jan 20 [No Class]						
SU	M	T	W	TH	F	SA
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

FEBRUARY						
Midterm Week Feb 3 - Feb 7 Presidents' Day Feb 17 [No Class] Last Day To Withdraw Feb 21						
SU	M	T	W	TH	F	SA
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

MARCH						
Tuition Due - SP20 Qtr Mar 5 Quarterly Concert Mar 17 Finals Week & Juries Mar 15 - 19 Last Day of Instruction Mar 19 Break Weeks [No Class] Mar 20 - Apr 5 Grades Released Apr 29						
SU	M	T	W	TH	F	SA
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

SPRING 2020

APRIL						
New Student Orientation Apr 29 Spring Quarter Begins Apr 6 Last Day To Add/Drop Apr 17						
SU	M	T	W	TH	F	SA
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

MAY						
Midterm Week May 4 - May 8 Last Day To Withdraw May 22 Memorial Day May 25 [No Class]						
SU	M	T	W	TH	F	SA
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

JUNE						
Tuition Due - SM20 Qtr Jun 5 Quarterly Concert Jun 17 Finals Week & Juries Jun 15 - 19 Last Day of Instruction Jun 19 Break Weeks [No Class] Jun 20 - July 5 Grades Released Jul 29						
SU	M	T	W	TH	F	SA
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

SUMMER 2020

JULY						
Summer Quarter Begins Jul 6 Last Day To Add/Drop Jul 17						
SU	M	T	W	TH	F	SA
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

AUGUST						
Midterm Week Aug 3 - Aug 7 Last Day To Withdraw Aug 21						
SU	M	T	W	TH	F	SA
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

SEPTEMBER						
Labor Day Sep 7 [No Class] Tuition Due - FA20 Qtr Sep 4 Quarterly Concert Sep 16 Finals Week & Juries Sep 14 - 18 Last Day of Instruction Sep 18 Break Weeks [No Class] Sep 19 - Oct 4 Grades Released Sep 28						
SU	M	T	W	TH	F	SA
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

IMPORTANT DATES FOR PROSPECTIVE STUDENTS

SPRING 2020 ENROLLEES:

DOMESTIC APPLICATION DEADLINE: March 5th, 2020
INTERNATIONAL APPLICATION DEADLINE: February 6th, 2020
LATE APPLICATION DEADLINE: April 29th, 2020 (Late Application Fee \$70)
SPRING QUARTER BEGINS: April 6th, 2020

FALL 2020 ENROLLEES:

DOMESTIC APPLICATION DEADLINE: September 4th, 2020
INTERNATIONAL APPLICATION DEADLINE: August 5th, 2020
LATE APPLICATION DEADLINE: September 28th, 2020 (Late Application Fee \$70)
FALL QUARTER BEGINS: October 5th, 2020

about us

California College of Music is a private, free-standing institution in Pasadena, California where accomplished professional musicians educate students in the field of modern popular music. The school was originally founded in 1999 as the Pasadena International Music Academy, and first blossomed under the leadership of Grammy-winning recording engineer Reggie Dozier and legendary trombonist Wayne Henderson of the Jazz Crusaders, both distinguished leaders in the commercial music and recording industries. Since opening its doors, California College of Music has quickly developed a reputation as a vibrant epicenter of popular music education in Southern California.

Today, CCM provides an intensive music curriculum up to the associate degree level for many talented vocalists, instrumentalists, and music producers. Thanks to our ideal class sizes and highly experienced music instructors who act as artistic and professional mentors, CCM students can expect to receive more personal attention and guidance than they might in a larger institution. The coursework at California College of Music provides a rich invitation to engage with the language of music. Faculty and staff members guide and encourage students on their personal musical journeys. Every aspiring musician, regardless of skill level or preferred style, is invited to come to CCM and discover his or her full musical potential.

mission, vision, and purposes

Our mission is to educate musicians effectively, empowering them with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

Our vision is to create an inspiring, diverse, and inclusive higher education space in which students, faculty, and members of the community may gather together to study, create, perform, record, and share music.

STUDY: When we study modern popular music, we research the techniques that have shaped music that has had wide appeal across contemporary populations through its inherent memetic value. Our institutional curriculum and repertoire exist in order to guide, model, and inform experiential and explorative processes without seeking to restrict or delimit the popular music space.

CREATE: When we create new music, we are not only expressing ourselves through the medium of sound, we are creating unique artistic capital which has the power to transform lives both economically and emotionally. We pledge to respect all forms of intellectual property regardless of style or content, and remain non-judgmental towards the process and product of others.

PERFORM: When we perform popular music, we engage openly with a public listenership in an attempt to connect over shared human experience. We pledge to seek new avenues for live and recorded performances that question existing models, trouble the status quo where necessary, and connect audiences of disparate backgrounds across temporal and geographical boundaries.

RECORD: We believe that the recording studio is a primary performance space for modern popular music. The recorded master is the truest representation of an original composition meant for mass appeal, and therefore we seek to provide excellent studio spaces for sonic experimentation and invention in which new musical recordings can be arranged, engineered, produced, mixed, and mastered. Through excellent mentorship in studio craft, etiquette, and process, all of our students develop recorded material meant to catalyze their musical futures.

SHARE: As Nietzsche famously wrote, "Without music life would be a mistake." Indeed, access to music and the other arts is intrinsic to a high quality of life. Popular music has the power to incite happiness and enjoyment of life, enrich and sustain our individual lives, and create community. As devotees of popular music, we recognize that our music exists not only for our fellow musicians and academics to analyze and consume, but for all people everywhere (including non-musicians) to enjoy and integrate into their lives. For this reason, the sharing and wide distribution of our music is essential, and we must examine the evolving modalities in which music is successfully disseminated in the modern age.

To embody our mission, bring our vision to life, and achieve our purposes of studying, creating, performing, recording, and sharing popular music, our qualified and talented faculty utilize a student-centered learning methodology, give students thoughtful attention and mentoring, and engage in continual self-evaluation. Through our rigorous curriculum, our students develop key competencies in areas including music theory, ear training, instrumental technique, rhythmic accuracy, piano proficiency, popular music history, music technology, studio recording, and music industry studies. Our graduates possess a well-rounded professional toolkit that includes significant mastery of a primary instrument, harmonic fluency, a broad working knowledge of popular styles, a disciplined work ethic, and an optimistic attitude towards realizing their ideal musical futures.

campus and facilities

All class sessions are held at our excellent campus facility, located at 42 S. Catalina Avenue, Pasadena, CA, 91106.

Equipment and resources housed within our facility include:

- One large ensemble performance room (the “live room”) equipped with guitar and bass amplifiers, keyboards, drums & percussion, and a PA system. This multi-purpose room also doubles as a live tracking room for recording and master classes.
- A piano room equipped with a Kawai grand piano, an upright piano, seven electronic keyboards, and a monitoring system.
- A music technology lab equipped with fifteen iMac computer workstations, MIDI keyboard controllers, Apple Logic Pro music production software, and audio interfaces.
- A studio control room (patched to many other rooms) with multiple DAWs (Logic, ProTools, Sequoia) as well as an excellent array of outboard gear including a 32-channel 1967 Studer analog mixing board, preamps, an interface, effects processing units, compressors and limiters. Our mic closet features a wide range of microphones to suit a variety of recording applications. Rental of CCM’s recording studio is available upon request. For a complete gear list, see page 89.
- A student recording studio and mixing station with an excellent array of outboard gear including Avalon and Presonus mic preamps, a MOTU interface, effects units, compressors and limiters.
- An isolation booth equipped with an electronic keyboard, PA, and amplifiers. The booth is used to record vocalists or instruments and is patched through to the control room.
- A traditional classroom equipped with an upright piano with tack lever, an electronic keyboard, and guitars, used for music theory, ear training, sight-reading, and other classes.
- A choir room equipped with an upright piano, a tack piano, a harpsichord, a small stage, and a PA
- Seven practice rooms variously equipped with electronic keyboards, guitar and bass amplifiers, drum sets, and stereos. These rooms are used for individual study and private lessons.
- An Administration Office, Dean’s Office, and President’s Office, as well as two storage closets.
- A music library profiled below.
- A student lounge with refrigerator and microwave.
- A wireless network is available on campus for internet access on personal devices or laptops. Students and visitors may obtain the wi-fi password at the Administration Office.

library

CCM maintains an outstanding music library with holdings of more than 3000 items in subject areas including popular music, music history, ethnomusicology, choral music, classical composers and scores, biography, improvisation, pedagogy and instrumental methods.

Most books, magazines, scores, and library materials are available for loan to students; some are reserved for library use only. The Library Database is searchable at:

ccmcollege.com/library

Access to the CCM Library is granted at any time during normal campus hours; simply request access at the Administration Office. A computer workstation is available in the library for database searches, research, and internet access. Additional computer workstations are available in the music technology lab.

To increase access to library resources and academic databases, our College also requires all its students to hold a Public Patron Card at Pasadena City College Shatford Library, an excellent open library just seven blocks from our College. In each enrolling quarter, all students are required to attend a library orientation session at PCC Shatford Library.

equipment

CCM provides and maintains a wide variety of musical equipment throughout our facility for the benefit of our students. All equipment is labeled with the room to which it is assigned. If equipment is removed from its assigned room, it must be immediately returned to its original location after use. Equipment may not be removed from the building by any student for any reason except when specifically directed by a College faculty/staff member. Correct procedures for startup and shutdown of amplifiers and PA systems are posted and must be followed to prevent hearing damage and/or damage to equipment.

Additional equipment such as headphones, microphones, and cables may be checked out for student practice, but must remain within the facility and may not be taken home. Students pay a Materials & Maintenance Fee of \$200 per quarter, which covers equipment usage and upkeep, licensing, and insurance. CCM does not loan equipment for private use off campus.

music programs overview

California College of Music offers four academic programs: the **Associate of Science in Music Performance** degree program (6 quarters, 18 months), the **Certificate in Music Performance** (4 quarters, 12 months), the **Apprentice in Music Performance** (2 quarters, 6 months), and the **Artist Development Certificate** program (4 quarters, 12 months). Within the three performance programs, students define an instrumental emphasis in either **voice, drums, bass, guitar, or keyboard** performance. Within the Artist Development Certificate program, each student defines an emphasis of either **singer-songwriter** or **writer-producer**. Our curriculum is designed to help students achieve their musical goals in an encouraging, creative, hands-on environment. Classes in each program are small- to medium-sized in order to strengthen learning and maximize the attention instructors are able to give each student. New students take placement tests in theory and ear training (and if requested, sight-reading, piano, and instrumental technique) to determine their skill level in those areas.

associate of science in music performance

6 quarters / 18 months / 90 credits

The Associate of Science in Music Performance degree program is the most in-depth and intensive program we offer. Emphasizing thorough and polished musicianship, personal artistic mentoring, and a well-rounded understanding of the history and current challenges presented by the modern music industry, it is designed to develop extensive practical skills in music performance and to enable students to create and develop their own unique voice or playing style. Courses are taught by successful musicians with proven track records in the music industry and a firm understanding of the complex situations and expectations students will face as they develop their own artistic output and attempt to distribute it. This rigorous 6-quarter program will also expose students to a diverse, well-rounded musical palate in order to be able to adapt to a variety of musical situations. The associate degree program emphasizes thorough knowledge of musical structures, technical proficiency, accuracy, consistency, awareness, discipline, and self-confidence. Upon completion, students will have the opportunity to perform in front of live audiences, and to develop a portfolio of recordings that can be used to promote themselves after graduating. Please see the instrumental emphases (pages 13, 14, 22, 23, 31, 32, 39, 40, 49, and 50) for the complete associate degree program course curriculum outline.

NOTE: The Associate of Science Degree in Music Performance is considered a vocational degree and does not include general education courses or specific preparation for study at the baccalaureate level. *The associate degree program is not currently available to international students.*

certificate in music performance

4 quarters / 12 months / 60 credits

The Certificate in Music Performance program is a rigorous and challenging one-year curriculum designed to produce musicians with masterful knowledge of their instruments as well as the business acumen to navigate the modern music industry successfully. Industry self-promotion courses, sight-reading, transcription, and improvisation are some areas of study emphasized in the Certificate Program. The Certificate Program curriculum for vocalists and instrumentalists is the same as the first four quarters of the Associate of Science in Music Performance degree program. Please see the instrumental emphases (pages 15, 16, 24, 25, 33, 34, 41, 42, 51, and 52) for the complete certificate program course charts.

apprentice in music performance

2 quarters / 6 months / 30 credits

The Apprentice in Music Performance program equips students with extensive and practical real-world skills to empower them to succeed in the modern popular music industry. Technical development, ear training, private lessons, and ensemble playing give students valuable hands-on experience in the craft of music. Taught by world-renowned professional musicians, the Apprentice Program is the right choice for students who wish to quickly establish a firm foundation of musicianship for the modern industry. The Apprentice Program curriculum for vocalists and instrumentalists is the same as the first two quarters in the certificate and associate degree programs. Please see the instrumental emphases (pages 17, 18, 26, 27, 35, 36, 43, 44, 53, and 54) for the complete apprentice program course charts.

artist development certificate

4 quarters / 12 months / 60 credits

The Artist Development Certificate program at CCM is designed with talented recording artists, singer-songwriters, and producers/engineers in mind. Musicians who wish to spend time developing their work in the studio and taking electives customized to their personal interests will find the Artist Development Program perfectly suited to their needs. CCM faculty members act as mentors to help students develop their own unique style, giving guidance and production tips throughout the recording process. By the end of the Artist Development Program, students complete a professionally recorded demo and an effective press kit, enabling them to successfully promote their music in the modern industry. Please see the instrumental emphases (pages 57, 58, 61, and 62) for the complete Artist Development Certificate program course charts.

preparatory quarter

1 quarters / 8 weeks / 12 credits

The Preparatory Quarter program (8 weeks, 12 credits) is designed for students who wish to establish fundamental skills in voice, guitar, bass, drums, or keyboard, sufficient to prepare themselves for collegiate study in popular music. Students who complete this program are empowered with the basic knowledge, skills, and confidence to audition for collegiate programs at California College of Music or undergraduate programs in popular music at other institutions. Please see page 63 for the complete preparatory quarter course chart.

additional study options

part-time study status

Part-time study status at California College of Music is *not* a program in and of itself. Part-time study status enables any student who meets all admissions and audition requirements to enroll in any of our college-level programs (with the exception of the Preparatory Quarter program) with the status of part-time study, defined as maintaining a courseload of a minimum of 8 and a maximum of 11 units. Part-time study status doubles the length of our existing approved programs:

Apprentice in Music Performance program: 30 units over 4 quarters / 12 months [18 months maximum timeframe]

Certificate in Music Performance program: 60 units over 8 quarters / 24 months [36 months maximum timeframe]

Artist Development Certificate program: 60 units over 8 quarters / 24 months [36 months maximum timeframe]

Associate of Science in Music Performance degree program: 90 units over 12 quarters / 36 months [54 months maximum timeframe]

The purposes of each individual program do not change with part-time study status. The purposes of part-time study status itself are:

- to accommodate students who would be unable to commit to a full-time program for personal, professional, financial, and/or medical reasons,
- to enable adult enrichment by lessening the time commitment of the programs, and
- to give students time with which to pursue professional objectives.

Tuition for part-time study is set at 66.6666% of the base full-time program tuition. Base full-time tuition is currently

defined as \$4,080 per quarter, therefore part-time tuition is currently set at \$2,720 per quarter.

APPLICABILITY OF CREDIT AND TRANSFER TO FULL-TIME STUDY STATUS: Students who enroll in a part-time program accrue college credit towards program completion. Students who elect to change status from part-time to full-time must sign a new Enrollment Agreement reflecting their study status and new projected completion date.

PLEASE NOTE: *International students must maintain a minimum courseload of 12 units at all times and therefore are ineligible for part-time study status, with the exception of DSO-approved emergency circumstances that meet the requirements of federal law as defined by the Department of Homeland Security.*

community outreach

Community Outreach is an initiative offered by the College administration to enrich our local community by offering residents of Los Angeles County the opportunity to audit college-level courses in music at a greatly reduced rate. In short, we allow L.A. County residents to audit almost any course we offer at the low rate of \$50 per quarter course credit audited, which usually equals \$5 per instructional hour.

Join our contemporary ensemble, get acquainted with the latest in music technology, learn music theory, study the music business, or explore the history of popular music. Work on your instrumental technique, take a songwriting course, train your ears, practice your sight-reading, or build your press kit. All this and more is possible through the Community Outreach initiative at CCM. To receive more information about Community Outreach at CCM, please call (626) 577-1751 or email admissions@ccmcollege.com.

NO COURSE CREDIT: Members of the community who audit courses through our Community Outreach initiative do not receive college credit for any course they take, and do not receive grades on examinations or assessments. However, once a course has been audited, the auditor may have gained significant skills and competencies in the subject area. If the auditor later decides to apply to enroll in our Associate of Science in Music Performance degree program, Artist Development Certificate, Certificate in Music Performance, or Apprentice in Music Performance program, they will be subject to placement examinations upon enrollment. If the auditor can demonstrate they already possess the student learning outcomes and have mastered the competencies developed by the course(s) they audited, they will not be required to repeat the course within their program, therefore lessening the required coursework necessary to complete the program. Community Outreach auditors are not enrolled in a college-level program, and do not sign an Enrollment Agreement until such time as they decide to apply for a program at

California College of Music and complete all admissions and audition requirements.

REQUIREMENTS FOR AUDITING COURSES: Students who audit courses through the Community Outreach initiative do not define a program of study and are not subject to the full admissions and audition requirements of our College-level programs. We do require, however, that all Community Outreach auditors be at least 17 years of age and speak fluent English. These requirements are firm and non-negotiable.

LIMITS: Community Outreach auditors may audit courses up to a maximum of 6 audited credits per quarter, and a lifetime maximum of 24 audited credits per person.

PURPOSES: The purposes of the Community Outreach initiative are:

- to provide residents of L.A. County the opportunity to audit College courses at a discounted rate
- to provide Los Angeles County residents the opportunity to pursue supplemental music education without the obligation to commit to a full-time program,
- to kindle Los Angeles County residents' interest in studying popular music by providing a financially low barrier to entry
- to enable adult enrichment by possibly lessening the time commitment of our programs,
- to allow for outside time with which auditors may pursue professional objectives.

PLEASE NOTE: International students must maintain a 12 unit minimum courseload at all times, and are ineligible for auditing classes through our Community Outreach initiative.

private lessons with college faculty

Where faculty member availabilities permit, private lessons are made available to non-enrollees of the College on a case-by-case basis. The normal starting rate for such private lessons is \$70 per lesson or \$700 per package of 10 lessons. No college credit shall be granted to non-enrollees of the College.

Our rigorous vocal courses develop proper vocal technique, thorough ear training, fluency in harmony, accurate intonation, stylistic phrasing, songwriting, and repertoire selection. During your time at CCM, your overall musicianship will quickly be strengthened, equipping you with the skills to become a highly capable, adaptable singer in today's diverse music industry. Through intensive ensemble work and individualized private lessons, you'll refine your unique artistic identity and develop a powerful stage presence as a vocalist. Receiving personalized instruction in contemporary music styles including pop, rock, R&B, jazz, and gospel will prepare you for live performance and studio work in the music business. You will perform frequently alongside your fellow voice majors as well as our world-renowned faculty members, who have deep experience the music industry and in academia. They will serve you as supportive mentors, guiding you in all aspects of modern music including performance, recording, songwriting & composition, and business savvy.



FEATURED VOICE INSTRUCTORS

(**NOTE:** Full faculty profiles begin on page 90.)

Weba Garretson, M.M. (Voice Program Chair)

M.M. in Commercial Music (Voice Performance), CSULA
B.M. in Theater, Sarah Lawrence College

- Created "The Web Show: A Lounge Act for the 80s"
- Co-established Catasonic Studios, recording artists such as Nels Cline (Wilco), Chuck Dukowski (Black Flag), and Brian Jonestown Massacre
- Performed in the Brecht and Weill Centennials
- Formed the Eastside Sinfonietta
- Collaborated with various artist such as SHRIMPS, Donald Krieger, and Martin Kersels

Dr. Robert Halvorson, D.M.A. (Adjunct Faculty)

D.M.A. & M.F.A., Performer-Composer, CalArts
B.F.A. in Composition, UC Santa Barbara

- Fronts his own rock band, Brother, Sister
- Performs, arranges, and conducts for The Silver Lake Chorus and Contemporary Choral
- Composes music for Jomama Jones and The Murderous Cowboys
- Arrangements with Van Dyke Parks and for artists including Kimbra, Daniel Johns, Gaby Moreno, etc.
- Host of an award-winning Instagram account featuring original a cappella arrangements

Katya Gruzglina, M.M. (Adjunct Faculty)

M.M. in Vocal Performance, Rice University
B.M. in Vocal Performance, The Juilliard School

- 2015 finalist for the NOA Opera Competition
- 2017 Artist in Residence with Chamber Music Silicon Valley
- Vocalist in residence at the Incontri Musicali Chamber Festival in Spoleto, Italy
- Performed John Cage's *Litany for the Whale* as part of the FOCUS Festival
- Collaborated with composer Paul English, premiering his cycle for soprano, flute, & piano "Music of the Sphere: On the Poems of Jalalu'ddin Rumi"

Charlotte Martin, B.M. (Adjunct Faculty)

B.M. in Classical Voice & Piano, Eastern Illinois University

- Signed to RCA Records, released two projects and toured North America (2001-2005)
- Created personal label, *Dinosaur Flight Records*
- Owned and operated touring company, *One Girl Army*
- Co-produced 18+ album releases

CALIFORNIA COLLEGE OF MUSIC

VIDEO AUDITION REQUIREMENTS

Voice Performance

SCALES: Sing one octave of any **major scale**, ascending and descending, using the solfege syllables “do, re, mi, fa, sol, la, ti, do” at any tempo.

SONG SELECTIONS: Perform **two songs** in any style. The first song should be any popular or original song of your choice (be sure to state the artist and song title in your video). The second song must be from the following list:

“Amazing Grace” (Traditional – Sing at least 2 verses)
“House Of The Rising Sun” (Traditional – Sing at least 2 verses)
“The Star-Spangled Banner” (The National Anthem)
“Over The Rainbow” (by Arlen & Harburg)
“What A Wonderful World” (by Thiele/Weiss)
“My Funny Valentine” (by Rodgers/Hart)
“Moon River” (by Mancini/Mercer)
“(Sittin’ On) The Dock Of The Bay” (by Redding/Cropper)
“Can’t Take My Eyes Off Of You” (by Crewe/Gaudio)
“Can’t Help Falling In Love With You” (by Peretti/Creator/Weiss)
“Autumn Leaves” (by Kosma/Mercer)
“Misty” (by Garner/Burke)
“Imagine” (by John Lennon)
“Yesterday” (by Lennon/McCartney)

PLEASE NOTE: If possible, vocalists should be accompanied by a live instrumentalist, or accompany themselves on piano, guitar, or another instrument. Auditions may also be sung a cappella or to prerecorded backing tracks. Here is an example of an acceptable karaoke-style backing track for House of the Rising Sun:
<http://www.youtube.com/watch?v=cJ-tBdK2d0k>

Do not apply any effects to your recording.

NO REVERB, ECHO, OR AUTO-TUNE OF ANY KIND IS ALLOWED.

VOICE PERFORMANCE

ASSOCIATE OF SCIENCE

6 Quarters / 18 Months / 90 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
M109A	Piano Proficiency I	1
P929	Ensemble Performance Workshop (or CE)	2
M123A	Sight-reading I	1
P939	CCM Pop Choir	1
M100V1	Private Lesson & Jury Performance I	2
Total Units		16

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
M109B	Piano Proficiency II	1
P929	Ensemble Performance Workshop (or CE)	2
M123B	Sight-reading II	1
P939	CCM Pop Choir	1
M100V2	Private Lesson & Jury Performance II	2
Total Units		16

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M131A	Music Technology I	1
M108C	Vocal Technique III	1
M115	Vocal Performance Workshop	1
M109C	Piano Proficiency III	1
M123C	Sight-reading III	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V3	Private Lesson & Jury Performance III	2
Total Units		16

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M131B	Music Technology II	1
M108D	Vocal Technique IV	1
M115	Vocal Performance Workshop	1
M109D	Piano Proficiency IV	1
M123D	Sight-reading IV	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V4	Private Lesson & Jury Performance IV	2
Total Units		16

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M154	Social Media Promotion & EPKs	1
M219	Arranging for Modern Band	1
M134A	Studio Recording Sessions I	2
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P900	CCM Contemporary Ensemble	2
M200V5	Private Lesson & Jury Performance V	2
Total Units		14

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M155	Music Video Production	1
M299	Professional Showcase & Jury	2
M134B	Studio Recording Sessions II	2
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P900	CCM Contemporary Ensemble	2
M200SP	Private Lesson & Showcase Prep	1
Total Units		14

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

AUDITION REQUIREMENTS
DATES & DEADLINES
HOW TO APPLY
APPLY NOW

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associate of science in music performance (voice)

degree program information

PROGRAM OVERVIEW: The Associate of Science in Music Performance (6 quarters, 90 credits, 18 months) is a vocational music degree designed for students wishing to gain commanding skill as instrumental or vocal performers and establish entry-level skills for the modern popular music industry. Graduates of this program are musicians empowered with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

PROGRAM PURPOSES: The purposes of the Associate of Science in Music Performance program are:

- to establish an advanced level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles and as bandleaders;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop a comprehension of the history of American popular music;
- to develop musical arranging and directing skills;
- to establish skills for effective self-promotion;
- to provide experience in music video production;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard for all musicians;
- to establish entry-level skills and qualifications for careers in modern popular music;
- to enable students to express themselves dynamically through popular music, as evidenced by:
a showcase of songs curated, arranged, directed, and performed by the student cohort.

PROGRAM AUDITION REQUIREMENTS: See page 12

PROGRAM LENGTH: 6 quarters (18 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (2 years, 3 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 92 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15.3 quarter credits

This program may also be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 12 quarters (3 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 18 quarters (4 years and 6 months)

Notice to Prospective Degree Program Students:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2018, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

VOICE PERFORMANCE

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
M109A	Piano Proficiency I	1
P929	Ensemble Performance Workshop (or CE)	2
M123A	Sight-reading I	1
P939	CCM Pop Choir	1
M100V1	Private Lesson & Jury Performance I	2
Total Units		16

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
M109B	Piano Proficiency II	1
P929	Ensemble Performance Workshop (or CE)	2
M123B	Sight-reading II	1
P939	CCM Pop Choir	1
M100V2	Private Lesson & Jury Performance II	2
Total Units		16

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M131A	Music Technology I	1
M108C	Vocal Technique III	1
M115	Vocal Performance Workshop	1
M109C	Piano Proficiency III	1
M123C	Sight-reading III	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V3	Private Lesson & Jury Performance III	2
Total Units		16

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M131B	Music Technology II	1
M108D	Vocal Technique IV	1
M115	Vocal Performance Workshop	1
M109D	Piano Proficiency IV	1
M123D	Sight-reading IV	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V4	Private Lesson & Jury Performance IV	2
Total Units		16

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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certificate in music performance (voice)

program information

PROGRAM OVERVIEW: The Certificate in Music Performance program (4 quarters, 60 credits, 12 months) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Certificate in Music Performance program are:

- to establish an intermediate level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard;
- to equip students with a strong foundation for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 12

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 64 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 16 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)

VOICE PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 30 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
M109A	Piano Proficiency I	1
P929	Ensemble Performance Workshop (or CE)	2
M123A	Sight-reading I	1
P939	CCM Pop Choir	1
M100V1	Private Lesson & Jury Performance I	2
Total Units		16

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
M109B	Piano Proficiency II	1
P929	Ensemble Performance Workshop (or CE)	2
M123B	Sight-reading II	1
P939	CCM Pop Choir	1
M100V2	Private Lesson & Jury Performance II	2
Total Units		16

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)
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apprentice in music performance (voice)

program information

PROGRAM OVERVIEW: The Apprentice in Music Performance (2 quarters, 30 credits, 6 months) is a foundational program designed for students to begin to amass the knowledge, skills, and confidence to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Apprentice in Music Performance program are:

- to establish a basic level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to establish basic keyboard knowledge;
- to instill a foundational understanding of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads and transcribe simple melodies;
- to establish basic abilities in the analysis of popular music and blues structures;
- to instill a fundamental understanding of rhythm;
- to develop the basic ability to relate sound to music notation;
- to introduce the requisite skills for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 12

PROGRAM LENGTH: 2 quarters (6 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 32 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 16 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 6 quarters (18 months)



FEATURED GUITAR INSTRUCTORS

(**NOTE:** Full faculty profiles begin on page 90.)

Chris Spilsbury, B.M. (Interim Guitar Program Chair)

B.M. in Guitar Performance, Berklee College of Music

- Performed with Grammy-nominee Shoji Kameda
- Performed for the revival of *The Who's* iconic rock opera *Tommy* and *The Last 5 Years* with East West Players
- Worked with Telarc recording artist and Grammy award winner Hiromi
- Performed live and in studio with renowned bassist Steve Jenkins
- Authored important curricula for the guitar program

Nick Kellie (Adjunct Faculty)

Certificate in Popular Music Performance, London College of Music

- Signed by Steve Vai's Digital Nations record label to release debut record *For a Brother*
- Awarded the BBC Big Band Jazz Awards' John Dankworth Trophy for Outstanding Young Soloist
- Toured the world as guitarist with The Three Degrees
- Plays second guitar and sing backup vocals in Frank Gambale's Soulmine featuring Boca

Andre LaFosse (Adjunct Faculty)

B.F.A. in Guitar Performance, CalArts

- Performed with Kike Keneally, David Torn, Michael Manring, Henry Kaiser, Don Preston, and many others
- Specializes in the intersection of live looping, free improvisation, film scoring, electronics, and contemporary classical music

The guitar performance curriculum at CCM is designed to develop excellent fretboard technique, appropriate stylistic vocabulary, fluency in harmony, improvisational confidence, and songwriting ability. Through frequent comprehensive ensemble work and personalized private lessons, you'll develop your abilities as both an impressive lead guitarist and a strong rhythm player. Receiving individual instruction in contemporary guitar styles including pop, rock, R&B, jazz, and gospel will prepare you for live performance and studio work. You will perform frequently alongside your fellow guitarists as well as our world-renowned faculty members, who have deep experience in the music industry and academia. They will serve you as supportive mentors, guiding you in all aspects of modern guitar playing including performance, recording, songwriting and composition, business savvy, and how to design and manipulate effects and different amplifiers to achieve a variety of great-sounding tones.



CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Guitar Performance

SCALES:

1. Play one octave of any **major scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.
2. Play one octave of any **minor scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.

CHORDS:

Perform the following chords in any position:

C major G major E minor A minor F major

RHYTHM GUITAR:

Perform a **12 bar blues** in any key, at any tempo.

LEAD GUITAR:

Perform the melody to "**Happy Birthday to You**" beginning on the note G.
(You may embellish or harmonize the melody if you wish.)

OPTIONAL: Perform a selection of your choice that you feel showcases your best abilities on the guitar. (Recommended for scholarship applicants.)

ASSOCIATE DEGREE APPLICANTS:

Perform the two musical excerpts from either Option 1 or Option 2, found on the following page.

For example A in either Option, play the indicated chords in any voicing while adhering to the written rhythms. For measures with four slashes, play any rhythms you choose in any style.

Option 1

A $\text{♩} = 80$

Dm⁷ C^Δ7 G⁷ A

Em⁷ D^Δ7 G F C

B $\text{♩} = 72$

Option 2

A $\text{♩} = 80$

E E⁷ Am⁷ D⁷

G C^Δ7 B⁷ E

B $\text{♩} = 72$

GUITAR PERFORMANCE

ASSOCIATE OF SCIENCE

6 Quarters / 18 Months / 90 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M102C	Guitar Technique III	1
M123C	Sight-reading III	1
M129	Voicings	1
P929	Ensemble Performance Workshop (or CE)	2
M100G3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M102D	Guitar Technique IV	1
M123D	Sight-reading IV	1
M139	Textures, Tones & Looping	1
P929	Ensemble Performance Workshop (or CE)	2
M100G4	Private Lesson & Jury Performance IV	2
Total Units		15

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M154	Social Media Promotion & EPKs	1
M219	Arranging for Modern Band	1
M134A	Studio Recording Sessions I	2
M215A	Improvisation I	1
P923	CCM Jazz Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M200G5	Private Lesson & Jury Performance V	2
<i>Required Electives</i>		<i>3</i>
Total Units		15

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M155	Music Video Production	1
M299	Professional Showcase & Jury	2
M134B	Studio Recording Sessions II	2
M215B	Improvisation II	1
P923	CCM Jazz Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M200SP	Private Lesson & Showcase Prep	1
<i>Required Electives</i>		<i>3</i>
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)

[DATES & DEADLINES](#)

[HOW TO APPLY](#)

[APPLY NOW](#)

THIS GENERAL CATALOG APPLIES TO THE 2018-2019 ACADEMIC YEAR, FROM OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.CCMCOLLEGE.COM FOR UPDATES.

associate of science in music performance (guitar)

degree program information

PROGRAM OVERVIEW: The Associate of Science in Music Performance (6 quarters, 90 credits, 18 months) is a vocational music degree designed for students wishing to gain commanding skill as instrumental or vocal performers and establish entry-level skills for the modern popular music industry. Graduates of this program are musicians empowered with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

PROGRAM PURPOSES: The purposes of the Associate of Science in Music Performance program are:

- to establish an advanced level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles and as bandleaders;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop a comprehension of the history of American popular music;
- to develop musical arranging and directing skills;
- to establish skills for effective self-promotion;
- to provide experience in music video production;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard for all musicians;
- to establish entry-level skills and qualifications for careers in modern popular music;
- to enable students to express themselves dynamically through popular music, as evidenced by:
a showcase of songs curated, arranged, directed, and performed by the student cohort.

PROGRAM AUDITION REQUIREMENTS: See page 20 and 21.

PROGRAM LENGTH: 6 quarters (18 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (2 years and 3 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 90 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may also be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 12 quarters (3 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 18 quarters (4 years and 6 months)

Notice to Prospective Degree Program Students:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2018, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

GUITAR PERFORMANCE

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M102C	Guitar Technique III	1
M123C	Sight-reading III	1
M129	Voicings	1
P929	Ensemble Performance Workshop (or CE)	2
M100G3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M102D	Guitar Technique IV	1
M123D	Sight-reading IV	1
M139	Textures, Tones & Looping	1
P929	Ensemble Performance Workshop (or CE)	2
M100G4	Private Lesson & Jury Performance IV	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

AUDITION REQUIREMENTS

DATES & DEADLINES

HOW TO APPLY

APPLY NOW

certificate in music performance (guitar)

program information

PROGRAM OVERVIEW: The Certificate in Music Performance program (4 quarters, 60 credits, 12 months) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Certificate in Music Performance program are:

- to establish an intermediate level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard;
- to equip students with a strong foundation for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 20

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)

GUITAR PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 30 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100G2	Private Lesson & Jury Performance II	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)
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apprentice in music performance (guitar)

program information

PROGRAM OVERVIEW: The Apprentice in Music Performance (2 quarters, 30 credits, 6 months) is a foundational program designed for students to begin to amass the knowledge, skills, and confidence to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Apprentice in Music Performance program are:

- to establish a basic level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to establish basic keyboard knowledge;
- to instill a foundational understanding of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads and transcribe simple melodies;
- to establish basic abilities in the analysis of popular music and blues structures;
- to instill a fundamental understanding of rhythm;
- to develop the basic ability to relate sound to music notation;
- to introduce the requisite skills for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 20

PROGRAM LENGTH: 2 quarters (6 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 30 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 6 quarters (18 months)



FEATURED BASS INSTRUCTORS

(NOTE: Full faculty profiles begin on page 90.)

Benjamin Shepherd, B.F.A. (Bass Program Chair)

B.F.A. in Jazz Studies, CalArts

- Worked on stage and in the studio with Grammy-winning artists including Kendrick Lamar, Billy Childs, Mike Stern, and more
- Released debut album *Double Play*
- Toured with David Archuleta's band across the world
- Music Director for Ellis Hall
- Currently endorsed by Ibanez Basses, Aguilar Amplification, Xotic Pedals, GHS Strongs, and Gruv Gear Accessories
- Bandleader for two projects: *Mr. DanZ* and *Tech Lab*

Bryan Ladd, B.M. (Adjunct Faculty)

B.M. in Bass Performance, Berklee College of Music

- Professional touring and recording bassist for 10 years
- Member of the electro-soul-jazz group Progger and featured on 2016 album *Scattering on Ropeadope Records*
- Performed and recorded with artists including Morgan, Mike Mainieri, Gordon Chambers, Kenwood Dennard, and many more

Chris Kapica, M.M. (Adjunct Faculty)

B.M. & M.M. in Composition, The Juilliard School

- Toured the country as a rock bassist
- Performed in groups who have opened for major artists like the Allman Brothers Band, Neil Young, Heart, the Black Keys, the Neville Brothers, McCoy Tyner, the Raconteurs, Buddy Guy, Esperanza Spalding, and many others
- Composed and performed as soloist in an original work for percussion quartet and electric bass as part of Carnegie Hall's Neighborhood Concert Series

Daniel Brummel, M.M. (Adjunct Faculty)

M.M. in Commercial Music Composition, CSLU

B.A. in Music Composition, UCLA

- International performance as lead vocalist and bassist for the powerpop band *Ozma*
- Joined Nada Surf as touring bassist for the *You Know Who You Are* album cycle
- Session musician on bass, drums, guitar, keys, and voice, worked closely with Grammy-winning producers
- Featured in Bass Player Magazine and has releases on many indie and major including Republic and more

The bass performance curriculum at CCM is designed to develop excellent fretboard technique, a refined sense of groove and rhythmic specificity, the confidence to improvise tasteful walking basslines, and absolute fluency in harmony and theory. Every bass student at CCM emerges as a proficient, adaptable electric bass player, capable of meeting the needs of today's diverse music industry. Through frequent ensemble performance and personalized private lessons, you'll develop your abilities as both a supportive band member and a bass soloist. You'll receive clear instruction in contemporary styles including pop, rock, R&B, jazz, and gospel, preparing you for both live performance and studio recording work. Our world-renowned faculty members will serve you as supportive mentors, guiding you in all aspects of contemporary bass playing including performance, recording, improvisation, and business savvy. Here at CCM you'll participate in an engaging hands-on education that constantly challenges you to take your talent to new heights. CCM is the smartest first step on your journey towards becoming a pro bassist.



CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Bass Performance

SCALES:

1. Play one octave of any **major scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.
2. Play one octave of any **minor scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.

WALKING BASSLINE:

Perform a walking bassline to a **12 bar blues** in any key, at any tempo.

POPULAR BASSLINE:

Perform at least 4 measures of the bassline to any popular song of your choice. Select a distinctive, recognizable bassline, and be sure to state the artist and title of your selection.

OPTIONAL: *Perform a selection of your choice that you feel showcases your best abilities on the bass. (Recommended for scholarship applicants.)*

ASSOCIATE DEGREE APPLICANTS:

Perform the two musical excerpts from either Option 1 or Option 2, found on the following page.

For example A in either Option, improvise a bass line over the indicated chord changes while adhering to the written rhythms. For measures with four slashes, play any rhythms you choose in any style.

Option 1

$\text{♩} = 80$

A

Dm⁷ C^Δ7 G⁷ A

Em⁷ D^Δ7 G F C

$\text{♩} = 72$

B

Option 2

$\text{♩} = 80$

A

E E⁷ Am⁷ D⁷

G C^Δ7 B⁷ E

$\text{♩} = 72$

B

BASS PERFORMANCE

ASSOCIATE OF SCIENCE

6 Quarters / 18 Months / 90 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	Bass Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M103C	Bass Technique III	1
M123C	Sight-reading III	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100B3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M103D	Bass Technique IV	1
M123D	Sight-reading IV	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100B4	Private Lesson & Jury Performance IV	2
Total Units		15

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M154	Social Media Promotion & EPKs	1
M219	Arranging for Modern Band	1
M134A	Studio Recording Sessions I	2
M215A	Improvisation I	1
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200B5	Private Lesson & Showcase V	2
Required Electives		3
Total Units		15

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M155	Music Video Production	1
M299	Professional Showcase & Jury	2
M134B	Studio Recording Sessions II	2
M215B	Improvisation II	1
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200SP	Private Lesson & Showcase Prep	1
Required Electives		3
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

AUDITION REQUIREMENTS

DATES & DEADLINES

HOW TO APPLY

APPLY NOW

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associate of science in music performance (bass)

degree program information

PROGRAM OVERVIEW: The Associate of Science in Music Performance (6 quarters, 90 credits, 18 months) is a vocational music degree designed for students wishing to gain commanding skill as instrumental or vocal performers and establish entry-level skills for the modern popular music industry. Graduates of this program are musicians empowered with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

PROGRAM PURPOSES: The purposes of the Associate of Science in Music Performance program are:

- to establish an advanced level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles and as bandleaders;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop a comprehension of the history of American popular music;
- to develop musical arranging and directing skills;
- to establish skills for effective self-promotion;
- to provide experience in music video production;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard for all musicians;
- to establish entry-level skills and qualifications for careers in modern popular music;
- to enable students to express themselves dynamically through popular music, as evidenced by:
a showcase of songs curated, arranged, directed, and performed by the student cohort.

PROGRAM AUDITION REQUIREMENTS: See page 29 and 30.

PROGRAM LENGTH: 6 quarters (18 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (2 years and 3 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 90 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may also be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 12 quarters (3 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 18 quarters (4 years and 6 months)

Notice to Prospective Degree Program Students:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2018, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

BASS PERFORMANCE

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	Bass Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M103C	Bass Technique III	1
M123C	Sight-reading III	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100B3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M103D	Bass Technique IV	1
M123D	Sight-reading IV	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100B4	Private Lesson & Jury Performance IV	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

AUDITION REQUIREMENTS

DATES & DEADLINES

HOW TO APPLY

APPLY NOW

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certificate in music performance (bass)

program information

PROGRAM OVERVIEW: The Certificate in Music Performance program (4 quarters, 60 credits, 12 months) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Certificate in Music Performance program are:

- to establish an intermediate level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard;
- to equip students with a strong foundation for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 29

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)

BASS PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 30 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique I	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	Bass Technique II	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100B2	Private Lesson & Jury Performance II	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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apprentice in music performance (bass)

program information

PROGRAM OVERVIEW: The Apprentice in Music Performance (2 quarters, 30 credits, 6 months) is a foundational program designed for students to begin to amass the knowledge, skills, and confidence to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Apprentice in Music Performance program are:

- to establish a basic level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to establish basic keyboard knowledge;
- to instill a foundational understanding of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads and transcribe simple melodies;
- to establish basic abilities in the analysis of popular music and blues structures;
- to instill a fundamental understanding of rhythm;
- to develop the basic ability to relate sound to music notation;
- to introduce the requisite skills for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 29

PROGRAM LENGTH: 2 quarters (6 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 30 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 6 quarters (18 months)

The drum performance curriculum at CCM is designed to develop excellent technique on the drumset, mastery of grooves common in popular styles, unwavering tempo, accurate sight-reading, and perfect “pocket,” enabling you to excel in a variety of musical contexts. By performing as the primary timekeeper for our various ensembles, you’ll gain the skills and experience to accept nearly any gig or recording session with confidence. Through our extensive drum technique courses, groove labs, and personalized private lessons, our talented instructors will help you achieve a highly nuanced sense of time and feel. You will perform frequently alongside your fellow guitar majors as well as our world-renowned faculty members, who have deep experience the music industry and in academia. They will serve you as supportive mentors, guiding you in all styles of modern drumming including rock, funk, jazz, blues, Latin, and more.



FEATURED DRUM INSTRUCTOR

(**NOTE:** Full faculty profiles begin on page 90.)

Craig Pilo, B.A. (Drum Program Chair)

B.A. in Music, University of North Texas

- Drummer for trumpeter Maynard Ferguson on the *One More Trip to Birdland* tour
- Performed and toured regularly with Pat Boone and Frankie Valli of the Four Seasons throughout Asia, Australia, New Zealand, Canada, and the UK
- Worked with artists such as Bob Seger, Deniece Williams, Billy Vera, Blue Magic, and Heatwave
- Released three solo albums
- Member of the Las Vegas cast of *Jersey Boys*, performed with Maxine Nightingale, and featured on the PBS special “A Capitol 4th with Frankie Valli”
- Played with Jefferson Starship and performed on live broadcast of the BBC Proms in the Park

Albert Law, M.A. (Adjunct Faculty)

M.A. in Biobehavioral Sciences, Columbia University

B.A. in Music Performance, University of California, Los Angeles

- Performed with house band of NBC’s “The Voice” and artists such as Kurt Hugo Schneider, John Zorn at The Stone, and many others
- Performed in Walt Disney Concert Hall, The Broad Stage, Segerstrom Concert Hall, Royce Hall, Jordan Hall, and various other prestigious venues
- Studied with Kenny Burrell, Clayton Cameron, Theresa Dimond, and Raynor Carroll
- Guest lecturer with the John Perry Academy at California State University, Northridge

Chris Spilsbury, B.M. (Adjunct Faculty)

B.M. in Guitar Performance, Berklee College of Music

- Performed with Grammy nominee Shoji Kameda
- Performed for the revival of *The Who*’s iconic rock opera *Tommy* and *The Last 5 Years* with East West Players
- Worked with Telarc recording artist and Grammy award winner Hiromi
- Performed live and in studio with renowned bassist Steve Jenkins
- Authored curricula for guitar, bass, and drumset



CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Drum Performance

BEATS:

1. Perform a **basic rock beat with straight eighths** at any tempo.
2. Perform a **basic shuffle beat with swung eighths** at any tempo.

RUDIMENTS:

Perform the following rudiments at any steady tempo:

Paradiddle Double paradiddle Paradiddle-diddle Drum roll

READING:

Perform either Option 1 or 2 on snare drum or any drum arrangement of your choice.

Option 1



Option 2



OPTIONAL: Perform a selection of your choice that you feel showcases your best abilities on the drums. (Recommended for scholarship applicants.)

DRUM PERFORMANCE

ASSOCIATE OF SCIENCE

6 Quarters / 18 Months / 90 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M131A	Music Technology I	1
M109A	Piano Proficiency I	1
M104A	Snare Drum Technique I	1
M125A	Drumset Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M131B	Music Technology II	1
M109B	Piano Proficiency II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M104C	Snare Drum Technique III	1
M125C	Drumset Sight-reading III	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100D3	Private Lesson & Jury Performance III	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M104D	Snare Drum Technique IV	1
M125D	Drumset Sight-reading IV	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100D4	Private Lesson & Jury Performance IV	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M154	Social Media Promotion & EPKs	1
M219	Arranging for Modern Band	1
M134A	Studio Recording Sessions I	2
M215A	Improvisation I	1
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200D5	Private Lesson & Jury Performance V	2
<i>Required Electives</i>		<i>3</i>
Total Units		15

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M155	Music Video Production	1
M299	Professional Showcase & Jury	2
M134B	Studio Recording Sessions II	2
M215B	Improvisation II	1
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200SP	Private Lesson & Showcase Prep	1
<i>Required Electives</i>		<i>3</i>
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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associate of science in music performance (drums)

degree program information

PROGRAM OVERVIEW: The Associate of Science in Music Performance (6 quarters, 90 credits, 18 months) is a vocational music degree designed for students wishing to gain commanding skill as instrumental or vocal performers and establish entry-level skills for the modern popular music industry. Graduates of this program are musicians empowered with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

PROGRAM PURPOSES: The purposes of the Associate of Science in Music Performance program are:

- to establish an advanced level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles and as bandleaders;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop a comprehension of the history of American popular music;
- to develop musical arranging and directing skills;
- to establish skills for effective self-promotion;
- to provide experience in music video production;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard for all musicians;
- to establish entry-level skills and qualifications for careers in modern popular music;
- to enable students to express themselves dynamically through popular music, as evidenced by:
a showcase of songs curated, arranged, directed, and performed by the student cohort.

PROGRAM AUDITION REQUIREMENTS: See page 38

PROGRAM LENGTH: 6 quarters (18 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (2 years and 3 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 90 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may also be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 12 quarters (3 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 18 quarters (4 years and 6 months)

Notice to Prospective Degree Program Students:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2018, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

DRUM PERFORMANCE

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M131A	Music Technology I	1
M109A	Piano Proficiency I	1
M104A	Snare Drum Technique I	1
M125A	Drumset Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M131B	Music Technology II	1
M109B	Piano Proficiency II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M109C	Piano Proficiency III	1
M104C	Snare Drum Technique III	1
M125C	Drumset Sight-reading III	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100D3	Private Lesson & Jury Performance III	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M109D	Piano Proficiency IV	1
M104D	Snare Drum Technique IV	1
M125D	Drumset Sight-reading IV	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100D4	Private Lesson & Jury Performance IV	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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certificate in music performance (drums)

program information

PROGRAM OVERVIEW: The Certificate in Music Performance program (4 quarters, 60 credits, 12 months) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Certificate in Music Performance program are:

- to establish an intermediate level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard;
- to equip students with a strong foundation for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 38

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)

DRUM PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 30 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M131A	Music Technology I	1
M109A	Piano Proficiency I	1
M104A	Snare Drum Technique I	1
M125A	Drumset Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M131B	Music Technology II	1
M109B	Piano Proficiency II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100D2	Private Lesson & Jury Performance II	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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apprentice in music performance (drums)

program information

PROGRAM OVERVIEW: The Apprentice in Music Performance (2 quarters, 30 credits, 6 months) is a foundational program designed for students to begin to amass the knowledge, skills, and confidence to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Apprentice in Music Performance program are:

- to establish a basic level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to establish basic keyboard knowledge;
- to instill a foundational understanding of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads and transcribe simple melodies;
- to establish basic abilities in the analysis of popular music and blues structures;
- to instill a fundamental understanding of rhythm;
- to develop the basic ability to relate sound to music notation;
- to introduce the requisite skills for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 38

PROGRAM LENGTH: 2 quarters (6 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 30 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 6 quarters (18 months)



The piano/keyboard performance curriculum at CCM is designed to develop superb technical ability, appropriate stylistic vocabulary, fluency in harmony and theory, excellent sight-reading, and improvisational confidence. Vladimir Horowitz said, "The piano is the easiest instrument to play in the beginning and the hardest to master in the end." At CCM, we hold the thorough classical tradition of piano pedagogy in high reverence while valuing the piano as a versatile and expressive "master instrument" that can be powerful and practical in almost any musical style. We will teach you a wide array of keyboard techniques from throughout the history of the instrument, and how to apply them to various musical situations.

FEATURED KEYBOARD INSTRUCTORS

(NOTE: Full faculty profiles begin on page 90.)

Carlos Campos, M.M. (Keyboard Program Chair)

M.M. in Composition, New England Conservatory

B.M. in Composition, Berklee College of Music

- Published many curricular texts on subjects including Latin jazz piano, piano proficiency, voicings, contemporary keyboard technique, and more
- Composed, produced, and performed on various recorded music for a wide variety of international artists on independent labels and television networks
- Taught professionally for over 20 years at Berklee College of Music, New England Conservatory, Musicians Institute, and Cornell School of Contemporary Music

Robert Holliday M.F.A. (Adjunct Faculty)

M.F.A. in Composition, California Institute of the Arts

B.M. in Jazz Performance and Composition, Capital University

- Composed and performed with various jazz ensembles, orchestras, and chamber groups
- Collaborated with visual artists, choreographers and filmmakers
- Composing multi-movement work, *The Pineal Eye*, for an experimental noise rock ensemble
- Presented guerilla performance art pieces entitled "The Milgram Theater Experiments"
- Currently researching application of 'bio-frequencies' for meditation
- Published author for music theory textbook, *Extended Harmony*

Alessandro Bertoni (Adjunct Faculty)

Diploma in Classical Piano, Conservatory of Castelfranco

- Recorded and produced keyboards for more than 20 albums by artists all around the world
- Endorsing artist for Nord Keyboards, Studiologic, Lounsberry Pedals, and Intex Cables
- First major project was Aphelion, with whom he released *Franticode* in 2008
- In 2013 released debut solo album *Keystone* produced by Derek Sherinian and published by Generation Prog Records
- Keyboardist for Rocky Kramer, Allied Artists' signee
- Performed with Ron "Thal" Bumblefoot, Joel Hoekstra, and Prashant Aswani



CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Piano/Keyboard Performance

SCALES:

1. Play one octave of any **major scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.
2. Play one octave of any **minor scale**. Ascend and descend through the scale at a tempo of 72 beats per minute.

CHORDS:

Perform the following chords (any voicing is acceptable):

D major Bb major C minor F# minor E7

RHYTHM:

Play a **12 bar blues** in any key, at any tempo.

MELODY:

Perform the melody to "**Happy Birthday to You**" beginning on the note G.
(You may embellish or harmonize the melody if you wish.)

OPTIONAL: *Perform a selection of your choice that you feel showcases your best abilities on the piano. (Recommended for scholarship applicants.)*

ASSOCIATE DEGREE APPLICANTS:

Perform the two musical excerpts from either Option 1 or Option 2, found on the following pages.

For example A, play the indicated chords in any voicing while adhering to the written rhythms.
For measures with four slashes, play any rhythms you choose in any style.

Option 1

A

$\text{♩} = 80$

D Em A Bm F#m7

G Gm7 E7 A7 DΔ7

B

$\text{♩} = 72$

For example A, play the indicated chords in any voicing while adhering to the written rhythms.
For measures with four slashes, play any rhythms you choose in any style.

Option 2

A

$\text{♩} = 80$

B \flat Eb 7 Cm 7 D 7 Gm G 7

Ab Ab $^{\Delta 7}$ Ab 7 C 7 F 7 B $\flat^{\Delta 7}$

B

$\text{♩} = 72$

KEYBOARD PERFORMANCE

ASSOCIATE OF SCIENCE

6 Quarters / 18 Months / 90 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M131A	Music Technology I	1
M105C	Keyboard Technique III	1
M129	Voicings	1
M123C	Sight-reading III	1
P929	Ensemble Performance Workshop (or CE)	2
M100K3	Private Lesson & Jury Performance III	2
Required Electives		1
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M131B	Music Technology II	1
M105D	Keyboard Technique IV	1
M139	Textures, Tones & Looping	1
M123D	Sight-reading IV	1
P929	Ensemble Performance Workshop (or CE)	2
M100K4	Private Lesson & Jury Performance IV	2
Required Electives		1
Total Units		15

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M154	Social Media Promotion & EPKs	1
M219	Arranging for Modern Band	1
M215A	Improvisation I	1
M134A	Studio Recording Sessions I	2
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200K5	Private Lesson & Jury Performance V	2
Required Electives		3
Total Units		15

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M155	Music Video Production	1
M299	Professional Showcase & Jury	2
M215B	Improvisation II	1
M134B	Studio Recording Sessions II	2
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200SP	Private Lesson & Showcase Prep	1
Required Electives		3
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

AUDITION REQUIREMENTS

DATES & DEADLINES

HOW TO APPLY

APPLY NOW

THIS GENERAL CATALOG APPLIES TO THE 2018-2019 ACADEMIC YEAR, FROM OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.CCMCOLLEGE.COM FOR UPDATES.

associate of science in music performance (keyboard)

degree program information

PROGRAM OVERVIEW: The Associate of Science in Music Performance (6 quarters, 90 credits, 18 months) is a vocational music degree designed for students wishing to gain commanding skill as instrumental or vocal performers and establish entry-level skills for the modern popular music industry. Graduates of this program are musicians empowered with the knowledge, skills, and confidence to express themselves dynamically through modern popular music.

PROGRAM PURPOSES: The purposes of the Associate of Science in Music Performance program are:

- to establish an advanced level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles and as bandleaders;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop a comprehension of the history of American popular music;
- to develop musical arranging and directing skills;
- to establish skills for effective self-promotion;
- to provide experience in music video production;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard for all musicians;
- to establish entry-level skills and qualifications for careers in modern popular music;
- to enable students to express themselves dynamically through popular music, as evidenced by:
a showcase of songs curated, arranged, directed, and performed by the student cohort.

PROGRAM AUDITION REQUIREMENTS: See page 46-48

PROGRAM LENGTH: 6 quarters (18 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (2 years and 3 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 90 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may also be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 12 quarters (3 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 18 quarters (4 years and 6 months)

Notice to Prospective Degree Program Students:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs.

To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2018, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

KEYBOARD PERFORMANCE

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K2	Private Lesson & Jury Performance II	2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M122C	Drafting Lead Sheets	1
M131A	Music Technology I	1
M105C	Keyboard Technique III	1
M129	Voicings	1
M123C	Sight-reading III	1
P929	Ensemble Performance Workshop (or CE)	2
M100K3	Private Lesson & Jury Performance III	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M122D	Modulation in Popular Music	1
M131B	Music Technology II	1
M105D	Keyboard Technique IV	1
M139	Textures, Tones & Looping	1
M123D	Sight-reading IV	1
P929	Ensemble Performance Workshop (or CE)	2
M100K4	Private Lesson & Jury Performance IV	2
<i>Required Electives</i>		<i>1</i>
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)
[DATES & DEADLINES](#)
[HOW TO APPLY](#)
[APPLY NOW](#)

certificate in music performance (keyboard)

program information

PROGRAM OVERVIEW: The Certificate in Music Performance program (4 quarters, 60 credits, 12 months) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Certificate in Music Performance program are:

- to establish an intermediate level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop the ability to improvise within popular music structures;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to develop the ability to sight-read and/or sight-sing music in real time;
- to establish proficiency at the keyboard;
- to equip students with a strong foundation for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 46

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 11 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)

KEYBOARD PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 30 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M122A	Pop Song Analysis & Transcription	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	1
M123A	Sight-reading I	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K1	Private Lesson & Jury Performance I	2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M122B	Blues Analysis & Transcription	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
M123B	Sight-reading II	1
P913	CCM Groove Ensemble	1
P929	Ensemble Performance Workshop (or CE)	2
M100K2	Private Lesson & Jury Performance II	2
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Songwriting, Lyric Writing, Composition, Demo Recording, Apple Logic Pro, Beatmaking, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)
[DATES & DEADLINES](#)
[HOW TO APPLY](#)
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THIS GENERAL CATALOG APPLIES TO THE 2018-2019 ACADEMIC YEAR, FROM OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.CCMCOLLEGE.COM FOR UPDATES.

apprentice in music performance (keyboard)

program information

PROGRAM OVERVIEW: The Apprentice in Music Performance (2 quarters, 30 credits, 6 months) is a foundational program designed for students to begin to amass the knowledge, skills, and confidence to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Apprentice in Music Performance program are:

- to establish a basic level of instrumental or vocal performance ability;
- to provide multiple public performance opportunities in ensembles;
- to establish basic keyboard knowledge;
- to instill a foundational understanding of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads and transcribe simple melodies;
- to establish basic abilities in the analysis of popular music and blues structures;
- to instill a fundamental understanding of rhythm;
- to develop the basic ability to relate sound to music notation;
- to introduce the requisite skills for self-expression through popular music.

PROGRAM AUDITION REQUIREMENTS: See page 46

PROGRAM LENGTH: 2 quarters (6 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 30 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 6 quarters (18 months)

ARTIST DEVELOPMENT

SINGER-SONGWRITER



Our singer-songwriter curriculum is designed to provide artists with the necessary compositional, production, and performance skills to elevate their original works. In the Artist Development Certificate program, you will learn the structural and stylistic attributes of popular music throughout the 20th century to the present, work with industry professionals to develop and refine your unique sound as a songwriter and vocalist, collaborate with other CCM students from various disciplines, and learn how to get started in the music business. By the end of your program, you will have a professionally-recorded demo, electronic press kit, and even a music video to use to promote yourself.

FEATURED SINGER-SONGWRITER INSTRUCTORS

(**NOTE:** Full faculty profiles begin on page 90.)

Daniel Brummel, M.M. (Singer-Songwriter Co-Chair)

M.M. in Commercial Music Composition, CalArts
B.A. in Composition, UCLA

- Joined Weezer as music director and touring band member for the album release tour for 2014
- Published author for standard fundamental music theory textbook, *Popular Music Theory*
- Recording artist and producer for Spain, The Elected, Scott & Rivers, Sanglorians, and Ozma's "Pasadena"
- Currently composing for *American Princess* on Netflix

Chris Kapica, M.M. (Singer-Songwriter Co-Chair)

B.M. & M.M. in Composition, The Juilliard School

- Composed works for orchestra, dance, theater, television, and advertising
- Music has appeared in Cirque du Soleil, Vice Media TV Network, the New York Philharmonic's inaugural Biennial Festival, and the Albany Symphony's American Music Festival
- Received 2009 ASCAP Morton Gould Young Composer Award for his composition for mixed ensemble, *Flak*

Robert Holliday, M.F.A. (Adjunct Faculty)

M.F.A. in Composition, California Institute of the Arts
B.M. in Jazz Performance Composition, Capital University

- Composed and performed with various jazz ensembles, orchestras, and chamber groups
- Composing multi-movement work, *The Pineal Eye*, for an experimental noise rock ensemble
- Presented guerilla performance art pieces entitled "The Milgram Theater Experiments"
- Currently researching application of 'bio-frequencies' for meditation

Charlotte Martin, B.M. (Adjunct Faculty)

B.M. in Classical Voice & Piano, Eastern Illinois University

- Signed to RCA Records, released two projects and toured North America (2001-2005)
- Collaborated and co-wrote music with Carole King, Tiesto, The Crystal Method, Ben Lee and more
- Co-produced 18+ album releases
- Composed 10 originals and performed at the Hammerstein Ballroom in NYC for Eve Ensler
- Created personal label, *Dinosaur Flight Records*

CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Artist Development Program

*The Artist Development Program is intended for talented musicians, composers, and producers of all types who have a **clear artistic vision** they wish to pursue during their time at CCM. Singer-songwriters, writer-producers, film and media composers, beatmakers, rappers, and performance artists may all apply, though enrollees must select a general emphasis of either Singer-Songwriter or Writer-Producer. There are no stylistic requirements or boundaries on the program; therefore, applicants must demonstrate their unique artistry through two submissions.*

SINGER-SONGWRITER EMPHASIS REQUIREMENTS:

Create and submit two videos of yourself performing two songs. At least one must be an original; the other may be a cover or an original. Your performances should showcase your unique musical style and your clear artistic vision. We recommend that you accompany yourself on piano, guitar, or another instrument. If you prefer, you may be accompanied by a live instrumentalist or perform to a pre-recorded backing track. A *cappella* performances are also acceptable.

Video submissions need not be professionally produced, but make sure they are well-lit and capture powerful performances. Post your videos online at YouTube, Vimeo, Dropbox, or another hosting site and provide URL link(s) within your Online Application for Admission.

WRITER-PRODUCER EMPHASIS REQUIREMENTS:

Email MP3s of two songs you have produced to admissions@ccmcollege.com. At least one must be an original work; the other may be a cover or an original. Your production and arrangement choices should showcase your unique musical style and your clear artistic vision.

If you have any questions about the audition requirements for the Artist Development Certificate Program, please contact admissions@ccmcollege.com.

ARTIST DEVELOPMENT (SINGER-SONGWRITER)

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M109A	Piano Proficiency I	1
M127A	Rhythm Training I	1
M115	Vocal Performance Workshop	1
M131A	Music Technology I	1
M108A	Vocal OR Inst. Technique I	1
M170A	Songwriting	2
M100S1	Private Lesson & Jury Performance I	2
	<i>Required Electives</i>	1
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M109B	Piano Proficiency II	1
M127B	Rhythm Training II	1
M115	Vocal Performance Workshop	1
M131B	Music Technology II	1
M108B	Vocal OR Inst. Technique II	1
M170B	Collaborative Songwriting	2
M100S2	Private Lesson & Jury Performance II	2
	<i>Required Electives</i>	1
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M175A	Writing in Popular Styles I	2
M154	Social Media Promotion & EPKs	1
M131C	Music Tech III & Lab	2
M134A	Studio Recording Sessions I	2
M100S3	Private Lesson & Jury Performance III	2
	<i>Required Electives</i>	1
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M175B	Writing in Popular Styles II	2
M155	Music Video Production	1
M131D	Music Tech IV & Lab	2
M134B	Studio Recording Sessions II	2
M100S4	Private Lesson & Jury Performance IV	2
	<i>Required Electives</i>	1
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Lyric Writing, Composition, Demo Recording, Beatmaking, Getting Started in the Music Business, Originals Ensemble, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

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artist development certificate (singer-songwriter)

program information

PROGRAM OVERVIEW: The Artist Development Certificate program (4 quarters, 12 months, 60 credits) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Artist Development Certificate Program are:

- to establish an intermediate to advanced level of songwriting ability;
- to maintain a basic level of instrumental or vocal performance ability;
- to provide one or more opportunities for students to publicly showcase their work;
- to guide students along their journey to artistic self-discovery;
- to develop an understanding of music technology and basic skills in a digital audio workstation;
- to develop studio recording abilities through multiple session experiences;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to establish basic proficiency at the keyboard;
- to establish skills for effective self-promotion in the digital realm;
- to provide experience in music video production;
- to equip students with a strong foundation for self-expression through popular music, as evidenced by:
 - a small to medium-sized portfolio of recorded work and accompanying media.

PROGRAM EMPHASES (PRIMARY FOCUS AREA): Singer-Songwriter

PROGRAM AUDITION REQUIREMENTS: See page 56

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)



Writer-producers at CCM develop the compositional and technological skills to realize their artistic vision in our world-class recording studios. Through private lessons with renowned composers and producers, hands-on experience with recording technology and digital audio workstations (DAWs), intensive genre study, and collaborations with students in various disciplines, you will refine your sound and possess the skills to create works for a variety of media. By the end of your program, you will have a professionally-recorded demo, electronic press kit, and even a music video to use to promote yourself.

FEATURED WRITER-PRODUCER INSTRUCTORS

(NOTE: Full faculty profiles begin on page 90.)

George Wiedekehr, M.A. (Writer-Producer Co-Chair)

M.A. in Music Theory with emphasis in Recording Technology, University of Oregon

B.A. in Music Composition, Central Washington University

- 15 years experience as a music producer and audio engineer, 20 years experience as composer and songwriter, and 22 years as a studio performer
- Author of *The Analytic Method: Comprehensive Theory for the Modern Songwriter and Producer* (2015)
- Founder and owner of Mosaic Music
- Composed and produced various film scores, video game music, and pieces for classical ensembles

David Bawiec, B.M. (Writer-Producer Co-Chair)

B.M. in Contemporary Writing & Production, Berklee College of Music

B.M. in Film Scoring, Berklee College of Music

- Worked on projects including Michael Bublé, Josh Groban, NCIS, Arrested Development, John Wick, National Geographic, The Oscars, Energizer, and Dr. Pepper
- Won Berklee's 2008 Song of the Year Award for his original "Oh How I Love This Life"
- Won the 2009 Contemporary Writing and Production Achievement Award for Outstanding Musicianship
- Nominee in 3 categories in the 57th Grammy Awards

Craig Pilo B.A. (Adjunct Instructor)

B.A. in Music, University of North Texas

- Scored for film and TV credits which include Sex and the City, Ally McBeal, CSI Miami, Malcolm in the Middle, Boston Public, Sabrina, the Osbornes and the motion pictures Basic and Dirty Dancing II: Havana Nights
- Developed a home studio and recording business to include composing and producing custom music for TV and film.
- Published and released three solo albums

CALIFORNIA COLLEGE OF MUSIC

AUDITION REQUIREMENTS

Artist Development Program

*The Artist Development Program is intended for talented musicians, composers, and producers of all types who have a **clear artistic vision** they wish to pursue during their time at CCM. Singer-songwriters, writer-producers, film and media composers, beatmakers, rappers, and performance artists may all apply, though enrollees must select a general emphasis of either Singer-Songwriter or Writer-Producer. There are no stylistic requirements or boundaries on the program; therefore, applicants must demonstrate their unique artistry through two submissions.*

SINGER-SONGWRITER EMPHASIS REQUIREMENTS:

Create and submit two videos of yourself performing two songs. At least one must be an original; the other may be a cover or an original. Your performances should showcase your unique musical style and your clear artistic vision. We recommend that you accompany yourself on piano, guitar, or another instrument. If you prefer, you may be accompanied by a live instrumentalist or perform to a pre-recorded backing track. A *cappella* performances are also acceptable.

Video submissions need not be professionally produced, but make sure they are well-lit and capture powerful performances. Post your videos online at YouTube, Vimeo, Dropbox, or another hosting site and provide URL link(s) within your Online Application for Admission.

WRITER-PRODUCER EMPHASIS REQUIREMENTS:

Email MP3s of two songs you have produced to admissions@ccmcollege.com. At least one must be an original work; the other may be a cover or an original. Your production and arrangement choices should showcase your unique musical style and your clear artistic vision.

If you have any questions about the audition requirements for the Artist Development Certificate Program, please contact admissions@ccmcollege.com.

ARTIST DEVELOPMENT (WRITER-PRODUCER)

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M131A	Music Technology I	1
M132A	The Drums in Popular Music	1
M170A	Songwriting	2
M100W1	Private Lesson & Jury Recording I	2
Required Electives		2
Total Units		15

SECOND QUARTER

CODE	COURSE	CREDITS
M120B	Popular Music Theory II	3
M121B	Ear Training II	2
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M131B	Music Technology II	1
M132B	The Bass in Popular Music	1
M170B	Collaborative Songwriting	2
M100W2	Private Lesson & Jury Recording II	2
Required Electives		2
Total Units		15

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M154	Social Media Promotion & EPKs	1
M131C	Music Tech III & Lab	2
M135A	Producing In Popular Styles I	2
M134A	Studio Recording Sessions I	2
M100W3	Private Lesson & Jury Recording III	2
Required Electives		1
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M120D	Extended Harmony II	3
M121D	Advanced Ear Training II	2
M155	Music Video Production	1
M131D	Music Tech IV & Lab	2
M135B	Producing In Popular Styles II	2
M134B	Studio Recording Sessions II	2
M100W4	Private Lesson & Jury Recording IV	2
Required Electives		1
Total Units		15

MUSICIANSHIP courses are highlighted in blue.

PERFORMANCE courses are highlighted in pink.

ELECTIVES:

Elective offerings vary by quarter and are determined by polling the student cohort. Past electives offered have included: Lyric Writing, Composition, Demo Recording, Beatmaking, Getting Started in the Music Business, Originals Ensemble, Blues Band, Classic Rock Band, R&B/Funk Band, Latin Band, 80s Band, Jazz Fusion Ensemble, and Shred Lab.

For more information about this program, call 626-577-1751 or email admissions@ccmcollege.com.

[AUDITION REQUIREMENTS](#)
[DATES & DEADLINES](#)
[HOW TO APPLY](#)
[APPLY NOW](#)

artist development certificate (writer-producer)

program information

PROGRAM OVERVIEW: The Artist Development Certificate Program (4 quarters, 12 months, 60 credits) is designed to equip students with a substantial amount of the knowledge, skills, and confidence necessary to express themselves through modern popular music.

PROGRAM PURPOSES: The purposes of the Artist Development Certificate Program are:

- to establish an intermediate to advanced level of music production ability;
- to provide at least one opportunity for students to publicly showcase their work;
- to guide students along their journey to artistic self-discovery;
- to improve students' understanding of music technology;
- to develop studio recording abilities through multiple session experiences;
- to develop fluency in music theory, including notational skills and an understanding of advanced harmonic structures;
- to develop strong aural skills, including extended chord recognition and the ability to transcribe harmonic progressions;
- to instill a nuanced understanding of rhythm and accuracy of rhythmic interpretation;
- to establish basic proficiency at the keyboard;
- to establish skills for effective self-promotion in the digital realm;
- to provide experience in music video production;
- to equip students with a strong foundation for self-expression through popular music, as evidenced by:
 - a small to medium-sized portfolio of recorded work and accompanying media.

PROGRAM EMPHASES (PRIMARY FOCUS AREA): Writer-Producer

PROGRAM AUDITION REQUIREMENTS: See page 60

PROGRAM LENGTH: 4 quarters (12 months)

PROGRAM MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

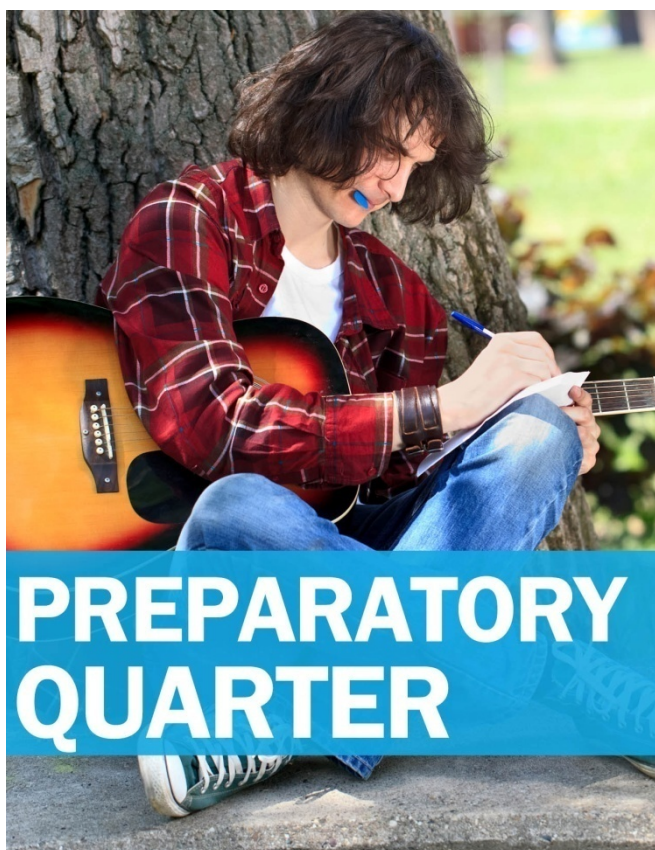
MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

AVERAGE CREDIT LOAD PER QUARTER: 15 quarter credits

This program may be taken part-time, by carrying at least 8 units and not more than 12 units per quarter.

PART-TIME PROGRAM LENGTH: 8 quarters (2 years)

MAXIMUM TIMEFRAME FOR PART-TIME PROGRAM COMPLETION: 12 quarters (3 years)



ADMISSIONS: The Preparatory Quarter is only offered in our Summer and Winter quarters. Audition videos are not required. For more information on how to apply, contact an Admissions Coordinator at (626) 577-1751 or by email at admissions@ccmcollege.com.

Please see below for important dates and deadlines as well as our program chart.

WINTER 2019 APPLICANTS

DOMESTIC APP DEADLINE: December 7, 2018

INT'L APP DEADLINE: November 7, 2018

LATE APP DEADLINE: Dec. 31, 2018 (Late Fee: *additional \$70*)

CLASSES START: January 7, 2019

SUMMER 2019 APPLICANTS

DOMESTIC APP DEADLINE: June 8, 2019

INT'L APP DEADLINE: May 8, 2019

LATE APP DEADLINE: July 2, 2018 (Late Fee: *additional \$70*)

CLASSES START: July 8, 2019

PREPARATORY QUARTER

1 Quarter / 8 Weeks / 12 Units

Available in Summer & Winter Quarters ONLY

The Preparatory Quarter Program (8 weeks, 12 credits) is designed for students who wish to establish fundamental skills in voice, guitar, bass, drums, or keyboard, sufficient to prepare themselves for collegiate study in popular music. Students who complete this program are empowered with the basic knowledge, skills, and confidence to audition for collegiate programs at California College of Music or undergraduate programs in popular music at other institutions.

PROGRAM PURPOSES:

- to introduce students to the musical language;
- to acquaint students with the study of instrumental or vocal performance;
- to establish basic familiarity with the keyboard and note-naming;
- to establish a functional understanding of the basics of music theory;
- to develop fundamental aural skills, including the ability to recognize intervals and triads;
- to instill a fundamental understanding of rhythm;
- to develop a basic understanding of music notation;
- to prepare students to audition for college-level programs in popular music; and
- to prepare students for collegiate study in music.

CODE	COURSE	CREDITS
M020	Theory Fundamentals	3
M021	Ear Training Fundamentals	2
M009	Introduction to Piano	2
M126	Basic Musicianship Lab	1
M129	Ensemble Performance Workshop	2
M100AP	Private Lesson & Audition Preparation	2
Total Units		12

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admissions

domestic student admissions

A domestic student is defined as a U.S. citizen or permanent resident. All applicants to the California College of Music must be at least 17 years of age and have received a high school diploma or an acceptable equivalent by the time their instruction is to begin. While musicians of various skill levels are accepted, it is strongly recommended that incoming students have basic music literacy and at least one year of performance experience on their instrument. Applications are evaluated within 5 to 7 business days.

Required Application Materials

1. Completed Application including Video Audition
2. \$80 Application Fee (Non-Refundable)
3. Proof of Graduation
4. Photo ID

Online Application

All applicants to California College of Music MUST complete our simple, streamlined online application at:

ccmcollege.com/apply

Audition Requirements

Current Video Audition Requirements can be found above on pages 12, 20, 21, 29, 30, 38, 46, 47, 48, 56, and 60 of this Catalog, as well as on the following webpage:

ccmcollege.com/audition

YouTube links, Dropbox links, downloadable movie files, or CDs/DVDs are all acceptable formats for video audition submissions. We encourage students to film video auditions before they submit their application. Video audition links should be submitted with the application or emailed directly to admissions@ccmcollege.com. Students may also contact us to request an in-person audition or ask questions about our audition process at any time.

Application Fee

Applicants must pay a non-refundable \$80 application fee. We recommend simply paying the application fee online using a credit card (Visa/MC only). Acceptable forms of payment also include cash, check, or money order. In cases of extreme economic hardship, the application fee may be waived at the discretion of the Director of Administration.

Application Deadlines

SPRING 2019 ENROLLMENT

DOMESTIC APPLICATION DEADLINE: March 8, 2019

LATE APPLICATION DEADLINE: April 1, 2019

(late app fee additional \$70)

FALL 2019 ENROLLMENT

DOMESTIC APPLICATION DEADLINE: Sept. 7, 2019

LATE APPLICATION DEADLINE: September 30, 2019

(late app fee additional \$70)

Proof of Graduation (POG) Policy

To be accepted for admission, an applicant must be a high school graduate or possess a recognized equivalent of a high school diploma such as the G.E.D., the Wonderlic ATB, or an accepted state high school equivalency. Proof of graduation must be received and placed in the student's file before an enrollment agreement can be signed. Acceptable forms of documentation proving graduation from high school for domestic students include a high school diploma, a high school transcript showing graduation date, a GED certificate of completion, a transcript from an accredited postsecondary institution demonstrating completion of coursework, or a postsecondary degree at the associate, baccalaureate, or graduate level. The College reserves the right to request that proof of graduation written in languages other than English be translated into English and/or apostilled.

Submitting a Photo ID

Applicants must provide the California College of Music with a copy of an unexpired driver's license or government-issued photo identification card. Passports and military identification cards are acceptable forms of ID. *Acts of impersonation will be reported to the appropriate authorities.*

international student admissions

An international student is defined as an applicant that requires a visa in order to study in the United States. The California College of Music enables music students from all around the world to receive an inexpensive education in popular music. We pride ourselves on international diversity, and we have years of experience in making the transition into an American music college as easy and as comfortable as possible for international students. Since 1999, we have welcomed students from countries including Japan, India, Brazil, Russia, China, Mexico, Turkey, Thailand, Indonesia, Norway, Switzerland, Germany, Nigeria, South Korea, Taiwan, South Africa, Colombia, Afghanistan, Armenia, Peru, Belarus, Armenia, Morocco, Botswana, Egypt, and more!

Our incoming international students can expect support from instructors and staff throughout their college program. Our admissions staff is here to help with every step of the admissions process, ensuring a very easy transition to studying abroad in the United States.

California College of Music is approved by the United States Citizenship and Immigration Services (USCIS) to issue SEVIS I-20 forms to international students who intend to apply for an F-1 student visa.

All applicants to the California College of Music must be at least 17 years of age and have received a high school diploma or the equivalent at the time their instruction is to begin. While musicians of various skill levels are accepted, it is strongly recommended that incoming students have basic music literacy and at least one year of performance experience on their instrument. Completed applications are evaluated within 10 business days.

Required Application Materials

1. Completed Application including Video Audition
2. \$80 Application Fee (non-refundable)
3. Proof of Graduation
4. Passport
5. Proof of English Proficiency

Online Application

All applicants to California College of Music must complete our simple, streamlined Online Application for Admission at:

ccmcollege.com/apply

Audition Requirements

Current Video Audition Requirements can be found above on pages 12, 20, 21, 29, 30, 38, 46, 47, 48, 56, and 60 of this Catalog, as well as on the following webpage:

ccmcollege.com/audition

YouTube links, Dropbox links, downloadable movie files, or CDs/DVDs are all acceptable formats for video audition submissions. We encourage students to film video auditions before they submit their application. Video audition links should be submitted with the application, or emailed directly to **admissions@ccmcollege.com**. Students may also contact us to request an in-person audition or ask questions about our audition process at any time.

Application Fee

Applicants must pay a non-refundable \$80 application fee. We recommend simply paying the application fee online or via phone at (626) 577-1751 using a credit card (Visa or MasterCard only). Acceptable forms of payment also include cash, check, or money order.

Application Deadlines

SPRING 2019 ENROLLMENT:

INTERNATIONAL APPLICATION DEADLINE: February 8, 2019

LATE APPLICATION DEADLINE: April 1, 2019

(late app fee additional \$70)

FALL 2019 ENROLLMENT:

INTERNATIONAL APPLICATION DEADLINE: August 7, 2019

LATE APPLICATION DEADLINE: September 30, 2019

(late app fee additional \$70)

Passport

Applicants must provide a high-resolution scan of the photo page of an unexpired passport. Please email passport scans to **admissions@ccmcollege.com**. Acts of impersonation or fraudulent identification will be immediately reported to the appropriate authorities.

Proof of Graduation (POG) Policy

In order to enroll at California College of Music, an applicant must be a high school graduate or possess a recognized equivalent of a high school diploma. Applicants must provide documentation of proof of graduation prior to acceptance. Documentation of proof of graduation must be received by a CCM staff member and placed in the student's file before the enrollment agreement can be signed.

Acceptable forms of documentation for international students include a high school diploma, a high school transcript showing graduation date, a GED certificate of completion, or a transcript from an accredited postsecondary school demonstrating completion of a postsecondary degree at the associate, baccalaureate, or graduate level. Foreign transcripts must be evaluated by a member of the American Association of Collegiate Registrars and Admissions Officers (AACRAO), the Association of International Credentials Evaluators (AICE), or the National Association of Credential Evaluation Services (NACES) to determine the equivalency with a United States high school diploma. Proof of graduation written in languages other than English must be translated into English.

Proof of English Proficiency (PEP) Policy

California College of Music requires all students to be proficient at reading, writing, and speaking the English language. Applicants to CCM from the following English-speaking countries are assumed proficient and do not need to demonstrate English language proficiency: *United States of America, Australia, Bahamas, Barbados, Belgium, Belize, Canada, Denmark, Fiji, Finland, Ghana, Holland, India, Ireland, Jamaica, New Zealand, Nigeria, Norway, St. Lucia, Sweden, United Kingdom, U.S. Virgin Islands.*

Applicants from countries not listed above must demonstrate English language proficiency by passing the TOEFL exam (minimum score of 50 on the internet-based test), the IELTS exam (minimum score of 5.0), the TOEIC exam (minimum score of 600), or the CEFR (minimum level of B2). Completing a high-school or college-level program at an accredited institution at which the language of instruction is English is also acceptable proof of English proficiency. No English language services or English as a Second Language (ESL) instruction are offered at California College of Music.

TOEFL: 50 or above (iBT)

TOEIC: 600 or above

IELTS: 5.0 or above

CEFR: B2 or higher

student visa process for international students

After being accepted into a program by the Dean, all international applicants must submit the following before being issued a SEVIS Form I-20, which allows the applicant to apply for a student visa interview:

Bank Statement

Applicants must submit a bank statement, or their financial sponsor's bank statement, demonstrating that they can afford their program tuition and fees as well as the cost of living in the U.S. while studying at the California College of Music. If submitting sponsor information, applicants must also have the sponsor submit and sign an Affidavit of Financial Support. Living costs are estimated at \$1,000.00 USD or more per month, which accounts for housing, transportation, and food. Actual living costs vary according to student choices.

First Quarter Tuition & Fees Payment

All international applicants must submit payment of their first quarter tuition and fees as outlined on their Tuition & Fees Invoice, which is delivered within the student's acceptance package.

SEVIS Form I-20

After we receive all necessary documents, prospective students will be mailed an acceptance package, and they **MUST** complete the following:

1. Check all required documents on the American Embassy website and fill out the Visa Application Form DS-160.
2. Submit the Visa Application Fee and SEVIS I-901 Fee to the American Embassy in their country and schedule their Visa interview. Attend the Visa interview with all required documents.
3. Receive F-1 or M-1 student Visa (normally within 7 days after attending the interview).
4. Schedule a flight to LAX International Airport in Los Angeles, California, U.S.A. and attend the scheduled CCM Student Orientation Day!

PLEASE NOTE: International students must remain enrolled in a full-time program to remain in student status with USCIS. According to U.S. law, international students may not enter the United States any earlier than one month prior to the program start date, defined as student orientation day.

admissions policies

Enrollment Agreement

After all requirements for admission have been met, each prospective student must sign an Enrollment Agreement. The Enrollment Agreement is a contract between the student and the College intended to protect the student and provide specific disclosure information such as the total cost of the program, refund information (in the event of withdrawal from the College), and total length of the program of study. The student should retain a copy of the signed Enrollment Agreement for personal use. In the event that a student withdraws, then re-enrolls or changes status, a new Enrollment Agreement must be signed.

Re-Entry Policy

A withdrawn or expelled student who wishes to be considered for readmission must file a new Application for Admission and must also meet with an Admissions Counselor to discuss his or her eligibility to return. Returning student acceptances and enrollments are reviewed and approved by the Dean. Decisions will be made based upon prior academic progress, behavioral conduct, and changes in circumstance since withdrawal/dismissal. If approved for readmission, any courses he or she completed with a passing grade will be counted toward program completion. Readmitted students must not have any outstanding tuition balance remaining from his or her prior enrollment.

Individuals with Disabilities

The American with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1973 guarantee disabled students access to educational opportunities. The California College of Music does not discriminate against individuals on the basis of physical or mental disability and is fully committed to providing reasonable accommodations to qualified individuals with disabilities unless providing such accommodations would result in an undue burden or fundamentally alter the nature of the relevant program, benefit, or service provided by the California College of Music. For students with disabilities or special needs, the admissions process stays the same. Additionally, we ask that students provide a written document outlining challenges they may face in the classroom so that we can make any reasonable accommodations. CCM's entire facility is located on the ground level with a ramp leading to the front door. Those in a wheelchair should have no trouble getting in or out of the building.

We encourage our students with special needs to be open and honest about their needs, and the faculty will do its best to accommodate those requests. A student who seeks accommodations for a disability at CCM must provide documentation of the disability from appropriate licensed professional or educational information from a document such as an Individual Education Plan, 504 Plan, or Summary of Progress. This information should include the diagnosed condition, the treatment being provided (if any), and any disability related recommendations. The documentation cannot be more than three years old and shall be submitted to the Director of Education, who will create an Accommodation Plan and be responsible for sharing the approved Accommodation Plan with instructors. Accommodations are not retroactive; therefore, it is the student's responsibility to submit all required documentation at least two weeks in advance of the start of the term in order to ensure that accommodations can be arranged before the start date of the program or course.

Prior Experiential Learning

Prior experiential learning credit may be awarded on a case-by-case basis through live performance auditions, performance on placement exams, or early completion of final examinations at the discretion of course instructors. Prior experiential learning must be equivalent to a college or university level of learning, demonstrate a balance between theory and practice, directly relate to the student's program, and be applied to directly satisfy a course requirement in order for credit to be awarded. Of the first 60 quarter credits awarded towards program completion, no more than 15 quarter credits may be awarded for prior experiential learning.

Articulation Agreements

At this time, California College of Music does not hold any articulation agreements with other institutions.

Student Identification Cards

New students take photos for their ID cards during Student Orientation, and IDs are handed out during the first week of instruction. A fee of \$20 is assessed for each new student ID card. Lost ID cards can be replaced for a \$20 fee.

transfer students

Interested in transferring to California College of Music? All prospective transfer students should contact us directly at:

admissions@ccmcollege.com

Domestic and international students may be granted transfer credit for equivalent courses taken at previous institutions. Students with existing musical skills may also test out of certain required courses based on their performance on our placement examinations; please see the Placement Examinations and Test-Out Policy given on page 76. Students do not have to be currently enrolled in a music program to be able to transfer to California College of Music.

INCOMING TRANSFER CREDIT POLICY

All incoming students have the opportunity to request incoming transfer credit for courses taken at institutions accredited by organizations recognized by the U.S. Department of Education and/or the Counsel for Higher Education Accreditation (CHEA) or for courses taken through the United States military or at institutions outside the United States that have been chartered or authorized by their national governments or or accredited by specialized agencies in foreign countries. The College reserves the right to accept or reject credits earned at other institutions of higher education. Official evaluation for incoming transfer credit will only occur after a student receives an offer of admission and presents a satisfactory official transcript from an eligible institution. Incoming transfer credit is considered only for courses that fulfill the the College's program completion requirements, have been completed with a letter grade of C- or better, and have been completed within the past ten years. No fees will be assessed for testing, evaluation, or granting of incoming transfer credit, and no adjustments to tuition or fees will be made for incoming transfer credit. A maximum of 20 incoming transfer credits may be accepted towards completion of an approved College program. Regardless of the grades received in courses at other institutions, the student must demonstrate mastery of the material or competencies covered in the equivalent College courses in order to receive transfer credit. Students who wish to receive credit for classes taken prior to their matriculation to the College must notify the Director of Admissions prior to matriculation of their intention to request an incoming transfer credit evaluation, and must submit satisfactory official transcripts and course syllabuses no later than the Last Day to Add/Drop Courses in the student's first quarter. Transcripts received after the Last Day to Add/Drop Courses (Friday of Week 2) in the student's first quarter of attendance will not be evaluated. The College ensures that incoming transfer credit evaluation requests are administered fairly and consistently through the following procedure:

INCOMING TRANSFER CREDIT EVALUATION PROCEDURE:

1) The Dean and/or Director of Education examine incoming student transcripts and syllabuses from other institutions and evaluate which, if any, completed courses correspond to equivalent College program courses; 2) The Dean, Director of Education, or their designee(s) (often Program Chairs) then administer the

appropriate examinations or competency tests, often corresponding to the final examinations for the courses in question, which shall develop evidence that the student possesses the required competencies for the course as stated within the student learning outcomes on the CCM course syllabus; 3) The Dean and/or Director of Education shall make the final determination as to whether incoming transfer credit will be awarded, and document their decision in a Statement of Incoming Transfer Credit and Course Substitutions Applied; 4) The Director of Administration shall apply the transfer credit and course substitutions authorized by the Dean or Director of Education to the student's official transcript. **APPEALS:** If the student wishes to appeal the incoming transfer of credit determination, he/she must do so in writing to the Dean within five business days, and provide appropriate evidence to support the appeal. The Dean will review the appeal and make a determination as to whether to approve or deny the appeal within five business days of the receipt of the appeal. The Dean's determination with respect to the appeal is final and irrevocable.

OUTGOING TRANSFER CREDIT POLICY

The College pledges to assist all enrolled students and alumni in representing and verifying course credit obtained at California College of Music to other institutions and to communicate effectively with those institutions regarding the College's course descriptions, syllabuses, and credit policies with the goal of successfully transferring course credit to other institutions.

OUTGOING TRANSFER CREDIT PROCEDURES AND RULES:

Students wishing to transfer credit from courses taken at the College to other institutions must consult with an Academic Advisor or the Director of Student Services, who, along with the Director of Administration, issues official transcripts, produces copies of the general catalog, program course descriptions, and syllabuses for the student, who must submit them for evaluation at other institutions. The College does not guarantee outgoing transfer credit will be awarded at outside institutions. The College pledges to assist students who request outgoing transfer credit by providing academic advisement and all relevant transcripts, catalogs, syllabuses, and course outlines in a timely fashion. The first official transcript requested will be created for the student free of charge, after which an administrative fee of \$10 per each subsequent transcript created will be charged to the student. Students seeking to transfer credit to another institution must speak directly with the outside institution to determine which courses, if any, may be eligible for transfer of credit. Transferability of credits earned at California College of Music is always at the discretion of the institution to which the student seeks to transfer. Students wishing to transfer credits to other institutions must be made aware in their academic advisement that their course credits may not be accepted, and that they may be required to repeat some or all of their coursework in programs at other institutions. For this reason, the Student Services Advisor and/or Director of Student Services must make certain with all matriculating students that attendance at California College of Music will meet their educational goals before signing an Enrollment Agreement. For incoming students, this may include contacting institutions they may seek to transfer credit to after attending California College of Music to determine if their CCM credits will transfer.



tuition & fees

At California College of Music, we believe that an excellent college music education should be affordable for all students. A quick comparison with other institutions will show that our tuition is much less expensive than comparable private music colleges, which often charge more than \$30,000 per year for tuition alone.

In order to help alleviate the student debt crisis in the United States and create a society which includes more musicians who are economically empowered, California College of Music has set tuition costs that are (by far) the lowest among comparable schools.

domestic student tuition

CCM's base tuition for domestic students is \$4,080 per quarter, equivalent to \$16,320 per year. Talent-based scholarships and tuition reductions for eligible students are available, which can significantly bring down the cost of tuition. The base tuition costs for each of our programs are listed below:

Associate of Science Degree in Music Performance 6 Quarters	\$24,480.00
Artist Development Certificate 4 Quarters	\$16,320.00
Certificate in Music Performance 4 Quarters	\$16,320.00
Apprentice Program 2 Quarters	\$8,160.00

international student tuition

CCM's base tuition for international students is \$5,700 per quarter, equivalent to \$22,800 per year. Talent-based scholarships are available, which can significantly bring down the cost of tuition. The base tuition costs for each of our programs are listed below:

Artist Development Certificate 4 Quarters	\$22,800.00
Certificate in Music Performance 4 Quarters	\$22,800.00
Apprentice Program 2 Quarters	\$11,400.00

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student fees

Online Application	\$80.00
Late Application Fee	\$70.00
Materials & Maintenance Fee	\$200.00 per quarter
Student Identification Card	\$20.00
Change of Program	\$50.00
Official Academic Transcripts	\$10.00 each (1 free)
Degree/Certificate Replacement	\$35.00
Housing Placement (non-refundable)	\$250.00
*Airport Pickup (non-refundable)	\$120.00
*Wire Transfer (non-refundable)	\$80.00
*I-20 Processing (non-refundable)	\$200.00

**These fees apply to certain international students only.*

materials & maintenance fee

The Materials and Maintenance Fee of \$200 is assessed quarterly for each student and is used to fund the purchase and upkeep of the equipment necessary to fulfill our institution's educational objectives such as computers, software, audio equipment, amplifiers, piano tuning, etc.

required textbooks & materials

Every student is provided with a Required Textbook and Materials List at the beginning of their program, and again each quarter, with the estimated pricing and location of each text. Each student must acquire the textbook(s) and materials required for each course, as stated within in each course's syllabus. Students are expected to have books in hand on the first day of instruction; all required books and materials must be physically in hand by Friday of Week 2 to avoid being administratively dropped from the course. *(PDF or digital copies on electronic devices are only acceptable when expressly permitted or required by the instructor within the course syllabus.)* This is designed to protect students and their academic success. The full policy may be found in the Policies & Procedures Manual § 4.4. California College of Music does not operate a bookstore. The California College of Music Press prints textbooks published independently by CCM faculty members, which may be purchased at the Administration Office. The CCM Library does not loan or provide any required course materials.

required gear

In addition to textbooks, each student must own specific musical equipment to attend classes at CCM. The following minimum gear is required of students in all disciplines and programs:

- A functional instrument (guitar/bass, piano/keyboard, drumset)
- A ¼" instrument cable, minimum of 10' length (*Mogami/Monster recommended; drummers/singers excluded*)
- A pair of ear buds, headphones, or in-ear monitors (*SE215 recommended*) with a ¼" male connection
- A metronome (or metronome app)
- A flash drive (USB) with at least 8GB storage
- A Casio SA-46 keyboard (around \$40 on Amazon.com)

financial support options

In order to support our students in affording the cost of an excellent higher education in music, California College of Music offers scholarships based on both talent and academic achievement, tuition reductions for students facing economic hardship, and zero-interest payment plans. We recommend prospective students research all financial aid options thoroughly before applying for financial aid.

talent-based scholarships

CCM gives a limited number of instrumental and vocal scholarships each year to talented new students based on outstanding performance ability and musicianship. Scholarships are open to any student pursuing full-time enrollment in one of CCM's programs. Each applicant is evaluated individually by his or her audition performances, statement of purpose, and transcripts.

Talent-Based Scholarship Application Process

1. Submit an Online Application for Admission.
2. Within the application, submit a Video Audition that demonstrates your exceptional musical ability.
3. Within the application, submit the name and email address of someone you have studied with who can provide us with a Letter of Recommendation.

PLEASE NOTE: Scholarships are available for new applicants only. Previously or currently enrolled students are not eligible. Students who receive talent-based scholarship awards or departmental scholarships are subject to additional academic policies and requirements necessary to maintain the full scholarship throughout the course of their program. See page 76 for further detail.

Auditions and statements are considered final once submitted by the applicant. California College of Music is not responsible for damage or loss of any submission. Scholarships are non-transferable and have no redeemable cash value.

economic tuition reductions

Domestic students who can demonstrate significant economic hardship are eligible to receive a need-based reduction in tuition to attend CCM.

Tuition Reduction Application Process

1. Submit an Online Application for Admission.
2. Submit a copy of the most recent Form 1040 tax return you or your parents/sponsors filed to admissions@ccmcollege.com.

PLEASE NOTE: Only U.S. citizens or permanent residents may apply for economic tuition reductions. Tuition reductions are available for new applicants only. Previously or currently enrolled students are not eligible. Tuition reductions are non-transferable and have no redeemable cash value.

zero-interest payment plans

Domestic students have the option to split their quarterly tuition payments into smaller monthly payments. Late payments are subject to a \$45 late fee for each week payment is not received. After the third week of non-payment, the student will be removed from classes until the amount due has been paid. If payment is still overdue at the end of the quarter, the student will be unable to enroll in any future quarters until the full tuition balance for previous quarters has been paid.

Zero-interest monthly payment plans are considered institutional loans, but are not extensions of credit. The College pledges to abide by the 2015-16 Student Loan Servicing Act which states:

"A 'student loan' means any loan primarily for use to finance a postsecondary education and costs of attendance at a postsecondary institution, including, but not limited to, tuition, fees, books and supplies, room and board, transportation, and miscellaneous personal expenses. A 'student loan' includes a loan made to refinance. A 'student loan' shall not include an extension of credit made by a postsecondary educational institution to a borrower if one of the following apply:

- (i) The term of the extension of credit is no longer than the borrower's education program."*
- (ii) The remaining, unpaid principal balance of the extension of credit shall be less than \$1,500 at the time of the borrower's graduation or his/her disenrollment from the postsecondary institution.*
- (iii) The borrower fails to graduate or successfully complete his/her education program and has a balance due at the time of disenrollment from the postsecondary institution."*

NOTE: CCM does not participate in any federal or state financial aid programs at this time. A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.



student life

student orientation

Student Orientation takes place one week prior to the first day of the Fall and Spring quarters. All new students are required to attend, and continuing students are encouraged to attend. During Student Orientation, students will meet faculty and staff, review College policies and procedures, have any questions answered, take placement exams, and finalize course schedules. Also at Student Orientation, students are given a Student Handbook. This document details all the policies, procedures, and resources every student must be aware of to complete his/her program. A copy is always readily available in the Administration Office, and a digital copy can be found on our website at:

ccmcollege.com/forms/

International students receive an additional orientation at which they receive an International Student Guide which contains important information regarding issues such as visa maintenance, travel regulations, leaves of absence, and optional practical training.

quarterly concerts

CCM proudly hosts quarterly student concerts during finals week. This creates an opportunity, at least once per quarter, for our ensembles, pop choirs, and even student-formed groups to perform in front of a live audience at a select public venue usually located in Pasadena. These shows are promoted by the students as well as the College and give each student valuable experience in promotion and live performance.

jury performances

Student jury performances are held during finals week as part of the final exam for the Private Lesson & Jury Performance course. Jury performances are adjudicated by at least two members of the college faculty, typically the Dean and Director of Education.

A jury packet will be given to each student during Student Orientation, reviewed each quarter with a private instructor, and available in the Administration Office. These documents cover all necessary jury information and requirements including but not limited to what jury performances entail and how to prepare for them.

artist clinic series

Every quarter, California College of Music proudly presents and documents an Artist Clinic for the benefit of our

students, faculty, and the community. These clinics are hosted by the Dean and offered by renowned artists from all around the world and even from our own backyard. In addition to presenting a world-class private performance, each artist also answers audience questions about their craft. The goal of the Quarterly Artist Clinic Series is to educate our students in real-world musical experiences and provide insight into the modern music industry. See pages 96-97 for a detailed list of our most recent artists.

what to do in pasadena

There is always something going on in sunny Pasadena – you should never be bored here! From visiting the Huntington Library and Museum to listening to the Pasadena POPS Symphony, there is a lot to do in and around the Pasadena area. Students can enjoy free outdoor concerts at the Levitt Pavilion, various performances at City Hall, or even head to the Rose Bowl Stadium to hear performances from world-renowned artists; if those venues aren't enough, head over to the Pasadena Playhouse for some world-class theatre! Ask at the Administration Office for more information about the City of Pasadena.

transportation

A number of transportation options are available. There is frequent bus and Metro service to downtown Los Angeles, Hollywood, the San Fernando Valley, and other suburban areas. In addition, there are several bike rentals all around the downtown Pasadena area to help students easily get around the area.

For students with cars, quarterly parking passes are available for purchase to park behind the College. Otherwise, there is free parking available on the surrounding streets; all students should be aware of Pasadena city parking restrictions. For Metro riders, a student discount is available, and a Metro Station is within six blocks.

career development

Making a self-assessment and doing your own research to investigating career options are important career planning steps. California College of Music provides students and alumni with individual advisement appointments to discuss these issues.

In addition, our advisors assist students each quarter with their career development. They address topics such as interview techniques, resume writing, job search strategies, and proper etiquette. The College brings in guest speakers through its quarterly Artist Clinic Series from throughout the music industry to speak to students about job opportunities and music business etiquette. Students will be notified through emails and via the bulletin board throughout each quarter.

student services

hours of operation

The California College of Music facilities are open every Monday through Friday from **8:00 a.m. to 8:00 p.m.**, excluding all federal holidays except Columbus Day. Notifications of any additional or modified hours are sent to students, faculty, and staff by the Director of Administration. The Administration Office is open Monday through Friday from **8:00 a.m. to 6:00 p.m.** Students wishing to meet with the administrative staff are encouraged to schedule an appointment but are always welcomed as walk-ins, according to our open door policy.

student retention & evaluation

California College of Music is committed to the success and retention of each student who enrolls. To this end, we are proud to offer advisement to all students, described in the next paragraph. We also maintain an open door policy, which is designed to always grant students access to an administrative staff member in the Administration Office (see page 95) when a student is in need of advisement or has questions or concerns. In this way, our students always have a support system enabling them to achieve program completion and maintain general health and well-being. CCM's academic policies (see page 76) establish the minimum threshold of academic standards, the ways in which we evaluate student progress, and the times at which faculty or staff intervene to address student progress that is less than satisfactory.

student advising

Counseling covering academic, personal, social, professional, and financial issues is always available for all students enrolled at CCM. Our advisors provide students with information regarding all aspects of academic planning, progress, graduation requirements, and institutional and transfer requirements. Our advisors conduct student orientations, evaluate transcripts, and provide professional career advisement for graduating students and alumni. We also conduct student interventions when necessary to ensure engagement and academic progress, including situations regarding physical and mental health.

campus care

In order to maintain a healthy and safe educational environment, all students, staff, and faculty must observe the following while on campus:

- Only enclosed water containers are permitted outside the student lounge. All other food and drinks must remain in the student lounge at all times.
- Respecting fellow members, smoking of any kind is not permitted anywhere on campus property or within 25 feet of any entrance.
- All trash must be thrown out. There are numerous waste bins around the facility.
- Student parking is only allowed in the back lot with an approved parking pass. Any bicycles, skateboards, or other riding transport must be kept outside at all times. CCM provides a bike rack in the back lot; use at your own risk.

international student services

International students add a great deal of cultural diversity to the student body. The CCM staff is here to assist international students with their academic, personal, and cultural growth and development during their time at CCM. Services we offer to international students include:

- Orientating newly-arrived international students to various aspects of the U.S. culture and educational system.
- Assisting international students in maintaining their student status and other related immigration matters such as F-1 extensions and O.P.T. work permits.
- Providing cross-cultural counseling for international students in order to facilitate their adjustment to the U.S. and CCM.

International students enrolled on F-1 student visas must:

- Keep their passports valid at all times.
- Maintain a full-time course load of at least 12 units.
- Make satisfactory progress towards completion.
- Follow certain procedures if they need to stay in the U.S. longer than the program completion date on their initial acceptance document.
- Refrain from engaging in off-campus employment, both before and after graduation, without appropriate work authorization.
- Ensure that their travel documents are in order before leaving the U.S.
- Follow proper procedures if transferring to a school other than the one originally authorized.

student housing

California College of Music offers a Housing Placement Service to any incoming student searching for a homestay. Interested students must make a one-time (non-refundable) \$250 housing placement fee. However, we always encourage students to avoid the \$250 fee by searching for and securing their own housing accommodations. For more housing resources, please visit:

ccmcollege.com/housing-services

Within our homestay network, CCM will place students into a house with a local Pasadena family who will host them for the full duration of their studies. Every family is pre-screened and neighborhood safety is evaluated. All homestay options are located within biking or metro rail/bus ride distance from campus. Monthly rent ranges from \$750 to \$1,500, depending on location, services offered, and meals provided by the host family.

CCM is located in the heart of Pasadena, California, walking distance from various restaurants, shopping centers, and activities. If a student wants private quarters, there are various apartment rentals in the area at affordable rental rates, starting as low as \$1,000 per month. CCM does not have dormitory facilities or apartments under its control and has no responsibility to assist any student in finding housing options unless the student opts in to the Housing Placement Service.

academic policies

completion requirements

To complete a certificate program or graduate from a degree program, students must complete all required courses as well as accumulate the minimum number of required credits for their program with a cumulative GPA of 2.0 or higher. Certificates of completion and degrees are awarded to students who have satisfactorily completed all the coursework and credit requirements needed for the Certificate in Music Performance, the Artist Development Certificate, and Associate of Science in Music Performance programs. Students must be in good financial standing with the College (current with all tuition and fee payment obligations) before a degree or certificate of completion will be awarded. Requests for course requirement substitutions or incoming transfer of credit from other institutions must be made with the Dean or Director of Education.

minimum credit requirements

The minimum credits required to complete each program at the California College of Music are given below:

- Apprentice in Music Performance: 30 credits
- Certificate in Music Performance: 60 credits
- Artist Development Certificate: 60 credits
- Associate of Science in Music Performance: 90 credits

satisfactory academic progress

Each student is required to make quantitative academic progress toward program completion while enrolled at CCM. To maintain satisfactory academic progress, each student must attend at least 80% of the scheduled class hours in every course during each quarter. Each student is also required to make qualitative academic progress towards program completion, which is evaluated through review of the student's cumulative grade point average (GPA) at the end of each quarter. The minimum required cumulative GPA is 2.0.

talent-based scholarship requirements

An enrolling student who was awarded a talent-based scholarship at the time of their acceptance must adhere to additional academic policies in order to maintain their scholarship. During Student Orientation, a talent-based scholarship recipient must review and sign a Scholarship Award Acceptance Agreement with the Director of Admissions.

Student conditions and obligations in order to maintain scholarship include:

- Paying tuition and fees in full accordance with the payment schedule as outlined in the Enrollment Agreement
- Maintaining full-time status (a minimum course load of 12 units) at all times
- Attending at least 85% of scheduled classes in every course
- Completing at least 50 clocked practice hours per quarter
- Maintaining a cumulative grade point average (GPA) of at least 3.0
- Making continuous academic progress and completing his/her program on time

In cases where a student fails to fulfill all the prescribed conditions and obligations outlined above, the College reserves the right to reassess the scholarship award and reduce or eliminate it at any time.

placement exams & test-out policy

On Student Orientation, all incoming students are required to take placement examinations in music theory and aural skills in order for CCM to properly determine existing knowledge in these particular subject areas. Students may also request placement exams in sight-reading, piano proficiency, rhythm training, and or instrumental technique.

Pre-tests are also given in many courses to test a student's existing knowledge. If an instructor determines through a pre-test that the student has knowledge sufficient to pass out a course, that student shall be granted the designation of pass (P) and will receive the appropriate course credit towards program completion. Grades of P count towards units completed, but are not factored into GPA calculation. Students who believe they already have knowledge sufficient to pass a course after attending it for the first two weeks may apply to test out in Week 3. Students must inform their course instructor and the Director of Administration of their intentions prior to the start of Week 3. If a student does meet the requirements for testing out of a course, a designation of P is entered on the transcript, and the appropriate course credit is granted.

missed classes & incomplete work

Students who will have or have had an absence (excused or unexcused) must meet with their instructor to discuss the information covered in the missed class period. It is the student's responsibility to complete all appropriate coursework or make-up work required for the missed class (which is only assigned and accepted at the instructor's discretion) within the timeframe defined by the instructor. No make-up classes are held for classes that fall on state or federal holidays observed by the College.

A student who does not complete all coursework for a class may receive a letter grade of "I" on their transcript at the end of the quarter, at the discretion of the instructor. In this case, it is the student's responsibility to confer with the instructor to determine what work remains incomplete, and to submit the remaining coursework by the deadline designated by the instructor. If the course is a prerequisite for another course, the student will be unable to enroll in that course until he/she completes the course and receives a passing grade to replace the letter grade "I". If the course is required for program completion, the degree or certificate of completion will not be conferred until the student receives a passing grade in the required course.

academic probation

CCM's instructors and administrators regularly evaluate all students based on their attendance and academic performance. If a student fails to maintain an 80% attendance rate in any required course or has a cumulative grade point average below 2.0, he or she shall be placed on academic probation. Academic probation is a warning that the student has not demonstrated satisfactory academic progress and is therefore in danger of not completing his or her program and graduating from the College.

Probationary status is removed when the student completes all make-up work for each course, brings his or her attendance up to at least 80% in all courses, and increases his or her cumulative grade point average to 2.0 or higher in the following quarter. Students are notified in writing when they are placed on academic probation and informed of the steps necessary for their probationary status to be removed. Students also receive academic advisement from counselors when they are placed on probation.

expulsion

Students are only allowed one quarter of probation during the scheduled length of a program. *If, at the end of one probationary quarter, the student has failed to bring his or her grades and attendance up to a satisfactory level, he/she may be administratively withdrawn from his/her program and expelled from the College at the discretion of the Dean.* The College will notify the student in writing if he/she is to be expelled for unsatisfactory academic progress. No refunds of tuition or fees will be granted to expelled students.

If a student has been expelled from CCM after their probationary quarter due to unsatisfactory academic progress, the student may submit a written appeal of the expulsion within 5 business days of their receipt of notice. The appeal should be addressed to the Dean and must be accompanied by documentation of the mitigating circumstances that prevented the student from attaining satisfactory academic progress. The Dean will assess all

appeals and make the final determination as to whether the student may be permitted to continue in his or her program. The student will be sent the written decision within 10 business days of the College's receipt of the appeal. Students reinstated upon appeal of expulsion are given probationary status for the next quarter, during which time they must meet the terms and conditions set out by Director of Education when granting the reinstatement.

maximum time frame

All program requirements must be completed within a maximum time frame of 1.5 times (or 150% of) the normal program length, as measured in weeks of calendar time based on full-time enrollment. For example, CCM's Music Certificate Programs are 44 weeks in length and must be completed within 66 weeks. Time spent on approved leave of absence is not counted against the maximum time frame. Students exceeding the maximum time frame will be administratively withdrawn.

quarter credit assignment

California College of Music uses the quarter system, with four academic quarters to the calendar year. Instruction continues through the summer quarter. The Dean and Director of Education assign quarter credits to courses based on the generally accepted definition that one quarter-hour of credit hour equals three hours of work per week over a period of ten weeks, plus final examination and/or the equivalent project, jury, or performance. The College uses five course designations with the following corresponding quarter credit assignments:

LECTURE: For lecture-based classes, one credit hour represents one 50-minute recitation period of in-class instruction and two hours of homework and outside preparation per week for ten weeks, plus final examination.

LAB/WORKSHOP: For lab-style classes, also referred to as workshops, one credit hour represents 1.5 hours of in-class instruction and 1.5 hours of homework and/or independent practice, plus final examination and/or project.

ENSEMBLE: For ensembles, one credit hour represents two hours of in-class rehearsal and one hour of outside practice and preparation, plus final examination and/or performances.

PRIVATE LESSON: For private lessons, one credit hour represents one hour of private instruction per week for ten weeks, plus a final jury performance. An additional credit hour is awarded for completing 50 hours of logged practice per quarter, which equates to five hours per week.

INDEPENDENT STUDY: For independent study courses, one credit hour represents one hour of instruction per week for ten weeks, plus final examination and/or project.

grade point average calculation

Below is California College of Music's method for calculating a cumulative GPA:

1. For each course, the instructor issues the student's percent grade, which is converted into a letter grade and grade point using the chart given on page 80.
2. For each course, multiply the grade point by the number of course credits to obtain the total grade points received.
3. Add the total grade points of all courses together to determine the cumulative grade points.
4. Divide the cumulative grade points by the total number of credits attempted to produce the cumulative grade point average (GPA).

transfer and readmitted students

Transfer or readmitted students from outside the College will be evaluated qualitatively only on the work completed while at California College of Music. The maximum time frame for program completion may be reduced for transfer students based on the remaining length of the program in which they enroll, at the discretion of the Dean.

termination, appeal, & reinstatement

Students who wish to terminate their program should meet with the Dean to discuss their situation and submit notification of their request. Those who choose to terminate their student status are expected to complete the quarter that they are currently enrolled in before leaving unless an emergency causes them to leave immediately. CCM reserves the right to terminate a student's enrollment for failure to:

1. Meet minimum standards for academic progress.
2. Meet the minimum conduct standards of the college.
3. Fulfill their financial obligations according to their agreement with the college.
4. Adhere to the attendance policy.

Whether termination of enrollment is voluntary or involuntary, students must understand that they will not receive any refund for tuition and fees. Students have the right to appeal dismissal decisions made by the College administration by submitting a written request to the Dean describing any mitigating circumstances or conditions that warrant special consideration. If the appeal is accepted, the student may be reinstated according to special terms and conditions stipulated by the Director of Education.

private lessons

The M100 Private Lesson and Jury Performance and E100 Elective Private Lesson courses are treated somewhat differently than other college course offerings. Students who must cancel their private lesson for any reason must notify both their private lesson instructor and the Director of Administration with at least 24 hours notice. When sufficient notice of the student's cancellation has been provided, the missed lesson will be rescheduled with the instructor or a substitute instructor if the instructor's schedule does not permit within one-week of the missed lesson. If no notice is provided or is more than 15 minutes late, the student forfeits the private lesson.

required practice hours

The M100 Private Lesson and Jury Performance course requires a minimum of 50 dedicated practice time each quarter; it is recommended to minimally achieving 5 practice hours per week. Students receive one college credit for the practice hours successfully completed each quarter. Students log their practice hours by the use of a fingerprint scanner by the Administration Office. The Director of Administration posts weekly hours completed every Monday.

room reservations

The Live Room, Piano Room, Technology Lab computer stations, and Practice Rooms may be reserved outside of scheduled class time on a first-come, first-serve basis, at the discretion of the administration. Students wishing to reserve these rooms should request to do so at the Administration Office.

changing emphasis

California College of Music is committed to preparing students to express themselves dynamically through modern popular music, and to meet the demands of the modern music industry. The music business can be highly competitive, requiring each musician to spend many hours of focused practice time on a single primary instrument or area of emphasis in order to compete successfully. CCM also recognizes that some students may desire a different instrumental or artistic emphasis after initially attending classes due to a strong newfound interest in a different instrument or area of work. To this end, certain policies have been established regarding the changing of emphasis:

1. Students select an emphasis during enrollment, which applies for the duration of their program.

2. Students must complete all required classes (including private lessons and practice hours) related to their area of emphasis in order to complete their program.
3. Students are only permitted to take elective private lessons in an emphasis other than their primary emphasis if their GPA is above 3.0.
4. Students may request to change emphases; such requests should be submitted directly to the Dean and are only granted at his or her discretion. At no time shall a student be granted more than one change of emphasis during the course of their program.
5. Students who have changed emphases must complete all required courses for the new emphasis in order to complete the program.

leaves of absence

Students enrolled in the Certificate in Music Performance, Artist Development Certificate, or Associate of Science in Music Performance programs may be authorized to take a maximum of one leave of absence (LOA) during their academic program, not to exceed two quarters in length. Students enrolled in the Apprentice in Music Performance may be authorized to take one leave of absence not to exceed one quarter in length.

Leaves of absence are generally only granted for unexpected circumstances such as poor health, family crises, or other significant occurrences outside the student's control. It must be demonstrated by the student that the circumstances had or will have an adverse impact on the student's satisfactory progress in the program. Requests for leave of absence must include the reason for requesting leave and an anticipated return date and must be submitted to the Director of Administration in writing, signed and dated by the student. Upon returning from a leave of absence, the student must schedule a re-entrance meeting with a Student Advisor to assess the student's progress towards program completion. Failure to return to classes as scheduled without prior written notification and approval from the Director of Administration will result in the student being administratively withdrawn from his or her program without a refund.

Separate legal restrictions and guidelines apply to international students seeking to take a leave of absence, which are detailed in the International Student Guide available in the Administration Office as an addendum to the Student Handbook and given to international students at International Student Orientation.

registrar policies

add/drop period

Students may add or drop any course by making a written or emailed request to the Director of Administration no later than 5:00 p.m. on Friday of Week 2, known as the *Last Day to Add/Drop Courses*, with no negative consequences. Courses dropped before this time will not count towards a student's total attempted credits, nor will they appear on his or her academic transcript.

withdrawing from a course

After Week 2 and up until the end of Week 7, a student may make a written request (Word or PDF document) to the Director of Administration to withdraw from a course and receive a **withdrawal (W)** on his or her transcript, which counts towards credits attempted but not received and also applies negatively towards GPA. If the student retakes the course within one year and successfully completes with a passing grade, the (W) is replaced by a mark of **administrative withdrawal (AW)**, which does not count towards credits attempted or factor negatively into GPA. After the end of Week 7, a student may not withdraw from any course.

attendance tracking policy

Prompt and regular attendance is required in each course, and attendance is recorded daily and reported to the College Directors. The only acceptable excuses for missing scheduled classes or lessons are serious illnesses or emergencies. Students with 20% unexcused absences in any course will be notified and warned that if any more absences occur, they will be placed on academic probation. It is the instructor's obligation to inform their students of how unexcused absences, tardiness, and early departure are factored into their final grade for each course. If a student's unexcused absences affect progress or are considered excessive, he or she may be withdrawn from the course by the instructor. A student who is absent from all classes in excess of five consecutive days may be administratively withdrawn from the class or program.

tardiness & early departure

California College of Music expects students to be on time for all classes, appointments, and any required class activities. When students arrive to class late, they have not only missed part of the day's lesson but also disrupt the teacher and other students. Instructors record late arrivals as tardy (T) and early departure from class as early departure (E). Two tardies or early departures count as one unexcused absence. If a student arrives after more than half the class time has already passed, this counts as an absence.

grading

Grades are assigned at the end of each quarter based on a combination of test scores, homework, participation, and attendance as well as a number of other determinant factors that will vary from course to course. These factors may include, but are not limited to, overall improvement, extra credit assignments, and independent projects. College instructors issue percentage grades for each course; the letter grade is determined automatically by following the chart below:

PERCENTAGE	GRADE	GRADE POINT
97 – 100%	A+	4.3
93 – 96%	A	4.0
90 – 92%	A-	3.7
87 – 89%	B+	3.3
83 – 86%	B	3.0
80 – 82%	B-	2.7
77 – 79%	C+	2.3
73 – 76%	C	2.0
70 – 72%	C-	1.7
67 – 69%	D+	1.3
63 – 66%	D	1.0
60 – 62%	D-	0.7
0 – 59%	F	0.0

letter grade descriptions (A, B, C, D)

A: Excellent. Deep understanding and mastery of material.
B: Good. Accurate, complete, and timely work.
C: Satisfactory. Generally complete and accurate work.
D: Minimal pass. Most work complete with errors.

failing grades (F)

Any student receiving the failing grade of F in a required course must repeat it and obtain a grade of C- or higher. Once successful, the F is replaced by a mark of administrative fail (AF), which does not count towards a student's GPA, but does count towards credits attempted but not received.

Additionally, many required courses are part of a tiered curriculum. In this instance, students must earn a grade of C- or higher in order to proceed to the next level. If a student earns a letter grade lower than a C- in a tiered course, he/she must retake the course and earn at least a C- in order to advance to the next course level.

incomplete grade (I)

If extenuating circumstances such as illness or emergency prevent a student from completing a course, the instructor may elect, at his or her discretion, to issue the student the mark of incomplete (I). If the student completes all required coursework to the instructor's satisfaction within six months, the grade of (I) is replaced by the earned letter grade.

withdrawal (W)

A student who withdraws from a course (or is withdrawn at the discretion of the administration or the instructor) after the Last Day to Add/Drop Classes receives a W, which is counted as a grade of 0 for the purposes of GPA calculation, and counts towards credits attempted but not received.

administrative withdrawal (AW)

Once a student has repeated a course for which they originally received a W for a passing letter grade, the W is replaced with this mark the mark of AW. The initial course no longer counts towards a student's cumulative GPA, nor does it count towards credits attempted.

administrative fail (AF)

Once a student has repeated a course for which they originally received an F for a passing letter grade, the F will be replaced with a mark of AF. The initial course no longer counts towards a student's cumulative GPA, but counts towards credits attempted but not received.

completing incomplete, withdrawn or failed courses

In order to be eligible for program completion or graduation, students must receive a passing grade in all required courses, and attain the minimum number of credits required for their program.

For incomplete (I) courses, the student must confer with the instructor, who may, at their discretion, draft a completion plan which must be submitted and approved by the Director of Education.

Required courses for which a student receives an F, I, or W must be repeated and completed within one year with a passing grade. Students receiving an F, I, or W will not be allowed to enroll in the next level of a course in a required series until a grade of at least a C- (70% or above) is obtained. Any course in which a student receives a grade of I must be completed with a passing grade within two quarters, or the I will revert to an F on the transcript and the course must be repeated.

financial disclosures

tuition payment responsibility

Students assume the responsibility for payment of the tuition costs in full, either by direct payment or through a payment plan as described in our financial aid options. All financial arrangements must be made before your classes begin. California College of Music never requires payment of more than one quarter's tuition at a time from any student. The College accepts payments by personal check, cash, money order, bank transfer, Visa, or MasterCard. The College reserves the right to change tuition and fee amounts; tuition and fee increases, when instituted, shall only be applied to future unpaid quarters in which the student may choose to enroll.

delinquent tuition payments

Students who miss their tuition payment by three weeks or more are considered delinquent and will be contacted by CCM administration. They will then be removed from their courses and must meet with a Student Services Advisor in order to resolve their delinquency and remain in good financial standing. Failure to satisfy delinquent accounts within 60 days may result in the account being submitted to a collection agency for processing.

federal financial aid disclosure

At this time, California College of Music does not participate in any federal financial aid programs, including the G.I. Bill. Students submitting and completing their Free Application for Federal Student Aid (FAFSA) will be unable to apply their federal financial aid towards tuition at the California College of Music. If a student obtains a private loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund.

student's right to cancel

Every student has the right to cancel a program and obtain a refund by providing written notice to the Director of Administration. The student has the right to cancel their Enrollment Agreement and obtain a full refund (minus the application fee and all other clearly stated non-refundable fees) by providing written notice of cancellation to the CCM Director of Administration *before 5:00 p.m. on the first day of instruction or the seventh day after enrollment, whichever is later*. If the student pays tuition but does not show up for class during the entire first week of the quarter (a type of cancellation known as a "no-show"), the student will be issued a full refund (minus the application fee and all other non-refundable fees) and will be automatically removed from their classes. The student may return any printed curricula and books in new, unused condition for a refund by the

end of the cancellation period. If the student fails to return all supplies, equipment, and/or books in good condition within the cancellation period, the institution may keep that portion of the monies paid equal to the cost and shall only refund the remaining balance. Students may be charged for used textbooks, supplies, equipment, and maintenance fees if applicable. The institution will make refunds within 45 days from the date of notice of cancellation. If CCM cancels or discontinues a program subsequent to a student's enrollment, the College will refund all monies paid by the student, minus the application fee. For international students, if the U.S. embassy of the student's country does not approve the F-1/M-1 visa, CCM will refund their full tuition payment excluding the application fee, express mail fee, I-20 fee, and wire transfer fee. Withdrawal is the voluntary departure from a program of study at any time after 5:00 p.m. on the first day of the first quarter of the program. Every student has the right to withdraw at any time once a program has begun and, if 60% or less of the program has been completed, receive a pro rata refund (minus the application fee and all other clearly stated non-refundable fees). The pro rata refund shall be calculated using the last day of attendance (LDA), and all refunds shall be issued within 45 days from the date of determination (DOD), the date the student gives the College notice of withdrawal. In any withdrawal, the student is obligated to pay for all educational services rendered, any unreturned equipment, and material/maintenance fees for the quarters attended. The College may also retain a withdrawal fee up to a maximum of \$250 (including the application fee). For international students who are in the country carrying a student visa and an I-20, withdrawals must be made in writing with the CCM Director of Administration. All students must submit in writing a notice of intent to withdraw to the admissions coordinator and notify their instructor of their wish to withdraw. A withdrawal may be effectuated by the student's written notice or by the student's conduct including, but not necessarily limited to, a student's lack of attendance. A student who is absent for more than 10 consecutive days of instruction shall be considered withdrawn unless that student declares a leave of absence. The student's prorated refund shall be a percentage of the full amount of tuition paid, representing instruction paid for but not received. This percentage is calculated by dividing the number of weeks remaining in the program (those weeks not yet attended) by the total number of weeks in the program. When determining the number of weeks completed by the student, the College will consider a partial week the same as if a whole week were completed, provided the student was present at least one day during the scheduled week. If the student withdraws after completing more than 60% of the quarter, *the college will retain 100% of tuition and fees*. If the student's tuition and fees were disbursed by a third-party organization, all refund monies shall be paid by the College directly to the source of funding. *The student is still responsible for any monies owed to that organization (if applicable) as per the financial agreement the student signed with the funding source.* Balances remaining after refunds: If the amount the student owes CCM is more than the amount already paid, the student will be billed for the remaining balance.

student tuition recovery fund

CCM participates in the State of California's Student Tuition Recovery Fund (STRF). The STRF program requires participating institutions to make the following statement:

"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, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [\(916\) 431-6959](tel:(916)431-6959) or [\(888\) 370-7589](tel:(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 non-collection 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."

general policies

code of conduct

Students, faculty, and staff of California College of Music are expected to conduct themselves courteously and professionally at all times. Conduct considered harmful to others or interfering with the rights of others or the reputation of California College of Music will not be tolerated and may be subject to disciplinary action. In addition, the Code of Conduct applies to any and all visitors and guests at the California College of Music campus and at CCM-sponsored events.

The following are condensed Code of Conduct policies. The complete Code of Conduct policy can be found at: <http://ccmcollege.com/conduct/>

Behavioral Responsibilities

Students are expected to behave in a respectful and inclusive collegiate manner while attending California College of Music. The administration reserves the right to dismiss, suspend, or place on probation any student whose behavior is in violation of College policies. Reasons for such action include:

- Coming to class in an intoxicated or drugged state.
- Possession of drugs or alcohol on campus.
- Possession of a weapon or flammables on campus.
- Behavior creating a safety hazard to other person(s).
- Disobedient or disrespectful behavior to other students, an administrator, or faculty member.
- Stealing, damaging, or misusing property belonging to the College or another student.
- Obstruction of, or interference with, CCM activities or facilities.
- Unauthorized occupancy of CCM facilities.
- Interference with the right of any faculty, staff, or student to gain access to any CCM event or facility.
- Failure to cooperate with CCM staff or faculty.
- Harassment, including sexual harassment, of any fellow students, faculty, or staff of CCM.
- Plagiarism, cheating, or other academic dishonesty.
- Wearing clothing with pictures or language denoting violence, prejudicial biases, sexual acts, or other inappropriate depictions or suggestions.
- Violations of state and/or federal laws.
- Possession, copying, or distribution of illegal or unlicensed software.

Verbal or Physical Misconduct

Verbal or physical conduct by any employee, faculty member, or student that harasses, disrupts, or interferes with another's performance or that creates an intimidating, offensive, or hostile environment will not be tolerated. The definition of harassment is not limited to the supervisor-employee or instructor-student relationship; peer harassment should also be reported. Any employee, instructor, or student has a responsibility to maintain a workplace and classroom environment free of any form of harassment and has a responsibility to report any behavior of a supervisor, employee, instructor, or fellow student that he or she believes constitutes harassment.

The College Directors reserve the right to develop any policy or take any action(s) deemed appropriate to maintain the safety and well-being of any or all students, faculty, and staff. Disciplinary action may be taken against a student for violation of the foregoing policies which occur on CCM owned, leased, or otherwise controlled property or which occur off campus when the conduct impairs, interferes with, or obstructs any CCM activity or the missions, processes, and functions of the California College of Music. In addition, disciplinary action may be taken on the basis of any conduct, on or off campus, which poses a substantial threat to persons or property within the CCM community. CCM will impose disciplinary sanctions on students and employees consistent with College policy and local, state, and federal laws.

Instructors have the primary responsibility for control over behavior and maintenance of academic integrity in the classroom and studios. The instructor can order the temporary removal or exclusion of any student engaged in disruptive behavior in violation of the College Code of Conduct. Extended exclusion (such as through probation or suspension) or permanent exclusion (such as expulsion) from the classroom or College can be affected only by following the pertinent CCM procedures.

Academic Dishonesty

In the case of plagiarism, cheating, or other forms of academic dishonesty or misconduct, the instructor has the discretionary authority to assign a zero (0) for the exercise or examination. If the student believes that he or she has been erroneously accused of academic misconduct, and his or her final grade has been lowered as a result, the student may appeal the case to the Director of Education.

Cheating includes, but is not limited to:

- Forging or altering registration or grade documents.
- Taking an examination for another student or having other students take an exam for you.

- Changing an answer after work has been graded and presenting it as improperly graded.
- Any behavior that misrepresents someone else's words or ideas as one's own.

Plagiarism in any form constitutes cheating under this college's policies and procedures. Such an act may be found as grounds for a failing grade, probation, suspension, or expulsion.

appropriate attire

Students, faculty, and staff of the California College of Music students are expected to be neat, clean, and appropriately attired while on campus or at College functions due to safety and state health standards. Students may be asked to change attire if a staff member deems their attire inappropriate to the academic atmosphere of the College. Please remember that potential employers and guests visit the College and clothing sets an impression. Students, faculty, and staff are encouraged to represent the College in the best possible light at all times.

drug and alcohol prevention

CCM is an alcohol- and drug-free campus. California College of Music forbids the use, possession, distribution, or sale of drugs or alcohol by students, faculty, or staff anywhere within the College facilities. Anyone in violation of state, federal, or other local regulations with respect to illegal drugs or alcohol may be subjected to both disciplinary action and criminal prosecution.

Drug and/or alcohol dependency is a serious problem affecting a large percentage of the world's population. Students who feel they are struggling with drug and/or alcohol abuse or addiction are encouraged to seek help through the following organizations:

Alcoholics Anonymous L.A. Central Office
 4311 Wilshire Blvd., #104, Los Angeles, CA 90010
 Tel (323) 936-4343
<http://www.laaoaa.org>

City of Pasadena Recovery Center
 1845 N Fair Oaks Ave., Pasadena, CA 91103
 Tel (626) 744-6005
<http://cityofpasadena.net/publichealth/>

consensual relationship policy

Students shall not engage in consensual romantic or sexual relationships with College faculty or staff. Individuals employed or contracted by the College have a professional position of authority with respect to the student and serve in their various roles as teachers, advisors, evaluators, and supervisors to the student as part of a College program. Should a consensual relationship develop or appear likely to develop between a student and a faculty or staff member of the College, the student and the College employee will be subject to appropriate discipline at the discretion of the Dean, up to and including expulsion of the student and/or termination of the employee.

student complaints and grievances

Most problems, complaints, or issues that CCM students may have with other students, the College, or its instructors or staff members can be resolved through a personal meeting with the student's instructor or a student advisor. If the student feels his/her issue is unresolved after one such personal meeting, he/she may request a meeting with the Dean. If the student is still dissatisfied, he/she may submit a written grievance to:

California College of Music
 Attention: President
 42 S. Catalina Ave., Pasadena, CA 91106

Or a student may submit a formal complaint or grievance on our website (with the option of anonymity) at:

ccmcollege.com/forms/

The written grievance should contain a statement of the problem, the date the problem occurred, the names of individuals involved, copies of any documents containing information pertaining to the problem, and the student's signature. CCM pledges to respond in writing to all written grievances within ten business days.

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 web site www.bppe.ca.gov.

approvals & disclosures

legal authority

CCM is a private, for-profit institution of higher learning approved by the Bureau for Private Postsecondary Education (BPPE) to operate in the state of California. The Bureau's approval means compliance with minimum state standards and does not imply any endorsement or recommendation by the State of California or the Bureau. California College of Music is not affiliated with any parent or sibling organization. This school is authorized under federal law to enroll nonimmigrant alien students.

The Charter of the California College of Music defines the objects, powers, officers, and statutory bodies of the College, including the composition of the Board of Directors and such fundamental powers as those of awarding degrees. Furthermore, the complete organization of our institution is defined, including the roles of administrative directors, department chairs, faculty, and staff members. The Charter is publicly available on our website, www.ccmcollege.com, in the Student Consumer and Institutional Information section.

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

Bureau for Private Postsecondary Education (BPPE)
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
<http://www.bppe.ca.gov>
Tel: 916.431.6959 / Fax: 916.263.1897

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.

institution financial status

This institution has neither had a history of a pending petition in bankruptcy nor operated as a debtor in possession. It has not filed a petition for bankruptcy within the preceding five years nor has 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.

english language statement

All classes at California College of Music are taught in English; no instruction is offered in any language other than English. The only exceptions are occasional performance repertoire selections in which the lyrics are in another language. In these cases, no prior proficiency or experience in those languages is required; students are coached by instructors on proper diction and pronunciation in the necessary languages, as well as the translated meaning of the lyrics.

non-discrimination policy

California College of Music is a post-secondary educational institution of higher learning that admits academically qualified students without regard to gender, age, race, national origin, sexual orientation, veteran status, pregnancy, or disability and affords them all rights, privileges, programs, and other opportunities generally available to students at the California College of Music. CCM does not discriminate on the basis of gender, age, race, color, national origin, sexual orientation, veteran status, pregnancy, or disability in admissions, employment services, or access to its programs and activities.

family educational rights and privacy act

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:

- The right to inspect and review the student's education records within 45 days after the day CCM 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.
- 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 Dean 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.

- The right to provide written consent before CCM discloses personally identifiable information (PII) from the student's education records except to the extent that FERPA authorizes disclosure without consent.

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

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

FERPA permits the disclosure of PII from a student's education records without consent of the student if the disclosure meets certain conditions 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.

California College of Music may disclose PII from education records without obtaining prior written consent of the student:

- To other school officials, including teachers, within the California College of Music whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institution 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))

records retention

CCM shall keep all student records for a minimum of five years from the last day of attendance. They may be accessed upon the student's request. *Academic transcripts of work completed by students at the California College of Music will be retained permanently.*

security and crime

The College Directors can discuss any safety concerns or crime statistics with students and parents. Students and employees must report any crime that takes place on campus directly to a College Director. The Director or his or her designee will contact law enforcement as needed to address any criminal activity on campus. Victims and witnesses can report any criminal activity on a voluntary, confidential basis directly to a College Director. Students who are found guilty of criminal activity on or off campus during a College-sponsored activity will face disciplinary action from the College up to and including expulsion as well as a response from local law enforcement. To prevent unauthorized entry onto the campus, employees and students must have their college identification cards on their person at all times. All visitors must register at the front desk before proceeding on campus. Students and employees are encouraged to bring any security concerns directly to a College Director. In the case of an on campus emergency, students must follow instructions from CCM employees. In the event of an evacuation, students and employees should follow the evacuation maps, found on campus in the main hallway and in the Administration Office.

smoking policy

California College of Music is a smoke-free facility. Smoking, including the use of e-cigarettes, is not allowed anywhere in the building at any time. Students who smoke must do so more than 25 feet away from any entrance.

liability disclaimer

California College of Music is not responsible for loss of, or damage to, personal property and/or personal injury that may occur while on CCM premises.

accreditation status

At the time of publication, California College of Music is not accredited by any accrediting agency recognized by the United States Department of Education. California College of Music is currently a candidate for accreditation with the National Association of Schools of Music.

state-required notices

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION:

The transferability of credits you earn at California College of Music is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate you earn in the Associate of Science Degree in Music Performance program, the Certificate in Music Performance Program, or the Artist Development Certificate program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending California College of Music to determine if your credits, degree, or certificate will transfer. *CCM pledges to assist students who request outgoing transfer credit by providing academic advisement and all relevant transcripts, syllabi, and course outlines in a timely fashion.*

NOTICE TO PROSPECTIVE DEGREE PROGRAM STUDENTS:

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2017 and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.

A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California.

A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

job placement

California College of Music pledges to provide job placement assistance for all graduates of its vocational programs; however, graduation from the College does not guarantee employment. Self-employment is a common vocational objective in the music and recording industries. Instructors are encouraged to serve as character references and give whole-hearted job recommendations for students who demonstrate a high level of professionalism, skill, and talent in their area of study.

job classifications

Our mission is to educate musicians effectively and empower them with the tools for dynamic self-expression in modern popular music. Accordingly, all our programs establish skill-sets that prepare students for gainful employment within the music industry in the positions stated below. These positions are given using the job classifications taken from the U.S. Department of Labor's Standard Occupational Classification codes at the Detailed Occupation (six-digit) level:

27-2040 Musicians, Singers, and Related Workers

27-2042 Musicians and Singers – Play one or more musical instruments or sing. May perform on stage, for broadcasting, or for sound or video recording. Illustrative examples: Guitarist, Drummer, Vocalist, Bassist, Keyboardist, Singer, Rapper, Multi-instrumentalist, Studio Performer

27-2041 Music Directors and Composers – Conduct, direct, plan, and lead instrumental or vocal performances by musical artists or groups, such as orchestras, bands, choirs, and glee clubs; or create original works of music. Illustrative examples: Songwriter, Composer, Arranger, Orchestrator, Ensemble Member, Choirmaster, Music Director

27-4014 Sound Engineering Technicians – Assemble and operate equipment to record, synchronize, mix, edit, or reproduce sound, including music, voices, or sound effects, for theater, video, film, television, podcasts, sporting events, and other productions. Excludes "Audio and Video Technicians" (27-4011). Illustrative examples: Audio Recording Engineer, Sound Editor, Sound Effects Technician, Record Producer

copyrighted material

California College of Music pledges to adhere to the Copyright Act of 1978 and to practice fair and legal methods of distributing music and instructional material. If copyrighted material or music is given to a student for educational purposes, that student is informed of copyright laws and under no circumstances has permission from CCM to further copy the music or pass it along to any third party. Unauthorized duplication of any copyrighted materials is a violation of applicable laws.

reserved rights

CCM reserves the right to change the requirements for admission or graduation; modify the staff; modify content or materials of courses; change tuition fees, class schedules, and any regulations affecting the student body; and consider extenuating circumstances related to individual application of the policies stated in the catalog. Also reserved is the right to cancel a course if there is insufficient enrollment. Such changes shall become effective on a date determined by the administration. Changes in tuition or length of course will not affect those students who are currently enrolled. The College strives to meet the needs of the student and the business community. Periodic revisions of courses and programs are made to benefit the student in his or her vocational training.

recording studio

California College of Music is home to a world-class recording studio, originally designed and implemented by Grammy-winning engineer-producer Reggie Dozier (Michael Jackson, Lionel Richie, Outkast) and more recently overhauled by current faculty member George Wiederkehr, M.A. The two Studio Control Rooms are patched to multiple tracking rooms including the Isolation Booth, Live Ensemble Room, Piano Room, Choir Room, and Music Technology Lab – in effect, our entire facility functions as a modular recording studio! CCM students benefit greatly from our production and recording courses which include Studio Recording Sessions, Rhythm Section Tracking, and the Music Technology course series. Our flagship performing groups such as our Contemporary Ensemble, Groove Ensemble, Jazz Ensemble, and Pop Choir also frequently make use of our studios to record their repertoire. Below is a gear list showcasing some of the best equipment available at the California College of Music studios. Our studios are available for rent by special arrangement with the administration; for more information please contact info@ccmcollege.com.

gear list

Large-diaphragm Condenser Microphones:

Neumann U47 (VF14/BV08, assembled by Flea Mics)
Neumann U87 (Vintage, 1983-1986)
[2] Lawson L47 Tube (NOS Mullard PCC88)
Lawson L47 FET, ELAM251 FET
Audio-Technica AT4050 [2] MJE NT1a (U87-style voicing) [2] Blue Bluebird

Small-diaphragm Condenser Microphones:

Neumann KM84 (Vintage, 1976)
Sennheiser MKH8040 [2] Sahiaman Little Blondie [4] MJE MC-012 [2]
Shure SM81 [2]

Dynamic Microphones:

AKG D112
Audix D2 [2], Audix D4, Audix D6, Audix I5 [2], Audix OM3
Electro-Voice RE20
Electro-Voice 635a [2], Pyle Pro PDMIC78 [6], Sennheiser MD421 II [3],
Shure SM57 [5], Unidyne III Shure SM57
Shure SM58 [2], Shure SM7b
Sennheiser e602 II
CAD KBM412

Ribbon Microphones:

Coles 4038 [2] Royer R121
Cascade Fathead (Lundahl) [2]

Outboard Gear:

3M M56 16-track 2" Reel to Reel Tape Machine
Lenovo Thinkpad P70 Xeon, 5.5TB SSD
RME Fireface UFX Interface
Telefunken V72 Preamps (Vintage, late 1950s) [2] Neve 1073 Preamps (AMS) [2] API 512c Preamps [2] Grace M101 Preamps [2] Focusrite ISA 828 Preamps [2] Audient ASP880 [8] RME ADI-2 Converters
Ferrofish A16 MK-II Converters
Presonus HP60
Various rack hardware, patchbay hardware, and cabling
Various mic stands, cables, and removable acoustic treatment
Portable/on-site recording equipment including RME Babyface

Monitoring & Mixing:

Genelec 8030b [2], Genelec 7050b Subwoofer
Hear Technologies Hearback Headphone Distribution System
4x Hearback Remote Headphone Mixers

Shure SRH1840 Headphones
Shure SRH1540 Headphones
Direct Sound EX29 Isolation Headphones
Audio-Technica ATH-M50x [4] Sony MDR7506 Headphones
Bose QuietComfort Headphones

Instruments:

Gibson Les Paul Standard with Gibson Custom Buckers
Custom Warmoth Northern Ash Stratocaster
Custom Warmoth Chambered Korina Stratocaster, Single Coils
Custom Warmoth Hybrid Telecaster, Single Coils
Taylor Limited Hawaiian Koa 6-String Acoustic/Electric
Yamaha Acoustic-Electric 12-String
Jackson Concert Series Electric Bass with EMG Humbuckers
Hand-Made Classical Guitar
Roland KF-7 Digital V-Piano
Roland TD-30 V-Drums (12-pc)

Amplifiers:

1970 Marshall JMP Plexi (Vintage, All NOS)
1970 Pre-Rola Celestion Greenback 4×12 Cabinet (Vintage)
1966 Fender Pro Reverb (Vintage, All NOS)
1949 Gibson BR-9 (Vintage, All NOS)
Vox AC15HW (All NOS Tubes, 1970 Pre-Rola G12M)
Mesa Boogie Mk.V 25 (All NOS)
Mesa 2×12 Rectifier Cabinet
Mesa 1×12 Thiele EVM12L Cabinet (Vintage)
Peavey 6505MH
Rockman XPR/Sustainer/Distortion Generator/Stereo Chorus
1970 Ampeg B15 (Vintage, All NOS)
1987 Gallien&Krueger 800RB
Genz-Benz Shuttle 3.0
Avatar 4×10 Bass Cabinet with Eminence Neodymium Speakers
Rivera Rock Crusher Recording
Radial X Amp, Reamp
Exotic EP Booster

Software:

Samplitude Pro X3 Suite, Presonus Studio One 3 Professional, Pro Tools 12 Perpetual License, Ableton Live 9, Logic Pro X, Adobe Audition CS6, Sony Sound Forge
Slate Digital – All Plugins, Perpetual Licenses
ValhallaDSP – All Plugins
FabFilter – All Plugins
iZotope – All Plugins
Waves Mercury
Steven Slate Drums 4
Native Instruments Komplete 10 Ultimate
Modartt Pianoteq 5 Studio Bundle
Synthogy Ivory II American Concert

Vienna Symphonic Libraries:

Dimension Strings Full
Dimension Brass Full
Solo Strings Full
Brass I Standard
Woodwinds I Standard
Keyboards Complete
Vienna Instruments Pro 2
Appassionata Strings I-II

Software Synthesizers:

Native Instruments, LennarDigital Sylenth1, Xfer Records Serum, Xfer Records Nerve, Arturia V Collection, Vienna MIR Pro Reverb, Celemony Melodyne 4 Studio, Audio Ease Altiverb 7 XL, Zynaptiq Orange Vocoder, Klanghelm MJUC, Tokyo Dawn Labs Complete, Guitar Pro 6, Sibelius 8, Finale 2014

THIS GENERAL CATALOG APPLIES TO THE 2018-2019 ACADEMIC YEAR, FROM OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.CCMCOLLEGE.COM FOR UPDATES.

faculty profiles

David Bawiec, B.M. (Writer-Producer Co-Chair) is an award-winning composer for film/TV and entertainment as well as an experienced music producer. He has worked on a variety of projects spanning many genres, ranging from TV and feature films to theaters and theme parks, commercials, mobile apps, and an entire array of popular music. Some of the projects David has worked on include Michael Bublé, Josh Groban, NCIS, Arrested Development, John Wick, National Geographic, The Oscars, Energizer, and Dr. Pepper. David Bawiec holds a dual Bachelor of Music degree in Film Scoring and Contemporary Writing & Production from Berklee College of Music. At Berklee, David won the 2008 Song of the Year Award for his original song, "Oh How I Love This Life" as well as the 2009 Contemporary Writing and Production Achievement Award for Outstanding Musicianship. He also studied choral conducting at the Fryderyk Chopin University of Music in Warsaw, Poland. David has presented at Pepperdine University, the National Film School of Poland, and in Rio de Janeiro, Brazil. He served as teaching assistant to famed songwriter Marty Panzer during Mr. Panzer's "Writing Lyrics That Succeed and Endure" course at UCLA. David is certified in Apple Logic Pro and is honored to pass along his deep knowledge of music technology, production, and composition to the students at California College of Music.

Alessandro Bertonni (Adjunct Faculty - Keyboard) hails from Treviso, Italy. He took up classical piano at the Conservatory of Castelfranco at an early age, received his diploma there, and moved onto jazz studies in Milan and Padua. He then moved to the high energy environment of Los Angeles, where he now lives and works as a performer, session keyboardist, and music educator. His musical style is defined by intense instrumental technicality and heavy arrangements blended with improvisational jazz fusion elements. After completing his studies at Musician's Institute, his first major project was Aphelion, with whom he released "Franticode" in 2008, an album produced by the keyboard guru Derek Sherinian. In 2013 he released his debut solo album "Keystone," published by German label Generation Prog Records. "Keystone" includes performances by such luminaries as guitarist Brett Garsed, bassist Ric Fierabracci, and legendary drummer Virgil Donati, and Alessandro's forthcoming recordings will feature drummer Thomas Lang and bassist Stu Hamm. Alessandro has recorded and produced keyboards for more than 20 albums by artists all around the world. He is an endorsing artist for Nord and Studiologic, and frequently performs live with various prog rock, metal, and pop rock bands in the industry as a hired musician. He considers

himself a guitar-oriented keyboardist, and cites his main influences as Jon Lord, Keith Emerson, Derek Sherinian, Jan Hammer, John Medeski, Jeff Beck, Eddie Van Halen, Allan Holdsworth, and old school progressive rock.

Daniel G. Brummel, M.M. (Singer-Songwriter Co-Chair) is a Pasadena native who holds a B.A. degree in music composition from the University of California at Los Angeles, where he studied with esteemed composers, theorists, and instrumentalists including Paul Chihara, David Lefkowitz, and Kenny Burrell. In 2016, he graduated from California State University at Los Angeles, with an M.M. degree in commercial music composition and arranging, where his mentors included Steve Wight and Ross Levinson. Daniel has toured professionally as a singer, bassist, guitarist, keyboardist, drummer, and music director on more than 30 international performance tours with the groups Weezer, Spain, Ozma, Sanglorians, Monstro, Gowns, and the Elected. As a music educator, Daniel has served as Faculty Instructor for the California College of Music since 2008, teaching courses including music theory, composition, contemporary ensemble, improvisation, sight-reading, and lyric writing. He has also led diverse and interfaith community music events at the Los Angeles County Museum of Art, the Hammer Museum, the Norton Simon Museum, and the Los Angeles Central Library. In 2015, Daniel accepted the role of Director of Education of the College.

Carlos Campos, M.M. (Keyboard Program Chair) is a veteran music educator who has taught for more than two decades at numerous prestigious institutions including New England Conservatory, Berklee College, Musicians Institute, and Cornel School of Contemporary Music. He has published many curricular texts on subjects including latin jazz piano, salsa & Afro-Cuban styles, ear training, piano proficiency, voicings, improvisation, and contemporary keyboard technique. His texts are available through ADG Productions, on his own website, www.camposmusic.com, and through the California College of Music Press. As a highly sought-after composer, producer and performer, Dr. Campos has recorded music for a wide variety of international artists on major and independent labels and television networks including EMI, BMG, Atlantic, Bronco, CNET, Telemundo, and Univision. His music has appeared in commercials for major corporations including Nissan, GTE, Jack in the Box, Cadbury, and more. He holds a Bachelor of Music Degree from Berklee College of Music and a Master of Music Degree from New England Conservatory.

Dr. Sherri Canon, Ph.D. (Adjunct Faculty - Music History) is an ethnomusicologist and drummer/percussionist. Her teaching experience includes Western music theory, popular music history, jazz appreciation, world music, drums, percussion, and piano. With thirty years experience as a drummer and percussionist, Sherri Canon has a deep history in the Austin, Texas music scene, having performed

and recorded with a number of pop and rock bands. After studying music for a year at the University of Ghana in the 1990s, she directed African music ensembles in Austin for several years. A notable music teacher, Canon was awarded “Best Drum Teacher” by the Austin Chronicle. Canon’s research and publications on the African immigrant Diaspora explore the links between music and dance, lifecycle rituals, identity, and kinship for West African immigrants in Southern California. Canon contributed a chapter about Ghanaian and Senegalese immigrant baby naming ceremonies to the book, *African Minorities in the New World* (2008), and a chapter about the late Nigerian popular musician, Chief Stephen Osita Osadebe, to the book, *Nigeria in the Twentieth Century* (2002).

Weba Garretson, M.M. (Voice Program Chair) is a classically trained singer with a wild streak whose music has moved in daring directions: From punk rock and performance art to Kurt Weill and avant garde jazz, Weba is able to bend her voice in many directions. With a deep knowledge of music and an eccentric nature, Weba has taken her voice to the far shores of the experimental world over an impressive career of nearly four decades. When Garretson arrived in California in 1979, the local music scene was dominated by influential punk and new wave bands. Her vaudeville performance “The Weba Show: A Lounge Act for the 80s” ran for 3 years in Los Angeles and she collaborated with many luminaries of the Los Angeles experimental art scene including SHRIMPS, Donald Krieger and Martin Kersels. In the mid-90s, Weba and her husband Mark Wheaton established Catasonic Studios a recording facility that has documented seminal artists as Nels Cline (Wilco), Chuck Dukowski (Black Flag), Carla Bozulich, and Brian Jonestown Massacre. In 1997, Garretson was invited to perform in the Brecht Centennial and formed the Eastside Sinfonietta to create new arrangements of classic songs by Bertolt Brecht and Kurt Weill. The group performed constantly through the Brecht and Weill Centennials and participated in a production of Happy End produced by the Museum of Contemporary Art and the Goethe Institute. She has appeared in over a dozen of his works exhibited through the world including the Getty Museum, the Guggenheim Museum in Berlin, the Metropolitan Museum in New York, the National Gallery of England and the Venice Biennale. Her studio recordings include “Welcome to Webaworld” “Puttanesca” “Such Is Love” and “My Skin Craves Soil.” She is certified by the Institute for Vocal Advancement and received her Masters in Vocal Performance/Commercial Music from Cal State LA. Currently she writes songs and performs with her partner Ralph Gorodetsky.

Katya Gruzglina, M.M. (Adjunct Faculty - Voice) is praised for both her “richly-colored top register” and “ravishing lower voice” (Classical Voice North Carolina), Ukrainian-born soprano Katya Gruzglina has been grabbing audiences’ attention throughout the United State and abroad with her adept artistry and electric repertoire. An

alumna of The Juilliard School and Rice University, Katya excels in both contemporary and early music. In 2012, she performed John Cage’s *Litany for the Whale* as part of the FOCUS Festival honoring the composer’s centennial. The same year, she was selected for a residence with Emma Kirby, culminating in a collaboration with lutenist Jakob Lindberg and Juilliard 415. Katya’s passion for new music has led her to many exciting projects. In 2014, she collaborated with composer Paul English, premiering his cycle for soprano, flute, and piano “Music of the Sphere: On the Poems of Jalalu’din Rumi.” The 2016-17 season brought Katya to National Sawdust, where she performed Worker 2 in the world premier of Juliet Palmer’s *Sweat* with Center for Contemporary Opera. Splitting her time between New York and Los Angeles, Katya has a busy and varied season ahead. She is a 2017 Artist in Residence with Chamber Music Silicon Valley and a member of the de Angelis Vocal Ensemble specializing in early music. She will also be singing Adina in *The Elixir of Love* with Orange County Opera. In New York, she will be presenting a concert of Jewish Baroque Music with the Concertino New York Chamber Ensemble.

Dr. Robert Halvorson, D.M.A. (Adjunct Faculty - Voice) is a composer, performer, and multi-instrumentalist from Northern California. Raised on the sounds of the Beach Boys, the Eagles, Simon & Garfunkel, and Joni Mitchell, his ear for harmony was keenly developed throughout his youth. After spending his formative years playing guitar, bass, drums, and singing in choirs, Bobby received his B.F.A. in music composition from UC Santa Barbara, where he composed for groups of all sizes and sounds including orchestra, choir, solo piano, and chamber ensembles. Bobby went on to earn his M.F.A. and D.M.A. in performance and composition at the California Institute of the Arts. While at CalArts, Bobby discovered a new and more experimental voice (both figuratively and literally) by studying extended vocal techniques including throat singing, overtone singing, growling, and joiking (a style native to Scandinavia). He is currently writing music for Jomama Jones and The Murderous Cowboys, arranging for Van Dyke Parks, and fronting his own rock band, Bobby and the Nice Guys. Seeing an enormous value in the study and evolution of popular music idioms, Bobby seeks to integrate experimental popular music into the academic environment — a subject which heretofore has scarcely been examined. Bobby brings exceptional academic and professional experience to CCM as a faculty instructor in voice, composition, and music theory.

Robert Dean Holliday, M.F.A. (Adjunct Faculty - Theory, Keyboard) is a composer, pianist/keyboardist, and performance artist from Cincinnati, Ohio. Robert began studying piano, music theory, and composition at an early age. In 2008, Robert earned his B.M. in composition from Capital University in Columbus, Ohio, focusing on jazz performance in addition to composition. His growing interest in avant-garde music prompted him to move to Los

Angeles and earn his M.F.A. in composition at California Institute of the Arts. Encountering the music of Jani Christou and continuing his interest in American experimental music, Robert began to cultivate a unique compositional style integrating noise, American experimental music, jazz, avant-garde rock, and performance art. Robert has written for and performed with a variety of ensembles in a diverse array of styles. He has performed and written for large jazz ensembles, large mixed orchestras, small chamber groups, and solo performances as well as collaborated with visual artists, choreographers, and filmmakers. His current focus is on a multi-movement work for an experimental rock/noise ensemble entitled "The Pineal Eye," a set of guerilla performance art pieces entitled "The Milgram Theater Experiments," research and application of "bio-frequencies" for meditation, and a number of "species specific" musical works. Robert has taught upper level and post-tonal theory at California Institute of the Arts in addition to private lessons in music theory, history, composition and piano for a number of years. He is the author of *Extended Harmony Volumes I and II*, the currently adopted texts for higher-level music theory courses at CCM.

Christopher R. Kapica, M.M. (Singer-Songwriter Co-Chair) is a composer, multi-instrumentalist, and educator from Carmel, NY, who strives to straddle the line between the classical and pop music worlds. He studied composition at The Juilliard School, earning Bachelor's (2008) and Master's (2009) degrees as a student of Grammy- and Pulitzer Prize-winning composer Christopher Rouse. Chris discovered his own passion for teaching as an ear training instructor for Juilliard's college and pre-college programs from 2007-2010. Since then Chris has written works for orchestra, dance, theater, TV, and advertising and toured the country as a bassist. His music has appeared in *Cirque du Soleil*, the TV network *VICELAND*, the New York Philharmonic's inaugural Biennial Festival, Carnegie Hall's Neighborhood Concert Series, and the Albany Symphony's American Music Festival. Steve Smith of the *NY Times* wrote that Chris's musical offerings in *Juice Box Hero*, his 2010 oratorio about the last day of kindergarten, were "deployed with sure instincts and dramatic flair." Chris also received a 2009 ASCAP Morton Gould Young Composer Award for his choreographed work for mixed ensemble, *Flak*, featuring him as a guitarist. As a bassist he has performed in groups opening for artists like the Allman Brothers Band, Neil Young, Heart, the Black Keys, the Neville Brothers, McCoy Tyner, the Raconteurs, Buddy Guy, and Esperanza Spalding in venues ranging from Alice Tully Hall in New York to the Roxy in Los Angeles. His first book, *Chordcraft: A Workbook of Popular Music Harmony*, is one of CCM's required music theory texts. Chris is thrilled to bring his experience and verve to CCM in efforts to empower and inspire the next wave of music mavens.

Nick Kellie (Adjunct Faculty - Guitar) currently plays second guitar and backing vocals in Frank Gambale Soulmine featuring Boca. Frank Gambale is a world renowned grammy winning guitarist from the Chick Corea Elektric band. Nick has toured the world as the guitarist with The Three Degrees (#1 Smash hit "When Will I See You Again"). They have played many great venues around the world including the London O2 arena and "Iridium Jazz Club" on Broadway, NYC where Nick has also appeared with his own band. Nick's debut record, "For A Brother" came out on Steve Vai's Digital Nations record label to much acclaim. Upon hearing the album, Steve contacted Nick personally with regard to a release on his own label. It has been released in the USA, Europe, and Asia. In 2005, Nick was awarded BBC Big Band Jazz awards "John Dankworth Trophy for Outstanding Young Soloist" and recorded a special show for BBC Radio 2. Nick is also a contributor to the world's biggest selling guitar magazine, "Guitar Player Magazine."

Bryan Ladd, B.M. (Adjunct Faculty - Bass) was formerly based in New York City, 5-string electric bassist Bryan Ladd has been on the touring and recording circuit for nearly ten years. Bryan received his Bachelor of Music degree in bass performance from Berklee College of Music, and is a member of the electro-soul-jazz group Progger whose 2016 album *Scattering* was released on Ropeadope Records. Bryan has also performed and recorded with artists including Alyson Williams, Ari Hoeing, Vivian Green, Melba Moore, Cliff Almond, Melissa Morgan, Mike Mainieri, Gordon Chambers, Jonathan Scales, Kenwood Dennard and many more. His influences include John Patitucci, Victor Wooten, Marcus Miller, Chuck Rainey, and Paul Jackson. Bryan is an endorsing artist for Fedora basses, and has designed a custom Fedora model.

Andre LaFosse, B.F.A. (Adjunct Faculty - Guitar, Improvisation) is a guitarist, producer, and chronic deconstructionist. His ongoing experiments with gene-splicing his own musical DNA involve the intersection of live looping, rock, free improvisation, jazz, avant-garde, film scoring, electronics, and contemporary classical. He has shared bills and/or performed with Mike Keneally, David Torn, Michael Manring, Henry Kaiser, Don Preston, Chris Opperman, and many others.

Albert Law, M.A. (Adjunct Faculty - Ensemble, Sight-reading, Drums) is an American composer and drummer from Los Angeles, California. His music is inspired by a wide spectrum of artists. His influences include Brian Blade, Brad Mehldau, Darcy James Argue, Max Richter, Chen Yi, Camp Lo, The Roots, and Jurassic 5. As a studio musician, Albert has performed on and with NBC's *The Voice*, Kurt Hugo Schneider, John Zorn at The Stone, KROQ's OC Music Awards, Ryan Higa & Wong Fu Production's *Agents of Secret Stuff*, Michelle Phan's *Rouge in Love*, and Ran Blake's *Gaslighting Film Series*. As an active performer he has played at the Walt Disney Concert Hall, The Broad

Stage, Segerstrom Concert Hall, Royce Hall, Catalina's Bar & Grill, Orford Music Festival (QC, Canada), Jordan Hall (Boston, MA), The Lilypad (Cambridge, MA), and the Milbank Chapel (New York, NY). His film scores for festival official selections *THIS* (2017), *Green-Eyed Monster* (2016), and *Dojo Cub Music Productions* (2015) have been screened at the LA Harbor International Film Festival and New Filmmakers Los Angeles' On Location: The Los Angeles Project. Albert graduated from UCLA and Columbia University with additional study at The Juilliard School. His main teachers included Kenny Burrell, Clayton Cameron, Theresa Dimond, and Raynor Carroll. He is also currently a guest lecturer with the John Perry Academy at California State University, Northridge.

Charlotte Martin, B.M. (Adjunct Faculty - Voice, Songwriting)

has recorded both major label and independent releases, performed sold-out shows to audiences across North America and shared stages with the likes of Liz Phair, Pete Yorn, Damien Rice, Jason Mraz, and many others. Her music has been licensed for a plethora of television shows, including "So You Think You Can Dance," which regularly features her song "The Dance" during the show's open. Details magazine called her "a seductive performer" and "a skilled lyricist who writes with surgical precision" and Performing Songwriter praised Martin as "a born storyteller and affecting vocalist." Well-versed in developing a unique curriculum based on skill level to address the fundamentals of music, Ms. Martin is a creative instructor with expertise in voice and choral ensembles across opera, jazz, country, pop, and rock genres.

Craig Pilo (Drum Program Chair) graduated from the University of North Texas College of Music in 1995 with a B.A. in Music. In 1997, he toured with famed trumpeter Maynard Ferguson to promote his "One More Trip to Birdland" CD. From 1998 until 2002, Craig worked with Player ("Baby Come Back") and did studio sessions for TV & film. A partial list of credits from this period includes: *Ally McBeal*, *Boston Public*, *Sex and the City*, *CSI Miami*, *Malcolm in the Middle*, *Sabrina*, *The Osbournes*, and the movies *Basic* and *Dirty Dancing II: Havana Nights*. Artists Craig has worked with include Billy Vera, Malo, Heatwave, Blue Magic, and Deniece Williams, and Pat Boone. In 2005, Craig joined "Rock N Roll Hall-of-Fame" singer Frankie Valli's touring band. Two years later, in 2007, Craig was also able to tour with Edgar Winter. In April of 2007 Craig released a solo CD called "Just Play" on Rue De La Harpe Records, winning the "Jazz Artist of the Year" award at the Los Angeles Independent Music Awards. In November of 2008, Craig played on and produced "Expressionism" for the Slow Club Quartet. The CD received glowing reviews and attained a global audience. Currently Craig continues touring with Frankie Valli, composing music, recording drums for various projects, and working on his second solo CD due out late 2010 or early 2011.

Benjamin Shepherd, B.F.A. (Bass Program Chair) 6-string electric bassist Benjamin Shepherd was born and raised in Wellington, New Zealand, where he began playing the drumset at age 5, bass guitar at age 7, and upright bass at age 13. Fresh out of high school, Benjamin recorded his debut album *Double Play*, which showcased his technical mastery of the bass as well as his compositional talents. Then, in 2008, Benjamin relocated to Los Angeles to attend the California Institute of the Arts, where he received his Bachelor of Fine Arts degree in jazz studies. His mentors at CalArts included Alphonso Johnson, Charlie Haden, Larry Koonse, David Roitstein, Miroslav Tadic and Joe LaBarbera. During his junior year at CalArts, Benjamin auditioned successfully for American Idol contestant David Archuleta's band and began touring Asia, performing in front of 20,000 to 60,000 fans every night. Prior to graduating from CalArts, Benjamin had also secured a gig as music director for former Tower of Power lead singer Ellis Hall. Currently one of the busiest and most in-demand sidemen in the Los Angeles music scene, Benjamin has worked on stage and in the studio with a wide variety of highly successful and Grammy-winning artists including Kendrick Lamar, Lee Ritenour, Chance The Rapper, Billy Childs, Patrice Rushen, The Monk'estra, Virgil Donati, Moses Sumney, Kimbra, Low Leaf, Mike Keneally, Mike Stern, Bob Sheppard, John Beasley, School Boy Q, and Miguel Atwood Ferguson. Recently, the former Weather Report drummer Peter Erskine (who has worked with a slew of the world's best bass players) tapped Benjamin to perform on his group Dr. Um's sophomore release, *Second Opinion*. Erskine said, "It's important as a jazz musician to bring younger musicians into the picture. This bass player, Benjamin Shepherd, is remarkable. I can't claim to have shown him anything, but I have given him a platform." Benjamin's current endorsements include Ibanez Basses, Aguilar Amplification, Xotic Pedals, GHS Strings, and Gruv Gear Accessories. Benjamin is bandleader for two of his own projects: Mr. DanZ, a jazz fusion ensemble, and Tech Support, an acoustic jazz trio. Benjamin can be seen in concert frequently around Los Angeles at respected venues such as the Blue Whale and the Catalina Jazz Club.

Chris Spillsbury, B.M. (Interim Guitar Program Chair) is an excellent performer on guitar, bass, and drumset, multi-instrumentalist Chris Spillsbury is a graduate of Berklee College of Music in Boston. He has performed with Grammy nominee and CCM Artist Clinician Shoji Kameda, a fourth-generation Japanese-American master taiko drummer. Also, in 2015, Chris performed on guitar for the exciting revival of the The Who's iconic rock opera Tommy, mounted by the nation's premier Asian American Theatre company, East West Players.

George Wiederkehr, M.A. (Writer-Producer Co-Chair) is a composer and multi-instrumentalist (guitar, bass, drums, and piano) who came to California College of Music from the University of Oregon, where he received his Master of Arts degree in music theory, with an emphasis in recording

technology. George also holds the Bachelor of Arts degree in Music from Central Washington University and boasts 15 years of experience as a music producer and scrupulous audio engineer. He is the author of *The Analytic Method: Comprehensive Theory for the Modern Songwriter and Producer* (2015). As an experienced engineer-producer in popular, electronic, and classical styles, a songwriter working in acoustic, progressive, indie, metal, and rock styles, and a composer of film scores, videogame music, and pieces for classical ensembles, George combines established aesthetic markers with broad experimentation, resulting in synergistic new musics. He is proud to bring his passion for audio engineering and creative experimentation within the field of popular music to California College of Music, where he teaches various studio recording and music production classes.

faculty qualifications

All instruction at California College of Music is administered by faculty members who are eminently qualified for their positions through their own academic achievement as well as their professional experience in the popular music industry. The minimum academic qualification for faculty members is a baccalaureate degree or higher in the field of music, or the equivalent professional experience. The minimum professional qualification for faculty members is participation in at least one large-scale, professionally released recording of a quality on par with music industry standards. This twofold approach of confirming our faculty's qualifications using both academic and professional metrics ensures that our instructors are capable of fulfilling the Mission, Vision, and Purposes of the College.

college administration

Dean & Chief Academic Officer

Daniel G. Brummel, M.M. – danielb@ccmcollege.com

As the Chief Academic Officer of the College, the Dean is responsible for structuring all academic programs, hiring and supervising all personnel, proposing budgets, and supervising all administrative operations led by the Director of Administration. The Dean not only develops and evaluates all educational curricula and instructional delivery, but communicates the vision and goals of the college to the faculty, staff, community and all professional bodies. He researches policy, advises all administration on how to comply with local, state, federal, and accreditation standards, and works closely with oversight bodies to ensure full compliance with all relevant laws, standards, rules and regulations.

Director of Education

Chris Kapica, M.M. – chriskapica@ccmcollege.com

The Director of Education develops, manages, and leads all educational programs offered by the College. Duties include shaping and executing the curricula, developing teaching processes within the College to meet student needs, evaluating the College's educational policies and procedures, and ensuring that all instructors understand and follow institutional policies and procedures.

Director of Administration

Lloyd Tayko – lloyd@ccmcollege.com

The Director of Administration manages the daily operations of the College, including instructor employment, maintaining student records, and scheduling courses. He ensures that all policies and procedures are adhered to by faculty, staff, and students, and is the lead coordinator and main liaison for all public performances. He ensures the successful overall operation of the College.

Director of Admissions & Student Services

Ashley H. Turner, M.M. – ashley@ccmcollege.com

The Director of Admissions & Student Services, in addition to working in admissions and assisting prospective students, is responsible for overseeing all aspects of student life, facilitating housing, hosting student orientation and student open forum, maintaining student data, and providing academic and student advisement. She works directly with the Director of Administration to conduct and enforce college admissions policies and procedures.

Outreach & Marketing Manager

Melania Eissagholian, B.A. – melania@ccmcollege.com

The Outreach & Marketing Manager works directly with the Director of Administration to attract and establish connections with prospective students, local community members, and the general public. Additionally, she works in admissions to guide prospective students throughout the admissions process. She is in charge of all recruitment and advertisement for the College, which includes managing social media pages, geo-targeting regions for recruitment, promoting College events, and publishing quarterly newsletters.

alumni network mailing list

California College of Music maintains a mailing list for alumni, friends, family, and community members in order to provide notification of artistic and professional opportunities such as live performances, recording sessions, music competitions, teaching positions, job openings, and further collegiate study. Alumni may opt out of the mailing list at their discretion by notifying the Director of Administration.

career services

California College of Music supports students during all stages of their professional career development, from self-assessment and career exploration to developing resumes, cover letters, and interview skills, to providing assistance with internships and employment searches. We work closely with students to ensure a high level of preparation in their job search, and many of our students have succeeded in securing employment in music-related positions.

career resources

The CCM library maintains a comprehensive collection of books on the following topics:

- Strategies for music success
- How to get a job in the music industry
- Getting signed
- Contracts
- Financial management for musicians
- Music business terms

Students may check out library books at the Administration Office.

artist clinic series

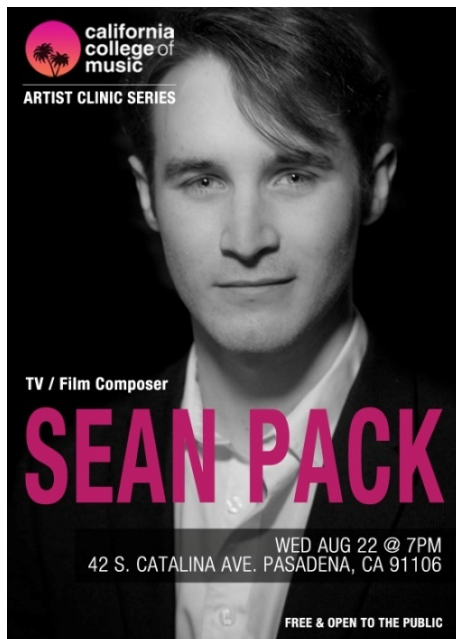
Each quarter, talented musicians and music industry professionals from Los Angeles are invited to the California College of Music campus to deliver a performance as well as a question-and-answer session for enrolled students. These clinics are also free and open to the public; they are attended by alumni, faculty, staff, and members of the community.

The purpose of the Artist Clinic Series is to expose students to successful music industry professionals, so that they may be inspired by their stories and wisdom and be guided by their direct insights into their career development. Students enrolled at CCM are required to attend Artist Clinics as part of their curriculum. Students should use this opportunity to listen to new styles of music, ask questions about performance techniques and career opportunities, and receive suggestions on how to get started in professional music.

Visit our webpage for more information and video clips of past artists:

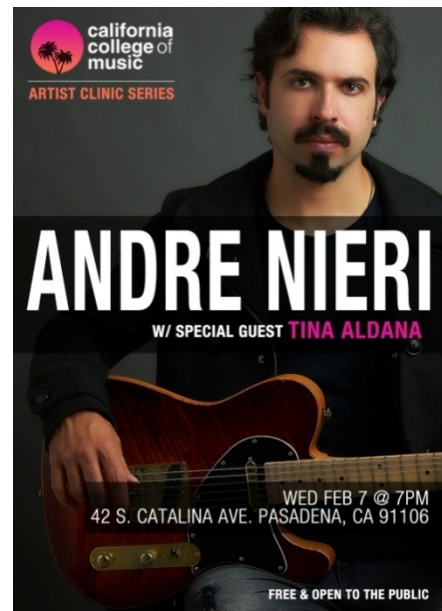
ccmcollege.com/artist-clinics/

SM18 CLINIC: TV/FILM COMPOSER - SEAN PACK



Rising TV and film composer Sean Pack showed samples of his work, offered insights on scoring for visual media, software/hardware the professionals use, music licensing and royalties, and how to get started in the industry. His recent works include network TV shows *Take Two*, *SWAT* (2017), and *Castle*. His music has also been licensed for the hit movie *Baby Driver*.

WN18 CLINIC: GUITARIST - ANDRE NIERI with guest vocalist Tina Aldana



Virtuoso Brazilian guitarist Andre Nieri presented both original and popular songs, providing insight into his approach to his unique technical prowess and the motivation to continue working in the modern industry. He was the winner of the 2014 Guitar Idol competition and is a member of the Virgil Donati Band, alongside previous clinician Anthony Crawford.

FA17 CLINIC: SINGER/SONGWRITER - SUMITRA with guest guitarist Alex Machacek



THIS GENERAL CATALOG APPLIES TO THE 2018-2019 ACADEMIC YEAR, FROM OCTOBER 1, 2018 - SEPTEMBER 30, 2019. ADDITIONS AND CHANGES TO THE CATALOG OCCUR FREQUENTLY. PLEASE VISIT WWW.CCMCOLLEGE.COM FOR UPDATES.

Having just released her first full-length solo album *Still*, Sumitra Nanjundan performed original works, provided unique tips on how she composed, wrote, and performed, and how she got to this point in her career. Prior to the clinic, she released 3 albums as a recording/performing artist and worked with musicians including Kruder & Dorfmeister, Gloria Gaynor, Terry Bozzio and more. Sumitra has also performed and toured in the U.K., United States, and India.

Alex Machacek jumped in to provide a little extra spice to their elegant jazz/pop duo. He has played and/or recorded with artists such as Eddie Jobson, Planet X, Virgil Donati Band, The Scoot Kinsey Group, Jim Johnson, Tony Levin, just to name a few. He was also one of the first recording artists on the Abstract LogiX Label and has since released 6 solos.

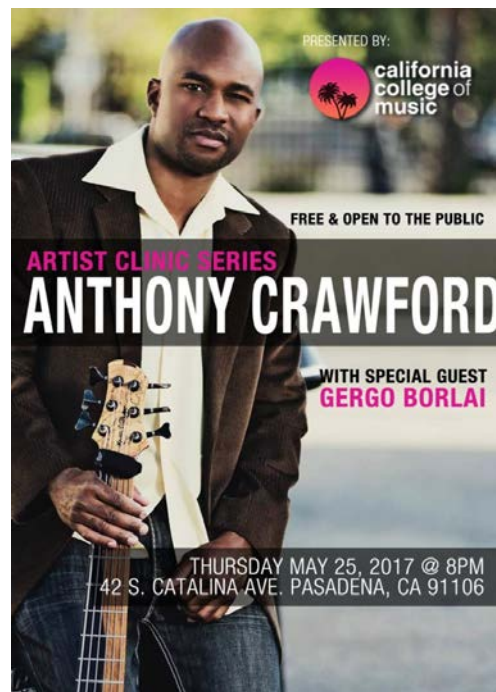
SM17 CLINIC: GRAMMY NOMINEE – SHOJI KAMEDA



Grammy-nominated recording artist, Shoji Kameda, provided a masterful introduction to taiko drumming in the context of eclectic modern urban compositions, showcasing his unique blend of contemporary and traditional styles. Shoji is a fourth generation Japanese-American composer and a leading player of North American taiko, and a founding member of the kaDON Ensemble and the jazz fusion group, Hiroshima. He has performed with Stevie Wonder, scored award-winning films, and was nominated for a Grammy in 2009 for Best Pop Instrumental Album.

SP17 CLINIC: BASSIST – ANTHONY CRAWFORD

With guest drummer Gergo Borlai



As one of the most in-demand session bassists in the Los Angeles music community, Anthony Crawford presented a show stopper set list and discussed his particular career path and explained how important practicing technique can be. He has performed with such luminaries as Allan Holdsworth, Justin Timberlake, Erykah Badu, Herbie Hancock, Ciara, Mary J. Blige, Virgil Donati, and Stanley Clarke.

Accompanying Anthony on drums, Gergo Borlai made a grand appearance behind the kit. Gergo has appeared on more than 300 albums, received two lifetime achievement awards and two “gold record awards” as well as the Golden Drumstick Prize and the Artisjus Lifetime Achievement Award.

course descriptions

core courses

Core courses are the same for each student regardless of their emphasis. Some courses are taught as lectures, some as ensembles, and others as activity labs.

NOTE: Hours/credits given are for one quarter of each course.

M100 / M200

Private Lesson & Jury Performance

1 hour per week

2 credits

Weekly one-hour lessons with expert instructors strengthen a student's abilities on their primary instrument by focusing on technical proficiency and accuracy, tone, rhythm and groove, style, dynamics, phrasing, and applied music theory. Students demonstrate their progress in these areas through a performance adjudicated by members of the faculty during finals week, consisting of selections from the popular music repertoire and technical requirements. Each student must complete 50 practice hours each quarter, which comprise 1 of the credits given for the course.

NOTE: 1 of the 2 credits for M100 / M200 is earned through accumulating 50 practice hours per quarter.

NOTE: Emphasis and quarter designations are added to the course code for M100 / M200; e.g. A guitarist in their third quarter of the Private Lesson & Jury Performance course series enrolls in the M100G3 course.

M200SP

Private Lesson & Showcase Preparation

1 hour per week

1 credit

NOTE: M200SP is only required for students in the Associate of Science in Music Performance degree program.

In the sixth quarter of the Associate of Science in Music Performance degree program, instructors prepare their students for the Professional Showcase & Jury (M299). Instructors help students select songs to present in the showcase, produce charts for the ensemble, and execute the technical demands of the set on their primary instrument. 50 logged practice hours are required for Private Lesson & Showcase Preparation.

M299

Professional Showcase & Jury

2 hours per week

2 credits

NOTE: M299 is only required for students in the Associate of Science in Music Performance degree program.

The Professional Showcase & Jury course is the capstone project of the Associate Degree program at CCM. In this instructor-facilitated but student-led course, the cohort of sixth-quarter students who are candidates for their Associate Degree must come together as an ensemble and, on their primary instruments, perform a complete set of songs at a professional level. Each student must select at least one tune for the showcase and provide a self-produced lead sheet for that tune to the adjudicators. Students will arrange the music and direct the ensemble, building leadership, collaborative, and organizational skills.

M120A

Popular Music Theory I

3 hours per week

3 credits

This course introduces the building blocks of popular music and how to identify, organize, notate, and perform them. After covering concepts like key signatures, rhythm and meter, and the movable Do solfège system, students then learn the distances between the twelve equally-tempered pitches within an octave (called intervals) and use them to construct major and minor scales, triads, and 7th and 6th chords. Popular Music Theory I also covers the relationships between keys, displayed using the Circle of 5ths, and the corresponding harmonies of major and minor keys expressed with Roman numerals.

M120B

Popular Music Theory II

3 hours per week

3 credits

Prereq: M120A

Building upon material from Popular Music Theory I, this second level focuses on the fundamental properties of diatonic harmony, including chord function (the roles chords play in a progression) and secondary dominance. Students will learn how to build and order triads and 7th chords to create functional progressions with smooth voice leading. In addition to music in major and minor keys, Popular Music Theory II introduces the seven diatonic modes.

M120C**Extended Harmony I****2 hours per week****2 credits***Prereq: M120B*

Note: M120C and M120D are not required for students in the Apprentice in Music Performance program.

Extended Harmony I is a deeper exploration of chord progressions, covering II-V-I progressions, chord voicings and extensions, chromaticism, harmonic sequences, chord substitution, and modulation. Students will also learn various harmonic idioms associated with blues, jazz, and other popular music styles as well as standard song forms.

M120D**Extended Harmony II****2 hours per week****2 credits***Prereq: M120C*

Extended Harmony II focuses on modulation and key relationships, mode mixture, mediant relationships, synthetic modes and scales, polychords, and polytonality. Towards the end of the course, students will learn about music forgoing tonal conventions like atonal music and music in alternate tuning systems such as just intonation.

M121A**Ear Training I****2 hours per week****2 credits**

Designed to run concurrently with Popular Music Theory I, the first level of Ear Training teaches students how to internalize the movable *Do* solfège system. Students strengthen aural skills by singing major and natural minor scales (and the intervals comprising them) and triads as well as by transcribing diatonic melodies and simple bass lines.

M121B**Ear Training II****2 hours per week****2 credits***Prereq: M121A*

Building upon the skills learned in Ear Training I and running alongside Popular Music Theory II, the second level of Ear Training emphasizes hearing and singing inverted triads, common 7th and 6th chords, suspended chords, and the harmonic and melodic minor scales. Students will also transcribe diatonic chord progressions and melodies from popular music recordings.

M121C**Advanced Ear Training I****2 hours per week****2 credits***Prereq: M121B*

Note: M121C and M121D are not required for students in the Apprentice in Music Performance program.

After Ear Training II, students begin to aurally identify examples of modal inflection by transcribing modal melodies and progressions featuring chords borrowed from the parallel key and the Dorian, Phrygian, Lydian, and Mixolydian modes. Students also learn to sing and hear inverted 7th chords and begin exploring the sound of altered dominants.

M121D**Advanced Ear Training II****1 hour per week****1 credit***Prereq: M121C*

The final level of CCM's Ear Training track focuses on hearing and singing common extended chords and synthetic modes. Students also transcribe melodies featuring chromatic passing and neighboring tones as well as chord progressions with secondary dominants, mode mixture, inverted triads and 7th chords, altered dominants, and certain extended chords.

M122A**Pop Song Analysis & Transcription****1 hour per week****1 credit**

Note: The M122ABCD Analysis course series is not required for students in the Artist Development Certificate program.

Pop Song Analysis & Transcription introduces the Nashville numbering system as a way to analyze and transcribe the formal, harmonic, and rhythmic elements of a popular song. Students use the Nashville numbering system to analyze as well as create charts of songs selected from the CCM Popular Music Canon as well as student-selected songs.

M122B**Blues Analysis & Transcription****1 hour per week****1 credit**

Blues Analysis & Transcription focuses on aurally identifying and notating the harmonic and melodic idioms of the blues. Using both Nashville numbers and Roman numerals, students chart common 12-bar blues progressions and compose simple blues songs with chords, melody, and lyrics.

M122C**Drafting Lead Sheets****1 hour per week****1 credit***Prereq: M122A*

Note: M122C and M122D are not required for students in the Apprentice in Music Performance program.

In Drafting Lead Sheets, students begin notating their transcriptions on a staff. By analyzing existing lead sheets, students learn how to clearly express a song's form, chords, melody, and lyrics. This course covers stemming conventions; placement of time and key signatures; chord symbols; indicators of form such as repeats, Da Capo, and D.S. al Coda; and instrumental cues.

M122D**Modulation in Popular Music****1 hour per week****1 credit***Prereq: M120B*

The analysis and transcription track culminates with students exploring the various types of modulations found in popular music. Students will transcribe chord progressions, basslines, and vocal parts to reinforce course concepts.

M123A**Sight-reading I****1 hour per week****1 credit**

Note: The M123ABCD Sight-reading course series is not required for students in the Artist Development Certificate program or students whose emphasis is Drum Performance.

This course focuses on the development of instrumental sight-reading ability by emphasizing interval recognition, rhythmic specificity, dynamic expression, and instrumental technique. Students sight-read simple melodies in treble clef in common time signatures and learn to quickly recognize tonalities through key signatures. Sight-reading examples are taken from both the classical and popular music repertoire.

M123B**Sight-reading II****1 hour per week****1 credit***Prereq: M123A*

In Sight-reading II, students continue their sight-reading development by reading notated passages employing both major and natural minor scales. The variants of the minor scale (harmonic and melodic minor) are introduced, as are other meters including 2/4, 3/4, 6/8, 3/8, and 2/2. Students also perform duets and explore the meaning of dynamic markings.

M123C**Sight-reading III****1 hour per week****1 credit***Prereq: M123B*

Note: M123C and M123D are not required for students in the Apprentice in Music Performance program.

The third level of Sight-reading explores musical passages which combine all variants of the minor scale (natural, harmonic, and melodic). Students also begin sight-reading excerpts employing the blues scale and diatonic modes, notably Dorian and Mixolydian.

M123D**Sight-reading IV****1 hour per week****1 credit***Prereq: M123C*

The final level of Sight-reading features musical passages rich in chromaticism. Students will encounter chromatic passing and neighboring tones, secondary dominance, bebop scales, and diatonic and altered modes. This course also introduces sight-reading in odd meters like 5/4 and 7/8.

M127A**Rhythm Training I****1 hour per week****1 credit**

Note: The M127AB Rhythm Training course series is not required for students whose emphasis is Drum Performance.

Students learn to accurately execute and transcribe rhythms in simple and compound meters, subdividing beats into up to four parts using rhythm solmization (e.g.: "1-e-&-a"). In addition to rhythmic transcription, this course emphasizes rhythmic vocalization, conducting, and various forms of physical coordination such as clapping and stomping to keep precise time.

M127B**Rhythm Training II****1 hour per week****1 credit***Prereq: M127A*

The second level introduces swing feel; eighth- and sixteenth-note triples; simply polyrhythms like 3:2 (hemiola) and 4:3; and rhythms in irregular and mixed meters. As part of their final project, students also apply rhythmic solmization to an excerpt from popular music that they transcribe.

M109A
Piano Proficiency I

1 hour per week
1 credit

The M109ABCD Piano Proficiency course series is not required for students whose emphasis is Keyboard Performance.

This course track is designed to instill basic keyboard competency in students for whom the piano is an auxiliary instrument. Topics include fingering, note-reading on the grand staff, pedaling, intervals, triads in root position, major scales, and arpeggios. Students also learn to perform simple chord progressions and idiomatic gestures of popular styles.

M109B
Piano Proficiency II

1 hour per week
1 credit

Prereq: M109A

Piano Proficiency II expands students' technical ability and harmonic vocabulary, introducing triads in inversion and simple II-V-I progressions. Students also begin performing simple repertoire selections.

M109C
Piano Proficiency III

1 hour per week
1 credit

Prereq: M109B

Note: M109C and M109D are not required for students in the *Apprentice in Music Performance* or the *Artist Development Certificate* programs.

In the third level of Piano Proficiency, students learn to play natural minor scales and major and minor arpeggios with both hands and correct fingerings and begin playing common 7th chords in all inversions. Students also improve their sight-reading abilities at the piano by playing two-voice Bach arrangements and hone their accompaniment skills by playing three-note II-V-I progressions with chord extensions.

M109D
Piano Proficiency IV

1 hour per week
1 credit

Prereq: M109C

In addition to enhancing overall dexterity and stylistic accuracy at the keyboard, students in Piano Proficiency IV apply their growing music theory knowledge to performing more complex chords and progressions, harmonic and melodic minor scales, and four-voice Bach arrangements.

M131A
Music Technology I

1 hour per week
1 credit

Note: The M131ABCD Music Technology course series is not required for students in the *Apprentice in Music Performance* program.

This project-based, laboratory-style course is designed to build skills in audio recording and music production using a digital audio workstation (DAW) like Apple Logic Pro X. Beginning with the physics of sound, basic waveform types, and signal flows, Music Technology I covers audio- and MIDI-based sequencing using software instruments and loop libraries and introduces students to fundamental mixing practices.

M131B
Music Technology II

1 hour per week
1 credit

Prereq: M131A

Expanding on concepts covered in the previous level, Music Technology II focuses on audio recording; working with takes and comping; audio effects like compression, reverb, and delay; and automation. Students create and mix a piece of original music which uses both audio and MIDI.

M134A
Studio Recording Sessions I

2 hours per week
2 credits

Prereq: M131A

Note: M154 is not required for students in the *Apprentice in Music Performance* or the *Certificate in Music Performance* programs.

Studio Recording Sessions I introduces students to the inner workings of the recording studio and the typical workflow of a recording session. In this lab-style course, students learn about miking instruments and amplifiers, "dialing in" an instrument tone, post-production and editing, and studio etiquette while recording their own works.

M134B
Studio Recording Sessions II

2 hours per week
2 credits

Prereq: M134A

In this follow-up course, students apply the concepts learned in Studio Recording Sessions I by taking a more hands-on role in their recording projects, gleaning new insights into the nuances of recording by rote. They are responsible for studio setup and patching, stylistic production decisions, and overall session management.

M154
Social Media Promotion & EPKs
1 hour per week
1 credit

Note: M154 is not required for students in the Apprentice in Music Performance or the Certificate in Music Performance programs.

This course explores how musicians can use social media platforms like Facebook, Instagram, Twitter, SoundCloud, and YouTube to promote their work, focusing on targeted ads and monetization as well as content creation strategies. Students will also learn how to produce an effective electronic press kit (EPK) and then upload it to platforms like SonicBids and ReverbNation. Social Media Promotion & EPKs also explains the roles managers, booking agents, promoters, and record label executives play in the modern music business landscape.

M155
Music Video Production
1 hour per week
1 credit

Note: M155 is not required for students in the Apprentice in Music Performance or the Certificate in Music Performance programs.

Students conceive, film, edit, and render a music video for an audio file they produced at CCM. After generating video content in proctored filming sessions which supplement lectures, students learn to edit, and apply effects to, this footage in iMovie in a lab-style environment. Concepts covered in this course include the basics of cinematography such as lighting, camera angles, and shot composition; file formats and transfer; frame rates; clip trimming; and post-production effects like text/image overlay, fast-/slow-motion, and transitions.

M162A
Popular Music History I
2 hours per week
2 credits

Note: The M162AB Popular Music History course series is only required for students in the Associate of Science in Music Performance degree program.

Popular Music History I presents a historical survey of popular music in America from the mid-1800s to the 1950s. It explores the roots of American popular music, including blackface minstrelsy, vaudeville, Tin Pan Alley, ragtime, jazz, blues, hillbilly, country music, rhythm & blues, and early rock 'n' roll. Students learn to discern the stylistic nuances of, and recording practices associated with, these genres. This course also provides the context in which the music was created, including the social, cultural, historical, economic, and political conditions of the day.

M162B
Popular Music History II
2 hours per week
2 credits

Prereq: M162A

Popular Music History II covers the music made from the 1960s till the present, spanning Motown, the British Invasion, country music, urban folk, disco, soul, reggae, punk, new wave, funk, hip hop, world music, and the digital age. Students learn to identify the salient features of various types of popular music from the last 60 years and study the zeitgeist informing each genre's development.

M219
Arranging for Modern Band
1 hour per week
1 credit

Note: M219 is only required for students in the Associate of Science in Music Performance degree program.

This course covers how to compose and notate parts for drums, bass, guitar, keyboards, vocals, horns, and strings. Students score parts for individual instruments and then advance to fleshed-out charts for a full ensemble. Arranging for Modern Band introduces the range, tuning, techniques, and sounds associated with instruments associated with popular music and presents examples of idiomatic instrumental parts from throughout pop music's history.

P929
Ensemble Performance Workshop
4 hours per week
2 credits

Note: P929 is not required for students in the Artist Development Certificate program.

Ensemble Performance Workshop is a live performance lab in which students develop the necessary musicianship and showmanship skills to play in various popular music styles onstage as part of an amplified band. The instructor and students choose pop, rock, jazz, and R&B songs to perform and focus on stylistic, rhythmic, and pitch accuracy.

P900
CCM Contemporary Ensemble
4 hours per week
2 credits

Note: P900 is not required for students in the Artist Development Certificate program. Admittance into P900 is by audition only; if accepted into the course, students are not required to take P929.

CCM Contemporary Ensemble is the school's flagship performing band in which students play in a group setting along with their peers and instructors. This course covers various styles such as pop, rock, jazz, and R&B. The songs performed are selected by the instructors and group members; students are encouraged to bring in original material and cover selections. The goal is to develop each student's ability to perform in various genres, with arrangements often switching styles to give students greater aesthetic exposure. CCM Contemporary Ensemble gives a minimum of one performance per quarter, often at off-campus public venues.

voice emphasis courses

The following courses are required for all students with an emphasis in Voice:

M108A
Vocal Technique I
1 hour per week
1 credit

Vocal Technique I provides an introduction to the anatomy of the vocal mechanism. Students learn about vocal registers and the passages that connect them, and how vowels and consonants affect vocal production. Students will then apply this information to the components of contemporary commercial vocal styles including cord function, vowel brightness/darkness, vibrato and use of breath.

M108B
Vocal Technique II
1 hour per week
1 credit

Prereq: M108A

Vocal Technique II stresses advanced analysis of vocal techniques common to commercial music genres. Students will learn to utilize different pharyngeal and laryngeal configurations to produce the idiomatic gestures of various popular music genres.

M108C
Vocal Technique III
1 hour per week
1 credit

Prereq: M108B

Note: M108C and M108D are not required for students in the *Apprentice in Music Performance* program.

Vocal Technique III continues with the analysis of the defining vocal traits and vocal techniques used in current contemporary music including R&B, Soul, Pop, Rock, Electronica, and hybrid styles. Students will use their technical knowledge of the voice and vocal styles to analyze their own voices and begin the process of defining their own vocal style. Students will apply their knowledge of tessitura and vocal registers to making choices about song keys and exploring the vocal impact of key changes.

M108D
Vocal Technique IV
1 hour per week
1 credit

Prereq: M108C

Vocal Technique IV introduces issues of voice technique in relation to acoustic production: the technology used in live performance and recording including compression, EQ, reverb, and Autotune. Students learn about vocal hygiene and how to develop stamina and maintain vocal health. Vocal Technique IV also covers the range of vocal techniques and stylistic approaches which exist in the commercial marketplace so that they can successfully interact with music producers, vocal contractors, and music directors.

M115
Vocal Performance Workshop
1 hour per week
1 credit

This recurring lab-style course offers voice students a safe setting to explore new singing styles and techniques while gaining confidence in live performance. Students perform weekly and receive constructive critiques from the instructor on intonation, dynamics, expression, rhythmic specificity, and style.

P939
CCM Pop Choir
2 hours per week
1 credit

The CCM Pop Choir is a contemporary vocal ensemble open to members of the local community or alumni network by audition with the instructor. Choir members learn and perform choral arrangements of songs from the popular music canon, examining and practicing technical and artistic elements of music expression. Selections range from two- and three-part pop harmony to more challenging four-part SATB chorale-style arrangements with divisi. Topics emphasized include intonation, tone production, vocal blend, dynamics, expression, stage presence, and diction.

guitar emphasis courses

The following courses are required for all students with an emphasis in Guitar:

M102A
Guitar Technique I
1 hour per week
1 credit

Guitar program students develop fretboard fluency and connect music theory concepts to their instrument by studying chord shapes and voicings, melodic intervals, and major scale patterns.

M102B
Guitar Technique II
1 hour per week
1 credit

Prereq: M102A

In the second level of Guitar Technique, students continue applying their knowledge of intervals, the major scale, triads, and 7th chords to the fretboard. Guitar Technique II also focuses on employing the studied chord voicings, interval fingerings, and scale positions when reading simple chord charts and melodic passages.

M102C
Guitar Technique III
1 hour per week
1 credit

Prereq: M102B

Note: M102C and M102D are not required for students in the *Apprentice in Music Performance* program.

Guitar Technique III students explore performing the harmonic minor scale in various positions and harmonizing it with triads and 7th chords. This course also introduces legato articulation (hammer-ons and pull-offs) and polyrhythmic patterns.

M102D
Guitar Technique IV
1 hour per week
1 credit

Prereq: M102C

The fourth level of Guitar Technique emphasizes the musical applications of the melodic minor scale and its corresponding modes. Students also begin applying their knowledge of scale and mode patterns, arpeggios, scale and mode harmonization, and 7th chord voicings to melodic improvisation and chordal arrangement.

M129
Voicings
1 hour per week
1 credit

Note: M113 is not required for students in the *Apprentice in Music Performance* program.

Instrumentalists focus on chord construction through an understanding of pitch inventory. Voicings explores conventions of inversion, omission, and chord structure as well as various ways to play a chord progression.

M139
Textures, Tones, & Looping
1 hour per week
1 credit

Note: M159 is not required for students in the *Apprentice in Music Performance* program.

This course covers different tonal effects such as delay, reverb, compression, amp modeling, phasing, flanging, equalization, octaving, distortion, tremelo/vibrato, and looping techniques.

M215A
Improvisation I
1 hour per week
1 credit

NOTE: The M215AB Improvisation course series is only required for students in the *Associate of Science in Music Performance* degree program.

This course focuses on tools for improvisation used by instrumentalists in various modern styles like rock, pop, jazz, and blues. Students study the relationship between melody, harmony, and rhythm and apply this knowledge to creating impromptu modal melodies and tasteful lines over standard progressions.

M215B
Improvisation II
1 hour per week
1 credit

Prereq: M215A

The second level of Improvisation stresses chord/scale relationships, thematic development, and the roles each instrument plays in an improvising group. Students learn how to improvise using both musical material and extra-musical influences like the environment, a photograph, architecture, or a landscape.

P913
CCM Groove Ensemble
2 hours per week
1 credit

Instrumentalists enrolled in this group focus on performing grooves, vamps, melodic phrases, and rhythmic patterns with good feel and highly accurate rhythmic specificity. Students learn to play ahead, behind, and on top of the beat and recognize instances of these approaches in recorded music.

P923
CCM Jazz Ensemble
2 hours per week
1 credit

Note: P323 is only required for students in the *Associate of Science in Music Performance* degree program.

The CCM Jazz Ensemble is designed for high-level student performers to focus on their development as jazz instrumentalists. This group performs repertoire from contemporary and classic jazz, developed out of the jazz tradition and influenced by world and modern pop music. Weekly performances stress group interaction, dynamics, phrasing, swing and straight feel, group improvisation, and stylistic accuracy.

bass emphasis courses

The following courses are required for all students with an emphasis in Bass:

M103A
Bass Technique I
1 hour per week
1 credit

Bass program students develop fundamental techniques like finger style and pick style attack, basic chord shapes, major and minor scale shapes, and idiomatic gestures like slapping and popping. This course also focuses on common grooves in popular styles and the basics of choosing bass tones and pickup settings.

M103B
Bass Technique II
1 hour per week
1 credit

Prereq: M103A

Bass students continue applying theoretical concepts to their instrument, learning to play more complex arpeggio patterns, extended chord voicings, diatonic modes, and blues scales. Bass Technique II also focuses on sight-reading lyric sheets and rhythm charts.

M103C
Bass Technique III
1 hour per week
1 credit

Prereq: M103B

Note: M103C and M103D are not required for students in the Apprentice in Music Performance program.

Bass students continue expanding their technique by learning natural and false harmonic production, multi-finger picking, and advanced muting techniques. Bass Technique III also explores the nuances of walking basslines and Latin and Caribbean styles.

M103D
Bass Technique IV
1 hour per week
1 credit

Prereq: M103C

In the final quarter of the Bass Technique series, students focus on the art of soloing through transcribing and performing bass solos recorded by master players. By the end of the quarter, students will employ all the tools honed throughout the Bass Technique series while improvising their own solos with confidence.

M133
Rhythm Section Tracking
2 hours per week
1 credit

Note: M133 is not required for students in the Apprentice in Music Performance program.

This course introduces bassists and drummers to playing, arranging, engineering, and writing for the rhythmic instruments in a song. Rhythm Section Tracking covers instrument tuning, recording, mixing, and producing for their instrument. The course culminates in students, acting as session musicians focused on precise execution of the music, creating a professional-quality audio recording of their own performances.

M215A
Improvisation I
1 hour per week
1 credit

NOTE: The M215AB Improvisation course series is only required for students in the Associate of Science in Music Performance degree program.

This course focuses on tools for improvisation used by instrumentalists in various modern styles like rock, pop, jazz, and blues. Students study the relationship between melody, harmony, and rhythm and apply this knowledge to creating impromptu modal melodies and tasteful lines over standard progressions.

M215B
Improvisation II
1 hour per week
1 credit

Prereq: M215A

The second level of Improvisation stresses chord/scale relationships, thematic development, and the roles each instrument plays in an improvising group. Students learn how to improvise using both musical material and extra-musical influences like the environment, a photograph, architecture, or a landscape.

P913
CCM Groove Ensemble
2 hours per week
1 credit

Instrumentalists enrolled in this group focus on performing grooves, vamps, melodic phrases, and rhythmic patterns with good feel and highly accurate rhythmic specificity. Students learn to play ahead, behind, and on top of the beat and recognize instances of these approaches in recorded music.

P923
CCM Jazz Ensemble
2 hours per week
1 credit

Note: P323 is only required for students in the Associate of Science in Music Performance degree program.

The CCM Jazz Ensemble is designed for high-level student performers to focus on their development as jazz instrumentalists. This group performs repertoire from contemporary and classic jazz, developed out of the jazz tradition and influenced by world and modern pop music. Weekly performances stress group interaction, dynamics, phrasing, swing and straight feel, group improvisation, and stylistic accuracy.

drum emphasis courses

The following courses are required for all students with an emphasis in Drums:

M104A, B, C, and D
Snare Drum Technique I-IV
1 hour per week
1 credit

Prereq for M104B: M104A

Prereq for M104C: M104B

Prereq for M104D: M104C

Note: M104C and M104D are not required for students in the Apprentice in Music Performance program.

In this course series, students learn the fundamental techniques, reading skills, and musicianship skills needed to perform music on the snare drum in two distinct styles: rudimental and classical. Students will analyze and perform a variety of repertoire, watch and listen to instructor demonstrations, and watch video performances of world-class snare drummers and percussionists. Students' technical development is measured primarily through their successful execution of Whaley and Cirone Etudes.

M125A, B, C, and D
Drumset Sight-reading I-IV
1 hour per week
1 credit

Prereq for M125B: M125A

Prereq for M125C: M125B

Prereq for M125D: M125C

Note: M125C and M125D are not required for students in the Apprentice in Music Performance program.

The Drumset Sight-reading track prepares students to sight-read drum charts in various styles, including rock, funk, swing, jazz, bossa, samba, and ballads. Students will learn the different notational conventions of drum chart writing such as specific notation and "kicks over time" and be able to react to dynamic markings, formal indicators (repeats, D.S. al Coda, etc.), and other written instructions to accurately realize the music.

M133
Rhythm Section Tracking
2 hours per week
1 credit

Note: M133 is not required for students in the Apprentice in Music Performance program.

This course introduces bassists and drummers to playing, arranging, engineering, and writing for the rhythmic instruments in a song. Rhythm Section Tracking covers instrument tuning, recording, mixing, and producing for their instrument. The course culminates in students, acting as session musicians focused on precise execution of the music, creating a professional-quality audio recording of their own performances.

M215A
Improvisation I
1 hour per week
1 credit

NOTE: The M215AB Improvisation course series is only required for students in the Associate of Science in Music Performance degree program.

This course focuses on tools for improvisation used by instrumentalists in various modern styles like rock, pop, jazz, and blues. Students study the relationship between melody, harmony, and rhythm and apply this knowledge to creating impromptu modal melodies and tasteful lines over standard progressions.

M215B
Improvisation II
1 hour per week
1 credit

Prereq: M215A

The second level of Improvisation stresses chord/scale relationships, thematic development, and the roles each instrument plays in an improvising group. Students learn how to improvise using both musical material and extra-musical influences like the environment, a photograph, architecture, or a landscape.

P913
CCM Groove Ensemble
2 hours per week
1 credit

Instrumentalists enrolled in this group focus on performing grooves, vamps, melodic phrases, and rhythmic patterns with good feel and highly accurate rhythmic specificity. Students learn to play ahead, behind, and on top of the beat and recognize instances of these approaches in recorded music.

P923
CCM Jazz Ensemble
2 hours per week
1 credit

Note: P323 is only required for students in the Associate of Science in Music Performance degree program.

The CCM Jazz Ensemble is designed for high-level student performers to focus on their development as jazz instrumentalists. This group performs repertoire from contemporary and classic jazz, developed out of the jazz tradition and influenced by world and modern pop music. Weekly performances stress group interaction, dynamics, phrasing, swing and straight feel, group improvisation, and stylistic accuracy.

keyboard emphasis courses

The following courses are required for all students with an emphasis in Keyboard:

M105A
Keyboard Technique I
1 hour per week
1 credit

Keyboardists focus on technical agility and efficiency; chord voicings and inversions; harmonizing melodies; performing idiomatic phrases in modern styles of rock, pop, and jazz; and the fundamentals of improvisation.

M105B
Keyboard Technique II
1 hour per week
1 credit

Prereq: M105A

The second level of Keyboard Technique introduces fingerings for inverted 7th chords and four-octave minor scales and triad arpeggios. Students also begin performing simple II-V-I progressions and improvising simple melodies in jazz standards.

M105C
Keyboard Technique III
1 hour per week
1 credit

Prereq: M105B

Note: M105C and M105D are not required for students in the Apprentice in Music Performance program.

Keyboard students expand their harmonic vocabulary by beginning to perform the seven diatonic modes, additional 7th and 6th chords, and common chord progressions with added tensions.

M105D
Keyboard Technique IV
1 hour per week
1 credit

Prereq: M105C

The final level of Keyboard Technique introduces fingerings for several modes of the harmonic and melodic minor scales, voicings for extended chords, and various “turnaround” chord progressions. Students also apply concepts from throughout the course series to expanding their improvisational skills.

M136A
Analog Keyboard Tones
1 hour per week
1 credit

This course covers the history, sonic properties, methods of sound production, and musical applications of various analog keyboard instruments such as the pipe and electric organs, Rhodes piano, mellotron, clavinet, and analog synthesizers. Students study recordings of works featuring archetypal examples of these keyboards and perform idiomatic passages using digital emulations of these instruments.

M136B
Digital Keyboard Tones
1 hour per week
1 credit

The second course in this series focuses on the physics behind, and sound of, different wave forms and how to manipulate them both to replicate keyboard tones from famous recordings and create unique ones. Students study the sounds produced by vintage instruments like the Yamaha DX7 and the Roland Juno-106 as well as modern digital synthesizers and perform passages with tones they design based on these examples.

M129
Voicings
1 hour per week
1 credit

Note: M113 is not required for students in the Apprentice in Music Performance program.

Instrumentalists focus on chord construction through an understanding of pitch inventory. Voicings explores conventions of inversion, omission, and chord structure as well as various ways to play a chord progression.

M139
Textures, Tones, & Looping
1 hour per week
1 credit

Note: M159 is not required for students in the Apprentice in Music Performance program.

This course covers different tonal effects such as delay, reverb, compression, amp modeling, phasing, flanging, equalization, octaving, distortion, tremelo/vibrato, and looping techniques.

M215A
Improvisation I
1 hour per week
1 credit

NOTE: The M215AB Improvisation course series is only required for students in the Associate of Science in Music Performance degree program.

This course focuses on tools for improvisation used by instrumentalists in various modern styles like rock, pop, jazz, and blues. Students study the relationship between melody, harmony, and rhythm and apply this knowledge to creating impromptu modal melodies and tasteful lines over standard progressions.

M215B
Improvisation II
1 hour per week
1 credit

Prereq: M215A

The second level of Improvisation stresses chord/scale relationships, thematic development, and the roles each instrument plays in an improvising group. Students learn how to improvise using both musical material and extra-musical influences like the environment, a photograph, architecture, or a landscape.

P913
CCM Groove Ensemble
2 hours per week
1 credit

Instrumentalists enrolled in this group focus on performing grooves, vamps, melodic phrases, and rhythmic patterns with good feel and highly accurate rhythmic specificity. Students learn to play ahead, behind, and on top of the beat and recognize instances of these approaches in recorded music.

P923
CCM Jazz Ensemble
2 hours per week
1 credit

Note: P323 is only required for students in the Associate of Science in Music Performance degree program.

The CCM Jazz Ensemble is designed for high-level student performers to focus on their development as jazz instrumentalists. This group performs repertoire from contemporary and classic jazz, developed out of the jazz tradition and influenced by world and modern pop music. Weekly performances stress group interaction, dynamics, phrasing, swing and straight feel, group improvisation, and stylistic accuracy.

artist development emphasis courses

The following courses are required for all students with an emphasis in either Singer-Songwriter or Writer-Producer:

M131C and D
Music Tech III and IV & Lab
2 hours per week
2 credits

Prereq: M131B

Singer-songwriters and writer-producers prepare and develop sessions in a DAW in conjunction with the coursework assigned in their private lessons or other required courses such as Songwriting and Studio Recording Sessions, targeting the eventual completion of their recorded portfolios. With guidance from the lab instructor, students focus on production and post-production elements such as music editing, working with fades, pitch correction, beat mapping, time correction, synthesizer tones, smart controls, MIDI controllers, and samplers.

M132A
The Drums in Popular Music
1 hour per week
1 credit

Note: M132A is not required for students whose emphasis is Singer-Songwriter.

The Drums in Popular Music introduces the components of the drumset and the techniques, sounds, and musical roles associated with each piece. Through listening and rudimentary playing exercises, students develop an understanding of various idiomatic drumming gestures, learn to effectively communicate their artistic ideas to drummers, and apply course concepts to composing drum grooves in select styles.

M132B
The Bass in Popular Music
1 hour per week
1 credit

Note: M132B is not required for students whose emphasis is Singer-Songwriter.

The Bass in Popular Music explores the role of bass instruments in various popular music styles. Students develop an understanding of the primary sonic differences between bass guitars, upright basses, and synth basses and the types of basslines most idiomatic for each through listening and rudimentary playing exercises. Students also learn to effectively communicate their artistic ideas to bassists and apply course concepts to composing basslines in select styles.

M135A and B
Producing in Popular Styles I and II
2 hours per week
2 credits

Prereq for M135A: M131B

Prereq for M135B: M135A

Note: The M135AB Producing in Popular Styles course series is not required for students whose emphasis is Singer-Songwriter.

Students explore the stylistic intricacies of various popular music genres and learn the techniques required to produce the idiomatic gestures associated with them. Producing in Popular Styles I and II cover three core concepts: a macro study of music (the role rhythm, melody, harmony, and texture play in a song); style study (analyzing the instrumental/vocal parts and production techniques attributed to specific musical genres); and applying course concepts to producing original music in the studied styles.

M170A
Songwriting
2 hours per week
2 credits

This recurring lab-style course covers the structural and stylistic attributes of successful pop songs throughout history, including form, melody, motifs (or “hooks”), lyrics, groove, and production elements. Students will study a parameter of music in class, then spend the week composing a song (either alone or with an assigned partner) that incorporates the learned techniques and present it in the following class.

M170B
Collaborative Songwriting
2 hours per week
2 credits

Prereq: M170A

This workshop and project-oriented course expands on the knowledge gained in the previous course and explores the various types of songwriting collaborations, including separated roles for composer and lyricist, Nashville-style songwriting for a target artist, and new collaborative roles, including topline writing in production-centered contemporary genres such as pop, R&B, and hip-hop.

M175A and B
Writing in Popular Styles I and II
2 hours per week
2 credits

Prereq for M175A: M170B

Prereq for M175B: M175A

Note: The M175AB Writing in Popular Styles course series is not required for students whose emphasis is Writer-Producer.

Songwriters delve into the salient compositional features associated with various popular music genres, including their rhythmic, melodic, harmonic, textural, and lyrical elements. Students apply these concepts to writing original song excerpts emulating the styles covered in class.

elective courses

Elective courses further expand the student's musicality, exposing them to new music, techniques and skills. The Artist Development Certificate program has a set number of required elective courses each quarter; the courses taken to satisfy those elective requirements are chosen by the student. Electives also become available to students when they test out of another required course.

PLEASE NOTE: Not all elective courses are offered every quarter. They are determined by student quarterly evaluations and preferences polls.

E110
Stage Presence
1 hour per week
1 credit

This course explores the gestural and rhetorical techniques appropriate for various performance opportunities. Through live demonstrations, video study, and workshops, students learn how the audience, venue, and being a headliner versus an opener affect live performance. Stage Presence also addresses pre-concert preparation, including creating suitable setlists and orchestrating the artist's entrance.

E150
Getting Started in the Music Business
1 hour per week
1 credit

Prereq: minimum 2 quarters completed at the College

You finished your record and are ready to take the music industry by storm – where to begin? This course gives artists at the beginning stages of their careers the tools to self-promote, engage industry professionals, design and produce a live show, pursue various revenue streams, and more.

E160
Deep Listening
1 hour per week
1 credit

Prereq: minimum 2 quarters completed at the College

This course allows students to develop the tools to better understand the stylistic nuances of music by popular artists, their peers, and themselves through deep listening exercises and roundtable discussions which explore genre, style, technology, and history.

E171
Lyric Writing
1 hour per week
1 credit

Musicians interested in the art of telling a story and conveying a message take this course to study the great lyricists and elements that comprise a truly effective lyric. Topics include common subject matter, brainstorming, refining your message, formal sections, rhyme, building to a climax, stopping position, and elements of surprise and humor. Focus is placed on creating a sense of identification with the listener.

E174

Introduction To Jazz Performance

1 hour per week

1 credit

This course covers the performance and understanding of jazz, a broad tradition which achieved greatest popularity from the 1920s to the 1960s. Repertoire performed covers a variety of subgenres including swing, cool jazz, and bebop. Stylistically accurate improvisation requires technical proficiency; therefore, focus is placed on instrumental skill, "knowing the changes," and understanding idiomatic phrasing. Students perform in a small- to medium-sized jazz combo.

E179

Composition

1 hour per week

1 credit

Prereq: M120B

This course covers instrumentation, orchestration, counterpoint, and techniques for thematic development.

E199

Independent Study

1 hour per week

1 credit

Under the supervision of a faculty advisor, a student may propose an independent musical project to complete for elective credit.

elective ensembles

P910E

Unplugged Ensemble

2 hours per week

1 credit

Unplugged Ensemble is a course designed to prepare students for intimate performance opportunities by playing and arranging acoustic repertoire. The instructor and students choose songs to workshop from pop, rock, jazz, and R&B and focus on stylistic, rhythmic, and pitch accuracy. Students are also encouraged to develop proficiency on one or more auxiliary instruments like hand percussion, guitar, and/or piano.

P911E

Originals Ensemble

2 hours per week

1 credit

Prereq (applies only to students who wish to have their works performed): M170A

Note: All student works must be approved by the instructor in advance.

Songwriters and performers collaborate to take student compositions from the page to the stage. With guidance from the instructor, students gain experience in song arrangement and rehearsal direction while realizing their own music for live band.

general catalog publication information & schedule

The administration shall carefully assemble and publish a General Catalog annually which shall provide both prospective and current students with all necessary, relevant, and accurate information about College programs and institutional policies. The General Catalog [IP-07] shall contain, at a minimum, all accurate and current information relating to programs offered, admissions policies and procedures, audition requirements, transfer of credits, tuition and fees, financial aid, student life and services, registrar and transcripts, equipment and facilities, general policies, academic policies, job placement, faculty biographies, as well as any disclosures required by state or federal law. The General Catalog shall be reviewed and updated annually during the Summer quarter. The General Catalog Committee, appointed annually by the Dean at the beginning of the Summer quarter, shall execute the task of reviewing and updating the catalog. This update shall be completed not later than September 1, at which time the Dean, Director of Administration, and Director of Education shall triple-check the updated catalog for accuracy and make any necessary corrections before publication. Updates to the General Catalog made after its annual publication with regard to changes in educational programs, educational services, policies, or procedures, shall be immediately provided to students through memoranda, as well as inserted as supplements accompanying physical copies of the General Catalog until such time as they are fully integrated within the text of the General Catalog. Faculty/staff members or students with recommendations for General Catalog material to be included, reviewed, updated, or checked for accuracy should submit their suggestions in writing to the Director of Administration. The General Catalog shall be published annually not later than October 1, in both physical and digital formats. Physical copies of the General Catalog are published and made available at the Administration Office. Digital copies of the General Catalog are published and made available on the Official Website, as well as distributed over email and on promotional flash drives.

size and scope

California College of Music is an institution of modest size; in the fall of 2017 our total enrollment was 24 students. The current scope of the institution is postsecondary popular music education up to the associate degree level.