



california
college of
music

general catalog 2021-22

42 S. CATALINA AVE.
PASADENA, CA 91106
626-577-1751
CCMLA.EDU

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 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 a question 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.

CALIFORNIA COLLEGE OF MUSIC
42 S. CATALINA AVE.
PASADENA, CA 91106
TEL: 626-577-1751
FAX: 626-577-1765
CCMLA.EDU
info@ccmla.edu

GENERAL CATALOG
LAST REVISED:
July 1, 2021

table of contents

ACADEMIC CALENDAR 2021 - 22	4	Preparatory Quarter Applicants	48
ACADEMIC CALENDAR 2022 - 23	5	Required Preparatory Quarter Materials	48
About Us	6	International Student Admissions	48
Mission, Vision, & Purposes	6	Student Visa Process	49
Campus & Facilities	7	Admissions Policies	49
Library	7	Re-enrollment for Completed Students Policy	49
Equipment	7	Readmission Policy	49
Music Programs Overview & Purposes	8	Individuals with Disabilities	50
Associate of Science in Performance	8	Prior Experiential Learning	50
Certificate in Performance	9	Articulation Agreements	50
Apprentice in Performance	9	Enrollment Agreement	50
Certificate in Songwriting and Music Production	10	Transfer Students	50
Preparatory Quarter	10	Incoming Transfer of Credit Policy	51
Short-Term Programs	11	Outgoing Transfer Credit Policy	52
The Basics: Vocal Performance	11	Tuition & Fees	54
The Basics: Songwriting & Production	11	Domestic Student Tuition	54
The Basics: Musicianship Fundamentals	11	International Student Tuition	54
Emerging Artists	12	Student Fees	54
Additional Study Options	13	Materials & Maintenance Fee	54
Part-Time Study Status	13	Required Textbooks & Materials	54
Program Outlines & Emphases	14	Required Gear	55
Voice	14	Financial Support Options	55
Guitar	19	Talent-Based Scholarships	55
Bass	25	Economic Tuition Reduction	56
Drums	31	Zero-Interest Payment Plans	56
Keyboard	36	Student Life & Services	58
Songwriting & Music Production	42	Hours of Operation	58
Preparatory Quarter	45	Student Orientation	58
Admissions	47	Academic Advising	58
Student Admissions	47	Career Development	58
Required Application Materials	47	Quarterly Concerts	58
Online Application	47	Jury Performances	58
Audition Requirements	47	Artist Clinic Series	59
Application Fee	47	International Student Services	59
Application Deadlines	47	Student Housing	59
Required Documents	47	What to Do in Pasadena	59
		Transportation	59

Academic Policies	61	Code of Conduct	71
Completion Requirements	61	Appropriate Attire	72
Minimum Credit Requirements	61	Animals & Service Pets	72
Satisfactory Academic Progress	61	Smoking Policy	72
Talent-Based Scholarship Requirements	61	Drug & Alcohol Prevention	72
Placement Exams & Test-Out Policy	61	Consensual Relationship Policy	72
Missed Classes & Incomplete Work	62	Student Complaints & Grievances	72
Academic Probation	62	Approvals & Disclosures	73
Administrative Withdrawal	62	Legal Authority	73
Expulsion	62	Institution Financial Status	74
Appeal & Reinstatement	62	English Language Statement	74
Maximum Time Frame	63	Non-Discrimination Policy	74
Quarter Credit Assignment	63	Family Educational Rights & Privacy Act	74
Grade Point Average Calculation	63	Records Retention	75
Private Lessons	63	Security & Crime	75
Required Practice Hours	63	Liability Disclaimer	76
Room Reservations	63	Accreditation Status	76
Registrar Policies	65	Veterans' Benefits	76
Add/Drop Period	65	State-Required Notices	76
Withdrawing from a Course	65	Job Placement	76
Attendance Tracking Policy	65	Job Classification	76
Tardiness & Early Departures	65	Copyrighted Material	77
Grading	65	Reserved Rights	77
Letter Grade Descriptions	65	Recording Studio	78
Tiered Courses	65	Gear List	78
Failing Grades	66	Faculty Profiles	79
Incomplete Grade	66	Faculty Qualifications	83
Completing I, W, or F Courses	66	College Administration	83
Repeating Courses	66	Mailing List	84
Change of Program, Emphasis & Study Status	66	Career Services	84
Leaves of Absence	66	Career Resources	84
Program Withdrawal	67	Artist Clinic Series	85
Transfer & Readmitted Students	67	Course Descriptions	87
Financial Disclosures	67	Catalog Publications	100
Tuition & Payment Responsibility	67	Size & Scope	100
Delinquent Tuition Payments	67	Board of Directors	101
Federal Financial Aid Disclosure	67	Board of Directors' Profiles	101
Student's Right to Cancel	68		
Refund Policy	68		
Student Tuition Recovery Fund	68		
General Policies	71		

ACADEMIC CALENDAR 2021-2022



FALL 2021

OCTOBER						
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						

New Student Orientation
Sept 27
Fall Quarter Begins
Oct 4
Last Day To Add/Drop
Oct 15

NOVEMBER						
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				

Midterm Week
Nov 1 - Nov 5
Veterans Day
Nov 11 [No Class]
Last Day To Withdraw
Nov 20
Thanksgiving
Nov 25 - 26 [No Class]

DECEMBER						
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

Tuition Due - WN22 Qtr
Dec 3
Quarterly Concert
Dec 15
Finals Week & Juries
Dec 13 - 17
Last Day of Instruction
Dec 17
Break Weeks [No Class]
Dec 18 - Jan 2, 2022
Grades Released
Dec 24

WINTER 2022

JANUARY						
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 Quarter Begins
Jan 3
Last Day To Add/Drop
Jan 14
Martin Luther King Day
Jan 17 [No Class]

FEBRUARY						
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					

Midterm Week
Jan 31 - Feb 4
Presidents' Day
Feb 14 [No Class]
Last Day To Withdraw
Feb 18

MARCH						
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						

Tuition Due - SP22 Qtr
Mar 4
Quarterly Concert
Mar 16
Finals Week & Juries
Mar 14 - 18
Last Day of Instruction
Mar 18
Break Weeks [No Class]
Mar 19 - Apr 3
Grades Released
Mar 25

SPRING 2022

APRIL						
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

New Student Orientation
March 28
Spring Quarter Begins
Apr 4
Last Day To Add/Drop
Apr 15

MAY						
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			

Midterm Week
May 2 - May 6
Last Day To Withdraw
May 20
Memorial Day
May 30 [No Class]

JUNE						
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

Tuition Due - SM22 Qtr
Jun 3
Quarterly Concert
Jun 15
Finals Week & Juries
Jun 13 - 17
Last Day of Instruction
Jun 17
Break Weeks [No Class]
Jun 18 - July 3
Grades Released
June 24

SUMMER 2022

JULY						
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						

Independence Day
July 4 [No Class]
Summer Quarter Begins
Jul 5
Last Day To Add/Drop
Jul 15

AUGUST						
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			

Midterm Week
Aug 1 - Aug 5
Last Day To Withdraw
Aug 19

SEPTEMBER						
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

Labor Day
Sep 5 [No Class]
Tuition Due - FA22 Qtr
Sep 2
Quarterly Concert
Sep 14
Finals Week & Juries
Sep 12 - 16
Last Day of Instruction
Sep 16
Break Weeks [No Class]
Sep 17 - Oct 2
Grades Released
Sep 23

ACADEMIC CALENDAR 2022-2023



FALL 2022

OCTOBER						
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					

New Student Orientation
Sept 26
Fall Quarter Begins
Oct 3
Last Day To Add/Drop
Oct 14

NOVEMBER						
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			

Midterm Week
Oct 31 - Nov 4
Veterans Day
Nov 11 [No Class]
Last Day To Withdraw
Nov 18
Thanksgiving
Nov 24 - 25 [No Class]

DECEMBER						
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

Tuition Due - WN23 Qtr
Dec 2
Quarterly Concert
Dec 14
Finals Week & Juries
Dec 12 - 16
Last Day of Instruction
Dec 16
Break Weeks [No Class]
Dec 17 - Jan 3, 2023
Grades Released
Dec 23

WINTER 2023

JANUARY						
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 Quarter Begins
Jan 3
Last Day To Add/Drop
Jan 13
New Years Day
Jan 2
Martin Luther King Day
Jan 16 [No Class]

FEBRUARY						
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				

Midterm Week
Jan 30 - Feb 3
Last Day To Withdraw
Feb 17
Presidents' Day
Feb 20 [No Class]

MARCH						
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	

Tuition Due - SP23 Qtr
Mar 3
Quarterly Concert
Mar 15
Finals Week & Juries
Mar 13 - 17
Last Day of Instruction
Mar 17
Break Weeks [No Class]
Mar 18 - Apr 2
Grades Released
Mar 24

SPRING 2023

APRIL						
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						

New Student Orientation
March 27
Spring Quarter Begins
Apr 3
Last Day To Add/Drop
Apr 14

MAY						
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		

Midterm Week
May 1 - May 5
Last Day To Withdraw
May 19
Memorial Day
May 29 [No Class]

JUNE						
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	

Tuition Due - SM23 Qtr
Jun 2
Quarterly Concert
Jun 14
Finals Week & Juries
Jun 12 - 16
Last Day of Instruction
Jun 16
Break Weeks [No Class]
Jun 17 - July 2
Grades Released
June 23

SUMMER 2023

JULY						
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 Quarter Begins
Jul 3
Last Day To Add/Drop
Jul 14

AUGUST						
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		

Midterm Week
July 31 - Aug 4
Last Day To Withdraw
Aug 18

SEPTEMBER						
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

Labor Day
Sep 4 [No Class]
Tuition Due - FA23 Qtr
Sep 1
Quarterly Concert
Sep 13
Finals Week & Juries
Sep 11 - 15
Last Day of Instruction
Sep 15
Break Weeks [No Class]
Sep 16 - Oct 1
Grades Released
Sep 22

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, & 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 & 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, tack piano, 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, President’s Office, as well as two storage closets.
- A music library profiled below.
- A student lounge with a 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:

ccmla.edu/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. Equipment may not be removed without approval from the Director of Administration. 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 microphones and cables may be checked out for student use, but must remain within the facility. CCM does not loan equipment for private use off campus.

Music Programs Overview & Purposes

California College of Music offers four academic programs: the **Associate of Science in Performance** degree program (6 quarters, 18 months), the **Certificate in Performance** (4 quarters, 12 months), the **Apprentice in Performance** (2 quarters, 6 months), and the **Certificate in Songwriting and Music Production** program (4 quarters, 12 months). Within the three performance programs, students define an instrumental emphasis in either **voice, drums, bass, guitar, or keyboard** performance. 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 Performance

6 quarters / 18 months / 90-92 credits

The Associate of Science in 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 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 [voice](#), [guitar](#), [bass](#), [drums](#), and/or [keyboard](#) emphasis for the complete associate degree program course curriculum outline.

NOTE: *The Associate of Science Degree in 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.***

PROGRAM PURPOSES:

- 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.

AUDITION REQUIREMENTS: See the following emphases - [voice](#), [guitar](#), [bass](#), [drums](#), [keyboard](#)

PROGRAM LENGTH: 6 quarters (18 months)

MAXIMUM TIMEFRAME FOR COMPLETION: 9 quarters (27 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 90-92 quarter credits

Certificate in Performance

4 quarters / 12 months / 60-64 credits

The Certificate in 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 Performance degree program. Please see the [voice](#), [guitar](#), [bass](#), [drums](#), and/or [keyboard](#) emphasis for the complete certificate program course charts.

PROGRAM PURPOSES:

- 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.

AUDITION REQUIREMENTS: See the following emphasis - [voice](#), [guitar](#), [bass](#), [drums](#), [keyboard](#)

PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60-64 quarter credits

Apprentice in Performance

2 quarters / 6 months / 30-32 credits

The Apprentice in 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 [voice](#), [guitar](#), [bass](#), [drums](#), and/or [keyboard](#) emphasis for the complete apprentice program course charts.

PROGRAM PURPOSES:

- 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.

AUDITION REQUIREMENTS: See the following emphasis - [voice](#), [guitar](#), [bass](#), [drums](#), [keyboard](#)

PROGRAM LENGTH: 2 quarters (6 months)

MAXIMUM TIMEFRAME FOR COMPLETION: 3 quarters (9 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 30-32 quarter credits

Certificate in Songwriting and Music Production

4 quarters / 12 months / 60 credits

The Certificate in Songwriting and Music Production program is designed for music-makers looking to hone their songwriting, lyric writing, and production skills while developing their unique artistic voice. CCM faculty members act as mentors to help students along their journey of artistic self-discovery, giving guidance and production tips throughout the writing and recording process. CSMP students have access to our world-class recording studio where they can bring their music to life. As a member of CCM's Original Ensemble, students gain experience working with a live band to bring their music from the page to the stage. Making Music For Hire introduces students to the tools and techniques necessary to create music for TV, film, advertising, video games, and other artists. By the end of the program, students complete their own professional-level extended play (EP) recording, a valuable asset they can use to promote themselves in the modern music industry.

PROGRAM PURPOSES:

- to establish an intermediate to advanced level of songwriting ability;
- to establish an intermediate to advanced level of music production ability;
- to establish an intermediate to advanced level of lyric writing ability;
- to gain experience writing and producing music for, and in collaboration with, other musicians;
- to gain experience writing and producing music set to video;
- to develop intermediate music arranging skills for live band;
- to provide at least one opportunity 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 intermediate to advanced skills in a digital audio workstation (DAW);
- 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 the ability to transcribe melodies and 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;
- to develop a basic understanding of music publishing;

- 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, including at least a three-song extended play (EP) recording.

AUDITION REQUIREMENTS: See [Songwriting & Music Production](#)

PROGRAM LENGTH: 4 quarters (12 months)

MAXIMUM TIMEFRAME FOR COMPLETION: 6 quarters (18 months)

MINIMUM CREDIT REQUIREMENT FOR COMPLETION: 60 quarter credits

Preparatory Quarter

8 weeks

The Preparatory Quarter program 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 the following to view the [preparatory quarter](#) course outline.

NOTE: The Preparatory quarter is a not-for-credit program.

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.

AUDITION REQUIREMENTS: None

PROGRAM LENGTH: 8-weeks

TOTAL HOURS PER WEEK: 10.5

Short-Term Programs

7 weeks, evening sessions

Short-Term programs consist of two complementary courses taught by active music industry professionals in the evenings (7:00-8:30 PM, Pacific Time). Students gain valuable, real-time feedback on their work and finish their program with foundational skills and knowledge in their chosen area of study.

There are four short-term programs: three for those with little to no experience (The Basics) and one for aspiring solo artists, songwriters, and producers preparing to start their music careers (the Emerging Artists Program).

NOTE: *The Short-Term programs are not-for-credit.*

The Basics: Vocal Performance

The Vocal Performance Basics program is designed for students who wish to establish fundamental skills as singers, focusing on contemporary vocal techniques and styles as well as how to adapt their performance to different types of performance scenarios. Students who complete this program are equipped with the basic knowledge, skills, and confidence to apply these techniques to their live and recorded performances.

Courses:

- Modern Vocal Technique & Style (Weeks 1-6, 90 minutes/week)
- Performance Workshop (Weeks 1-6, 90 minutes/week)
- Final Performance Presentations (Week 7, 90 minutes)

Program Purposes:

- to develop a basic understanding of the parts of the vocal anatomy and how they are used to produce sounds
- to establish the ability to aurally identify and vocally produce sounds commonly used in popular music at a basic level
- to introduce mental, physical, and stylistic techniques for students to use to enhance their performances
- to address ways to manage performance anxiety
- to provide opportunities for students to receive feedback on their live performances and/or recordings

AUDITION REQUIREMENTS: None

PROGRAM LENGTH: 7-weeks

TOTAL HOURS PER WEEK: 3

The Basics: Songwriting & Production

The Songwriting and Production Basics program is designed for students who wish to establish fundamental skills in songwriting and music production using a digital audio workstation (DAW). Students who complete this program are equipped with the basic knowledge, skills, and confidence to compose original songs and use a program such as GarageBand to produce them.

Courses:

- Songwriting Fundamentals (Weeks 1-6, 90 minutes/week)
- Intro to Music Production (Weeks 1-6, 90 minutes/week)
- Final Song Workshop (Week 7, 90 minutes)

Program Purposes:

- to develop a basic understanding of song structure and methods of composing and developing melodies, basic chord progressions, lyrics, and grooves
- to establish fundamental music production skills in a digital audio workstation (DAW) such as GarageBand, both recording and editing audio files and programming software instruments using MIDI
- to prepare students to aurally identify and verbally articulate how course concepts are applied to recorded music at a basic level
- to equip students with the basic knowledge, skills, and confidence to compose, produce, and present for feedback at least one original song

AUDITION REQUIREMENTS: None

PROGRAM LENGTH: 7-weeks

TOTAL HOURS PER WEEK: 3

The Basics: Musicianship Fundamentals

The Musicianship Basics program is designed for students who wish to establish a rudimentary understanding of music theory concepts and develop basic aural skills. Students who complete this program are able to read and notate music on a staff as well as transcribe and perform basic melodies and rhythms using their respective solfège systems.

Courses:

- Intro to Music Theory (Weeks 1-6, 90 minutes/week)
- Aural Skills for Beginners (Weeks 1-6, 90 minutes/week)
- Final Project Presentations (Week 7, 90 minutes)

Program Purposes:

- to develop an understanding of foundational music theory concepts such as music notation and the construction of intervals, major and minor scales, and triads
- to transcribe, sing, and notate simple melodies using the moveable Do solfège system
- to accurately perform, transcribe, and notate simple rhythms using rhythmic solfège

AUDITION REQUIREMENTS: None**PROGRAM LENGTH:** 7-weeks**TOTAL HOURS PER WEEK:** 3

Emerging Artists

The Emerging Artists Program is designed for students with a portfolio of recorded music who are poised to embark on the first stages of their careers as performing artists. Students who complete this program develop a basic understanding of the modern music industry, including music monetization and essential industry roles. They also improve their songwriting and production skills in weekly workshops with industry professionals. Finally, each student receives a one-on-one artist development consultation from a CCM faculty member to help guide their first steps towards becoming professional artists.

Courses:

- Intro to Music Business (Weeks 1-6, 90 minutes/week)
- Originals Workshop (Weeks 1-6, 90 minutes/week)
- Artist Development Consultation (Week 7, 30 minutes)

Program Purposes:

- to familiarize students with aspects of the modern music industry landscape, including how music is monetized, the types of industry professionals who can best help them achieve their goals, and strategies to disseminate and promote their work
- to provide expert feedback on students' recorded works and introduce songwriting and production concepts to improve their music
- to prepare students to identify and succinctly articulate their skills and the iconic features of their sound and artistic vision
- to provide each student a one-on-one artist development consultation

AUDITION REQUIREMENTS: Submit an audio and/or video recording of an original work which showcases your unique musical style and artistic vision. Acceptable formats for your song sample include the following:

- Audio: downloadable file (.mp3, .wav, or .aiff) or streaming link (YouTube, Vimeo, SoundCloud, Bandcamp, etc.)
- Video: downloadable file (.mp4, .mov, or .wmv) or streaming link (YouTube, Vimeo, etc.)
- Email your link to admissions@ccmla.edu

PROGRAM LENGTH: 7-weeks**TOTAL HOURS PER WEEK:** 3

Additional Study Options

Part-Time Study Status

Part-time study status enables a student who meets all admissions and audition requirements to enroll in any of our college-level programs with the status of part-time study, defined as maintaining a course load of a minimum of 7 and a maximum of 11 units.

Part-time study status doubles the length of our existing approved programs:

Apprentice in Performance program: 30-32 units over 4 quarters / 12 months [18 months maximum timeframe]

Certificate in Performance program: 60-64 units over 8 quarters / 24 months [36 months maximum timeframe]

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

Associate of Science in Performance degree program: 90-92 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 53.3333% of the base full-time program tuition. Base full-time tuition is currently defined as \$4,080.00 per quarter, therefore part-time tuition is currently set at \$2,176.00 per quarter.

The base tuition costs for each of our programs are listed below:

Associate of Science Degree in Performance 12 Quarters	\$26,112.00
Certificate in Songwriting and Music Production 8 Quarters	\$17,408.00
Certificate in Performance 8 Quarters	\$17,408.00
Apprentice Program 4 Quarters	\$8,704.00

At the base part-time tuition cost, students are eligible to register between 7-8 credits per quarter. Part-time students who elect to register in 9-11 credits worth of courses will be charged an additional \$272.00 per credit.

For example: Student A registers for 10 credits in the current quarter. Student A's tuition for that quarter will be calculated as \$2,176 plus, \$272 times 2 additional credits over the 8 credits allotted for the base tuition, for a total of \$2,720.00. Student A decides to return to 8 credits in the subsequent quarter. Student A's tuition for that quarter will be calculated at \$2,176.

NOTE: [Click here to see full-time tuition costs.](#)

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 as well as provide a \$70.00 change of study status fee.

NOTE: *International students must maintain a minimum course load 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.*

Program Outlines & Emphases

Voice

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 in 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

(Visit [Faculty Profiles](#) for full biographies.)

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

M.M. in Commercial Music (Voice), CSULA

B.M. in Theater, Sarah Lawrence College

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

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 Music Performance, 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

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
M127A	Rhythm Training I	1
M124A	Sight-reading I	1
M109A	Piano Proficiency I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V1	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
M127B	Rhythm Training II	1
M124B	Sight-reading II	1
M109B	Piano Proficiency II	1
M128A	Blues Analysis & Lab	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
P339	CCM Pop Choir	1
M129	Ensemble Performance Workshop (or CE)	2
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
M109C	Piano Proficiency III	1
M128B	Latin Styles Analysis & Lab	1
M131A	Music Technology I	1
M108C	Vocal Technique III	1
M128	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M123	Advanced Musicianship	3
M109D	Piano Proficiency IV	1
M128C	Soul/R&B Analysis & Lab	1
M131B	Music Technology II	1
M150A	Getting Started in the Music Business	1
M108D	Vocal Technique IV	1
M128	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V4	Private Lesson & Jury Performance IV	2
Total Units		14

FIFTH QUARTER

CODE	COURSE	CREDITS
M162A	Popular Music History I	2
M150B	Getting Deeper in the Music Business	1
M219	Arranging for Modern Band	1
M137A	Studio Recording Techniques	1
M170A	Intro to Songwriting	2
M171A	Intro to Lyric Writing	1
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P900	CCM Contemporary Ensemble	2
M200V5	Private Lesson & Jury Performance V	2
	<i>Required Electives</i>	1
Total Units		15

SIXTH QUARTER

CODE	COURSE	CREDITS
M162B	Popular Music History II	2
M151	Publishing, Copyright, and Contracts	1
M137B	Studio Recording Sessions	2
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P900	CCM Contemporary Ensemble	2
M299	Professional Showcase & Jury	2
M200SP	Private Lesson & Showcase Prep	1
	<i>Required Electives</i>	3
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M127A	Rhythm Training I	1
M124A	Sight-reading I	1
M109A	Piano Proficiency I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V1	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
M127B	Rhythm Training II	1
M124B	Sight-reading II	1
M109B	Piano Proficiency II	1
M128A	Blues Analysis & Lab	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
P339	CCM Pop Choir	1
M129	Ensemble Performance Workshop (or CE)	2
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
M109C	Piano Proficiency III	1
M128B	Latin Styles Analysis & Lab	1
M131A	Music Technology I	1
M108C	Vocal Technique III	1
M128	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V3	Private Lesson & Jury Performance III	2
Total Units		15

FOURTH QUARTER

CODE	COURSE	CREDITS
M123D	Advanced Musicianship	3
M109D	Piano Proficiency IV	1
M128C	Soul/R&B Analysis & Lab	1
M131B	Music Technology II	1
M150A	Getting Started in the Music Business	1
M108D	Vocal Technique IV	1
M128	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V4	Private Lesson & Jury Performance IV	2
Total Units		14

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

VOICE PERFORMANCE

APPRENTICE PROGRAM

2 Quarters / 6 Months / 31 Credits



FIRST QUARTER

CODE	COURSE	CREDITS
M120A	Popular Music Theory I	3
M121A	Ear Training I	2
M127A	Rhythm Training I	1
M124A	Sight-reading I	1
M109A	Piano Proficiency I	1
M108A	Vocal Technique I	1
M115	Vocal Performance Workshop	1
P939	CCM Pop Choir	1
P929	Ensemble Performance Workshop (or CE)	2
M100V1	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
M127B	Rhythm Training II	1
M124B	Sight-reading II	1
M109B	Piano Proficiency II	1
M128A	Blues Analysis & Lab	1
M108B	Vocal Technique II	1
M115	Vocal Performance Workshop	1
P339	CCM Pop Choir	1
M129	Ensemble Performance Workshop (or CE)	2
M100V2	Private Lesson & Jury Performance II	2
Total Units		16

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

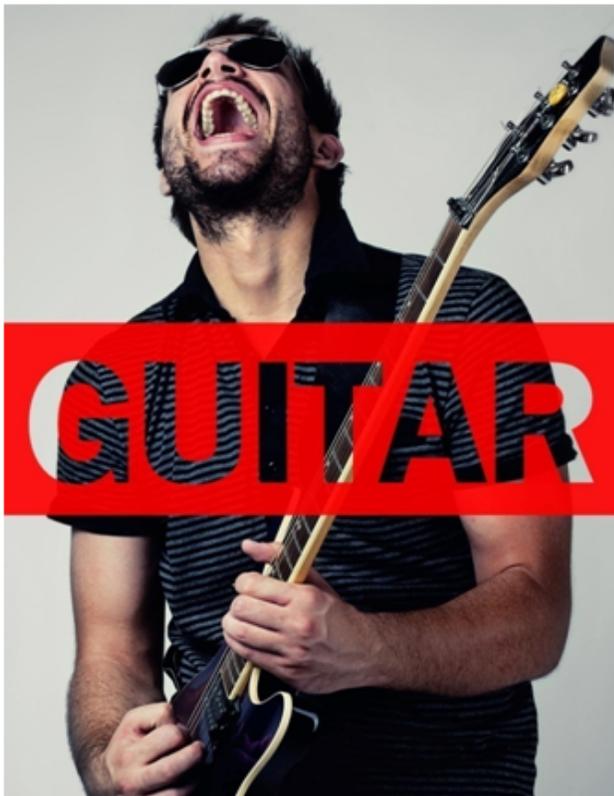
SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

Guitar

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.



FEATURED GUITAR INSTRUCTORS

(Visit [Faculty Profiles](#) for full biographies)

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 the 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 a guitarist with The Three Degrees
- Plays second guitar and sing backup vocals in Frank Gambale's Soulmine featuring Boca

German Schauss (Adjunct Faculty)

B.M. in Performance & Composition, Berklee College of Music

- Authored best-selling guitar instructional books and videos for Alfred Publishing
- Signed to Steve Vai's Digital Nations Label
- Named by Guitar World Magazine as one of the fastest guitar players in the world
- Numerous solo tours in Japan and Korea



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.



Choose either Option 1 or Option 2. Then perform the indicated chord progression in a style of your choice. You may use any voicing of a chord you wish. Play along with a metronome – you may choose the tempo.

OPTION 1

D Am⁷ G Em A⁷

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains four measures of music, each represented by a single diagonal slash. Above the staff, the chords D, Am⁷, G, Em, and A⁷ are written above the first, second, third, fourth, and fifth measures respectively.

Dm Bm⁷ G C D^{Δ7}

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains four measures of music, each represented by a single diagonal slash. Above the staff, the chords Dm, Bm⁷, G, C, and D^{Δ7} are written above the first, second, third, fourth, and fifth measures respectively. The staff ends with a double bar line.

OPTION 2

Gm Gm⁷ Gm⁶ Cm⁷ D^{sus4} D⁷

A musical staff in treble clef with a key signature of one flat (Bb). The staff contains four measures of music, each represented by a single diagonal slash. Above the staff, the chords Gm, Gm⁷, Gm⁶, Cm⁷, D^{sus4}, and D⁷ are written above the first, second, third, fourth, fifth, and sixth measures respectively.

Em Em⁷ Em⁶ Am⁷ C⁷ F⁷ G^{Δ7}

A musical staff in treble clef with a key signature of one flat (Bb). The staff contains five measures of music, each represented by a single diagonal slash. Above the staff, the chords Em, Em⁷, Em⁶, Am⁷, C⁷, F⁷, and G^{Δ7} are written above the first, second, third, fourth, fifth, sixth, and seventh measures respectively. The staff ends with a double bar line.

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M102C	Guitar Technique 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
M124D	Sight-reading IV	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M102D	Guitar Technique 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
P900	CCM Contemporary Ensemble	2
M200G5	Private Lesson & Jury Performance V	2
	<i>Required Electives</i>	3
Total Units		15

SIXTH QUARTER

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

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M102C	Guitar Technique 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
M124D	Sight-reading IV	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M102D	Guitar Technique IV	1
M139	Textures, Tones & Looping	1
P929	Ensemble Performance Workshop (or CE)	2
M100G4	Private Lesson & Jury Performance IV	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M102A	Guitar Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M102B	Guitar Technique II	1
P913	CCM Groove Ensemble	1
M129	Ensemble Performance Workshop (or CE)	2
M100G2	Private Lesson & Jury Performance II	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

Bass

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.



FEATURED BASS INSTRUCTORS

(Visit [Faculty Profiles](#) for full biographies)

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

B.F.A. in Jazz Studies, California Institute of the Arts

- 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 Bases, Aguilar Amplification, Xotic Pedals, GHS Strongs, and Gruv Gear Accessories
- Bandleader for two projects: Mr. DanZ and Tech Lab

Abe Gumroyan, M.M. (Adjunct Faculty)

M.M. in Double Bass, San Francisco Conservatory of Music

B.M. in Jazz Studies, University of Nevada

- Grammy award winning bassist
- Toured & performed with Justin Timberlake, Andrea Bocelli, Ricky Martin, and more.
- Active studio musician for film and tv
- Numerous live TV appearances including the VH1 music, Billboard Music Awards, and Grammy Awards

Anthony Crawford (Adjunct Faculty)

- Released solo album Urban Jazz-My Story which appeared on the "Top 40 Charts" in 2010
- Toured across Europe with the Allan Holdsworth band along with Virgil Donati
- Performed and recorded with artists including Justin Timberlake, Howard Hewett, Dave Weckl, Erykah Badu, and many more.



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.



Choose either Option 1 or Option 2. Then improvise a bass line in a style of your choice over the indicated chord progression. Play along with a metronome – you may choose the tempo.

OPTION 1

D Am⁷ G Em A⁷

A bass staff in 4/4 time with a key signature of one sharp (F#). The staff contains four measures of music, each with a slash indicating improvisation. The chords D, Am⁷, G, Em, and A⁷ are written above the staff.

Dm Bm⁷ G C D^{Δ7}

A bass staff in 4/4 time with a key signature of one sharp (F#). The staff contains four measures of music, each with a slash indicating improvisation. The chords Dm, Bm⁷, G, C, and D^{Δ7} are written above the staff.

OPTION 2

Gm Gm⁷ Gm⁶ Cm⁷ D^{sus4} D⁷

A bass staff in 4/4 time with a key signature of one flat (Bb). The staff contains four measures of music, each with a slash indicating improvisation. The chords Gm, Gm⁷, Gm⁶, Cm⁷, D^{sus4}, and D⁷ are written above the staff.

Em Em⁷ Em⁶ Am⁷ C⁷ F⁷ G^{Δ7}

A bass staff in 4/4 time with a key signature of one flat (Bb). The staff contains five measures of music, each with a slash indicating improvisation. The chords Em, Em⁷, Em⁶, Am⁷, C⁷, F⁷, and G^{Δ7} are written above the staff.

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	BassTechnique II	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M103C	BassTechnique 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
M124D	Sight-reading IV	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M103D	BassTechnique 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 & Jury Performance V	2
	<i>Required Electives</i>	3
Total Units		15

SIXTH QUARTER

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

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	BassTechnique II	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M109C	Piano Proficiency III	1
M131A	Music Technology I	1
M103C	BassTechnique 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
M124D	Sight-reading IV	1
M109D	Piano Proficiency IV	1
M131B	Music Technology II	1
M103D	BassTechnique IV	1
M133	Rhythm Section Tracking	1
P929	Ensemble Performance Workshop (or CE)	2
M100B4	Private Lesson & Jury Performance IV	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M109A	Piano Proficiency I	1
M103A	Bass Technique 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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M109B	Piano Proficiency II	1
M103B	BassTechnique II	1
P913	CCM Groove Ensemble	1
M129	Ensemble Performance Workshop (or CE)	2
M100B2	Private Lesson & Jury Performance II	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

Drums

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. 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 guitar, bass, and keyboard majors as well as our world-renowned faculty members, who have deep experience in the music industry and in academia. They will serve you as supportive mentors, guiding you in all styles of modern drumming.



FEATURED BASS INSTRUCTORS (Visit [Faculty Profiles](#) for full biographies)

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

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 the studio with renowned bassist Steve Jenkins
- Authored curricula for guitar, bass, and drums



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

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

ASSOCIATE DEGREE APPLICANTS:

Perform either Option 1 or 2 on snare drum or any combination of drums.

Option 1

$\text{♩} = 72$

Option 2

$\text{♩} = 72$

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
M109A	Piano Proficiency I	1
M131A	Music Technology I	1
M104A	Snare Drum Technique	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
M109B	Piano Proficiency II	1
M131B	Music Technology II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
M129	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 Elective</i>	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
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 Elective</i>	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
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>	3
Total Units		15

SIXTH QUARTER

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

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M109A	Piano Proficiency I	1
M131A	Music Technology I	1
M104A	Snare Drum Technique	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
M109B	Piano Proficiency II	1
M131B	Music Technology II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
M129	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 Elective</i>	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
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 Elective</i>	1
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M109A	Piano Proficiency I	1
M131A	Music Technology I	1
M104A	Snare Drum Technique	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
M109B	Piano Proficiency II	1
M131B	Music Technology II	1
M104B	Snare Drum Technique II	1
M125B	Drumset Sight-reading II	1
P913	CCM Groove Ensemble	1
M129	Ensemble Performance Workshop (or CE)	2
M100D2	Private Lesson & Jury Performance II	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

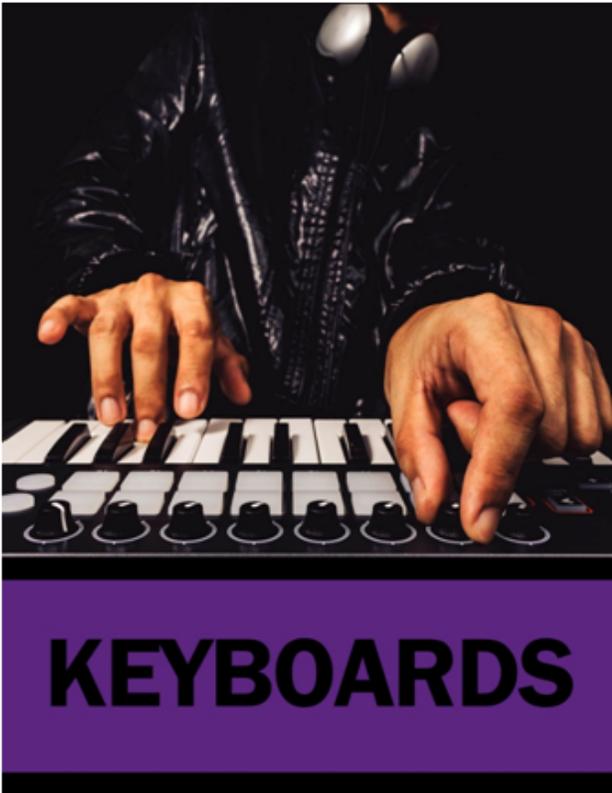
SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

Keyboard

The 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. 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. 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 BASS INSTRUCTORS

(Visit [Faculty Profiles](#) for full biographies)

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

Alessandro Bertoni (Adjunct Faculty)

Diploma in 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.



Choose either Option 1 or Option 2. Then perform the indicated chord progression in a style of your choice. You may use any voicing of a chord you wish. Play along with a metronome – you may choose the tempo.

OPTION 1

D Am⁷ G Em A⁷

Dm Bm⁷ G C D^{Δ7}

The first system of musical notation for Option 1 consists of two staves (treble and bass clef) in the key of D major (two sharps) and 4/4 time. The first four measures are filled with diagonal lines, representing a placeholder for the student's performance. Above the staves, the chords D, Am⁷, G, Em, and A⁷ are indicated. The second system also consists of two staves in the same key and time signature. The first four measures are filled with diagonal lines. Above the staves, the chords Dm, Bm⁷, G, C, and D^{Δ7} are indicated. The system ends with a double bar line.

OPTION 2

Gm Gm⁷ Gm⁶ Cm⁷ D^{sus4} D⁷

Em Em⁷ Em⁶ Am⁷ C⁷ F⁷ G^{Δ7}

The first system of musical notation for Option 2 consists of two staves (treble and bass clef) in the key of G minor (one flat) and 4/4 time. The first four measures are filled with diagonal lines. Above the staves, the chords Gm, Gm⁷, Gm⁶, Cm⁷, D^{sus4}, and D⁷ are indicated. The second system also consists of two staves in the same key and time signature. The first four measures are filled with diagonal lines. Above the staves, the chords Em, Em⁷, Em⁶, Am⁷, C⁷, F⁷, and G^{Δ7} are indicated. The system ends with a double bar line.

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M131A	Music Technology I	1
M105C	Keyboard Technique III	1
M129	Voicings	1
P929	Ensemble Performance Workshop (or CE)	2
M100K3	Private Lesson & Jury Performance III	2
	<i>Required Elective</i>	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
M124D	Sight-reading IV	1
M131B	Music Technology II	1
M105D	Keyboard Technique IV	1
M139	Textures, Tones & Looping	1
P929	Ensemble Performance Workshop (or CE)	2
M100K4	Private Lesson & Jury Performance IV	2
	<i>Required Elective</i>	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
M134A	Studio Recording Sessions I	2
M215A	Improvisation I	1
P923	CCM Jazz Ensemble	1
P900	CCM Contemporary Ensemble	2
M200K5	Private Lesson & Jury Performance V	2
	<i>Required Electives</i>	3
Total Units		15

SIXTH QUARTER

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

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
P913	CCM Groove Ensemble	1
M129	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
M124C	Sight-reading III	1
M131A	Music Technology I	1
M105C	Keyboard Technique III	1
M129	Voicings	1
P929	Ensemble Performance Workshop (or CE)	2
M100K3	Private Lesson & Jury Performance III	2
	<i>Required Elective</i>	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
M124D	Sight-reading IV	1
M131B	Music Technology II	1
M105D	Keyboard Technique IV	1
M139	Textures, Tones & Looping	1
P929	Ensemble Performance Workshop (or CE)	2
M100K4	Private Lesson & Jury Performance IV	2
	<i>Required Elective</i>	1
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

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
M124A	Sight-reading I	1
M127A	Rhythm Training I	1
M105A	Keyboard Technique I	1
M136A	Analog Keyboard Tones	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
M124B	Sight-reading II	1
M127B	Rhythm Training II	1
M105B	Keyboard Technique II	1
M136B	Digital Keyboard Tones	1
P913	CCM Groove Ensemble	1
M129	Ensemble Performance Workshop (or CE)	2
M100K2	Private Lesson & Jury Performance II	2
Total Units		15

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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

Songwriting & Music Production

Our songwriting and music production curriculum is designed to provide artists with the necessary compositional, production, and performance skills to elevate their original works. In the Certificate in Songwriting and Music Production 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 producer, 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 INSTRUCTORS

(Visit [Faculty Profiles](#) for full biographies)

David Bawiec, M.M. (CSMP Program Chair)

B.M. in Contemporary Writing & Production

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

- Worked on projects including Michael Bubl , 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

Kevin Schima, M.M. (Adjunct Faculty)

M.M. in Composition, California State University, LA

B.S. in Audio Production, Indiana University

- Worked with Jon Andersand from the band "Yes" on the album "Survival and Other Stories"
- Co-wrote, Co-produced, and performed on a vinyl record for the TV show "Fringe."
- Given over 3000 live national performances with *Homunculus*, *Everyday Animals*, and as a solo artist
- Wrote, performed, and recorded kids album about the planets called "Solar System"

Charlotte Martin, B.M. (Adjunct Faculty)

B.M. in Music Performance, 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

Certificate in Songwriting and Music Production

The Certificate in Songwriting and Music Production program is intended for talented musicians, composers, and producers of all stripes. Singer-songwriters, writer-producers, film and media composers, beatmakers, rappers, and performance artists may all apply. There are no stylistic requirements or boundaries on the program; therefore, applicants must demonstrate their unique artistry through two submissions.

AUDITION REQUIREMENTS:

Include a link of your MP3 or WAV files of two songs within your Application for Admission which meet the following criteria:

- At least one submission must be an original work that you composed; the other may be a cover or another original. Your production and arrangement choices should showcase your unique musical style and artistic vision.
- At least one submission must be a work that you produced in some way. Qualifying types of music production include, but are not limited to, recording and/or mixing audio, programming MIDI instruments, and inserting and manipulating audio samples. Please provide a brief written explanation of your involvement in the production of at least one of your submissions.

NOTE: One submission may satisfy both requirements, but you must still submit two songs in order to be accepted into the Certificate in Songwriting and Music Production program.

If you have any questions about these audition requirements, please contact admissions@ccmcollege.com.

SONGWRITING AND MUSIC PRODUCTION

CERTIFICATE PROGRAM

4 Quarters / 12 Months / 60 Credits



california
college of
music

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
M101SMP1	Private Lesson & Jury Presentation I	2
M170A	Intro to Songwriting	2
M171A	Intro to Lyric Writing	1
M131A	Music Technology I	1
	<i>Required Elective</i>	1
Total Units		14

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
M101SMP2	Private Lesson & Jury Presentation II	2
M170B	Writing in Popular Styles	2
M171B	Advanced Lyric Writing	1
M131B	Music Technology II	1
M132A	Writing and Producing for Drums	1
M150A	Getting Started in the Music Business	1
	<i>Required Elective</i>	1
Total Units		16

THIRD QUARTER

CODE	COURSE	CREDITS
M120C	Extended Harmony I	3
M121C	Advanced Ear Training I	2
M101SMP3	Private Lesson & Jury Presentation III	2
M170C	Producing in Popular Styles	2
M131C	Music Technology III & Lab	2
M132B	Writing and Producing for Bass	1
M150B	Getting Deeper in the Music Business	1
M137A	Studio Recording Techniques	1
M219	Arranging for Modern Band	1
	<i>Required Elective</i>	1
Total Units		16

FOURTH QUARTER

CODE	COURSE	CREDITS
M101SMP4	Private Lesson & Jury Presentation IV	2
M179	Making Your EP	2
M176	Making Music For Hire	2
M172	Collaborative Songwriting	1
M131D	Music Technology IV & Lab	2
P911	Originals Ensemble	1
M151	Publishing, Copyright, and Contracts	1
M137B	Studio Recording Sessions (CSMP)	2
	<i>Required Elective</i>	1
Total Units		14

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog.

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

PREPARATORY QUARTER

Available in Summer & Winter

8 Weeks / 10.5 hrs per week / No Credit



Workshops	Hours Per Week
Ensemble Performance Workshop	4
Private Lesson & Audition Preparation	1
Weekly Workshop Series	1.5
Theory Fundamentals	1.5
Ear Training Fundamentals	1.5
Introduction to Piano	1.5
Total Hours Per Week	10.5

CORE MUSICIANSHIP courses are in white.

MAJOR AREA courses are highlighted in blue.

SUPPORTIVE courses are highlighted in pink.

ELECTIVE course offerings may be found in the general catalog

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



Admissions

Student Admissions

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 Audition Materials
2. \$80 Application Fee (Non-Refundable)
3. Proof of Graduation
4. Government Photo ID
5. Proof of English Proficiency

Online Application

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

ccmla.edu/apply

Audition Requirements

Current Audition Requirements can be found on [voice](#), [guitar](#), [bass](#), [drums](#), [keyboard](#), and [songwriting & music production](#) pages of this Catalog, as well as on the following webpage:

ccmla.edu/audition-requirements

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@ccmla.edu. Students may also contact an admissions representative 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 or MasterCard only). Other acceptable forms of payment include cash, check, or money order.

Application Deadlines

FALL 2021 ENROLLMENT

APPLICATION DEADLINE: Sept. 4, 2021
LATE APPLICATION DEADLINE: September 27, 2021 with an additional late application fee of \$70.

SPRING 2022 ENROLLMENT

APPLICATION DEADLINE: February 4, 2022
LATE APPLICATION DEADLINE: March 28, 2022 with an additional late application fee of \$70.

FALL 2022 ENROLLMENT

APPLICATION DEADLINE: August 3, 2022
LATE APPLICATION DEADLINE: September 26, 2022 with an additional late application fee of \$70.

Required Documents

Proof of Graduation

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. Acceptable forms of documentation proving graduation from high school for students include:

- a high school diploma,
- a high school transcript showing graduation date,
- a G.E.D. 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.

To determine high school diploma equivalency, the College reserves the right to request proof of graduation that are granted from institutions outside the United States to be evaluated by one of the following:

- American Association of Collegiate Registrars and Admissions Officers (AACRAO),
- Association of International Credentials Evaluations (AICE), or the
- National Association of Credential Evaluation Services (NACES)

International applicants who submit foreign transcripts that are in languages other than English may also be asked to have their transcripts translated into English.

Government Photo ID

All applicants must provide the California College of Music with a high-resolution scan of an unexpired government- issued photo identification. Driver's license, passports and military identification cards are acceptable forms of identification. Acts of impersonation will be reported to the appropriate authorities.

Note: International applicants must provide a high-resolution scan of the photo page of an unexpired passport.

Proof of English Proficiency

All students must be proficient at reading, writing, and speaking the English language. Domestic students must submit a diploma or official transcript from a high school or post-secondary institution located in the United States, as Proof of English Proficiency.

International applicants must demonstrate English language proficiency by providing one of the following:

- TOEFL iBT score of 50 or above
- TOEIC score of 600 or above
- IELTS score of 5.0 or above
- CEFR B2 Level or higher, or

International applicants whose native language is English must provide a diploma or official transcript from a high school or post-secondary institution from their native speaking home country.

No English language services or English as a Second Language (ESL) instruction are offered at California College of Music.

Preparatory Quarter Applicants

The Preparatory Quarter is only offered in our Summer and Winter quarters. For more information on how to apply contact an Admissions Coordinator at: (626) 577-1751 or admissions@ccmla.edu.

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

WINTER 2022 APPLICANTS

APPLICATION DEADLINE: December 3, 2021

LATE APP DEADLINE: December 27, 2021

Late Fee: additional \$70

CLASSES START: January 3, 2022

SUMMER 2022 APPLICANTS

APPLICATION DEADLINE: June 5, 2022

LATE APP DEADLINE: June 30, 2022

Late Fee: additional \$70

CLASSES START: July 5, 2022

Required Preparatory Quarter Materials

1. Completed Application including Audition Materials
2. \$80 Application Fee (Non-Refundable)
3. Government Photo ID
4. Proof of English Proficiency (International applicants only)

International Student Admissions

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, but not limited to, 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. To learn more, visit: [international student services](#).

Our admissions staff is here to help with every step of the [admissions](#) and [student visa process](#), ensuring a very easy transition to studying abroad in the United States.

Student Visa Process

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.

After being accepted into a program, all international applicants must complete the student visa process in order to study in the United States. To receive a SEVIS I-20 form, international applications must submit the following:

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 and the cost of living in the U.S. while studying at the California College of Music.

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. To calculate an approximate cost of living for the bank statement, multiply \$1,000.00 by the number of months spent in the accepted program.

If submitting sponsor information, applicants must also have the sponsor submit and sign a Letter of Financial Support.

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 an applicant's acceptance package.

SEVIS FORM I-20

Once an approved bank statement and the first quarter tuition & fees payment has been received, California College of Music will issue a SEVIS Form I-20, allowing him/her to apply for a student visa interview.

Once a SEVIS I-20 form is rendered, California College of Music will mail out an official acceptance package. The international application 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: 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. International students must then remain enrolled in a full-time program to remain in student status with USCIS.

Admissions Policies

Re-enrollment for Completed Students Policy

A student who has completed a program at the College may reapply for a different program and, if applicable, transfer any earned credit from required courses to the new program. However, students may not reapply for the same program regardless of emphasis and may not enroll in a lower program with the same emphasis.

In order to apply, the student must file a new Application for Admission. All supporting documents do not need to be submitted. Application fees will be waived for students who are currently enrolled and want to continue their studies in their last quarter.

If the student continues his/her studies at the College with the same emphasis, the student may either provide new audition videos or submit a jury from his/her previous quarter to the admissions department in lieu of audition videos. If a student changes his/her emphasis, then new audition videos must be provided.

Readmission 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 Academic Advisor to discuss his/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. 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.

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 of the relevant program.

For students with disabilities or special needs, the admissions process stays the same. We encourage our students with special needs to be open and honest about their needs. Therefore, applicants are provided an opportunity to write a statement briefly outlining challenges they may face in the classroom within his/her application so that we can make any reasonable accommodations. The 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.

A student who seeks specific accommodations for a disability must provide documentation of the disability from an 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.

Note: 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 quarter in order to ensure that accommodations can be arranged.

Prior Experiential Learning

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. There is no cost associated when being considered for Prior Experiential Learning.

Prior Experiential Learning credits are only available prior to enrollment. In order to be considered students must contact an admissions representative in order to submit a formal written request for prior experiential learning and provide a professional resume. Once the Director of Education reviews the request, the student may be invited to take final examinations of equivalent courses. He/she must receive at least a 75% or higher in order to receive credits towards completion.

Students may appeal the Director of Education's decision for prior experiential learning credit by submitting a written appeal to the Dean. Based on the written appeal, the Dean will decide whether to administer further exams.

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.

Enrollment Agreement

After all requirements for admission have been met, each prospective student must sign an Enrollment Agreement at Student Orientation. 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.

Transfer Students

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

admissions@ccmla.edu

Any applicant may be granted transfer credit for equivalent courses taken at previous institutions. Applicants 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](#) in this Catalog. Students do not have to be currently

enrolled in a music program to be able to transfer to California College of Music.

Incoming Transfer of 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 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 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 Director of Education will examine incoming student transcripts and syllabuses

from other institutions and evaluate which, if any, completed courses correspond to equivalent College program courses;

2. The Director of Education or designee (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 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 Registrar shall apply the transfer credit and course substitutions authorized by the Dean to the student's official transcript.
5. The student shall receive a *Statement of Incoming Transfer Credit and Course Substitutions Applied* within 5-7 business days. The student shall be provided with an updated Advisement Chart reflecting changes within his/her program, required courses, and new projected end date if applicable. Any changes to the projected end date that affects the overall cost of tuition shall be reflected in an updated Tuition & Fees Statement.

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.

VETERAN STUDENTS ONLY: Incoming Veteran students receiving VA Educational Benefits must submit official transcripts to determine if any prior earned credit from another College or University can be applied to the intended program at California College of Music.

Veterans must follow all previously stated deadlines and are subject to the same incoming transfer credit evaluation procedure.

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 Evaluation Procedure:

Students wishing to transfer credits from courses taken at the College to other institutions must consult with a California College of Music Academic Advisor, 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 first official transcript requested will be created for the student free of charge, after which an administrative fee of \$15 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.

Note: The College does not guarantee outgoing transfer credit will be awarded at outside institutions.



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. Additionally, [talent-based scholarships](#) and [tuition reductions](#) for eligible students are available, which can significantly bring down the cost of tuition.

Domestic Student Tuition

Base full-time tuition for a U.S. citizen or permanent resident is \$4,080.00 per quarter. The base tuition costs for each of our programs are listed below:

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

International Student Tuition

Base tuition for international students is \$5,700.00 USD per quarter. The base tuition costs for each of our programs are listed below:

Certificate in Songwriting and Music Production 4 Quarters	\$22,800.00
Certificate in Performance 4 Quarters	\$22,800.00
Apprentice Program 2 Quarters	\$11,400.00

Student Fees

Initial Enrollment Fees

Application Fee	\$80.00
Materials & Maintenance Fee	\$300.00 per quarter
Student Identification Card	\$20.00
SEVIS I-20 Processing & Mailing Fee*	\$200.00
Wire Transfer Fee*	\$80.00

Miscellaneous/Optional Fees

Official Academic Transcript	\$15.00 each
Late Application Fee	\$70.00
Late Tuition Payment Fee	\$100.00 per week
Change of Program, Emphasis and/or Study Status Fee	\$70.00
Additional Course Cost (if over 17 credits in a quarter)	\$272.00 / credit \$380.00 / credit*
Independent Study	\$700.00
Housing Placement Fee	\$250.00
Airport Pickup Fee	\$120.00

Post Enrollment Fees

Degree/Certificate Replacement Fee	\$35.00
---	---------

**Applies to International Students Only*

All fees are considered non-refundable after the "Cancellation Period"

Materials & Maintenance Fee

The Materials and Maintenance Fee of \$300.00 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 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.

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 pair of ear plugs with a noise reduction rate of at least 20 decibels
- A ¼" instrument cable, a minimum of 10' length (Mogami/Monster recommended; drummers/singers excluded)
- A pair of earbuds, 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

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.

IMPORTANT: The maximum amount of institutional awards (Talent-based Scholarship & Economic Tuition Reduction) combined cannot exceed 30% of the programs tuition.

Talent-Based Scholarships

All new applicants pursuing full-time enrollment in one of CCM's programs are eligible to apply for a talent-based scholarship, an institutional award based on outstanding performance ability and musicianship. Students who receive this scholarship may be awarded up to 10-30% reduced from tuition.

Talent-Based Scholarship Application Process

1. Apply for a full-time program
2. Submit an online Talent-Based Scholarship Application
3. Within the application, submit additional audition material that demonstrates your exceptional musical ability.
4. Within the application, submit the name and email address of someone you have studied with who can provide us with a Letter of Recommendation
5. Within the application, provide a written scholarship statement.

Each applicant is evaluated individually by his or her audition performances, statement of purpose, and Letter of Recommendation.

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.

Note: Scholarships are available for new applicants only. Previously or currently enrolled students are not eligible.

Student Conditions and Obligations to Maintain Scholarship

- Students must pay tuition and fees in full according to the payment schedule in the Enrollment Agreement.
- Students must maintain full-time status (a course load of at least 12 units) at all times. A student who must extend his/her program beyond the initial program length as stated in the Enrollment Agreement, whether by choice or due to failed courses, may not reapply for a scholarship or redistribute any remaining scholarship to the new quarter.
- Students must attend at least 85% of scheduled classes in every course.
- Students must make continuous academic progress each quarter and complete his/her program on time.
- Students receiving scholarships must maintain a minimum cumulative GPA of 3.0 for their scholarship award to be disbursed in each new quarter.

therefore cannot be applied to books and supplies, room and board, transportation, and miscellaneous personal expenses.

To participate in the monthly payment plan, students must provide a valid credit card. This card will automatically be charged on the first of each month in accordance with the signed Payment Plan Agreement & Authorization Form provided by the Director of Administration.

Any scheduled payment that is late, will automatically be assessed a \$50 late fee. If payment is not made within 5 days, the College will suspend student access to all enrolled courses and student services until the payment has been received. All attempts will be made to contact the student to resolve any scheduled payment.

Note: California College of Music does not participate in any federal or state financial aid programs at this time.

Economic Tuition Reduction

An Economic Tuition Reduction (ETR) at California College of Music is an institutional award reserved for U.S. citizens or permanent resident applicants who can demonstrate significant economic hardship. Students can reduce their tuition by \$750-4,500 (depending on program length and need).

Tuition Reduction Application Process

1. Apply for either a part- or full-time program
2. Submit an online Economic Tuition Reduction Application
3. Within the application, answer questions regarding taxes and current income
4. Submit a copy of the most recent Form 1040 tax return you and/or your parents/sponsors filed to admissions@ccmla.edu.

Note: 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

Students approved for economic tuition reduction have the option to split their quarterly tuition payments into smaller monthly payments.

Zero-interest monthly payment plans are considered institutional loans, but are not extensions of credit;



Student Life & Services

Hours of Operation

The facilities are open every Monday – Friday from 8:00 a.m. to 8:00 p.m., and Saturdays from 10:00 a.m. to 5:00 p.m. excluding all federal holidays. Notifications of any additional or modified hours will be sent to students, faculty, and staff.

The Administration Office is open Monday – Friday from 8:00 a.m. to 6:00 p.m. The office maintains an open door policy, designed to grant students access to a staff member when he/she has questions or concerns. Students wishing to meet with a specific administrative staff are encouraged to schedule an appointment.

Student Orientation

Prior to the first day of instruction, new students are required to attend a mandatory Student Orientation at which they will be welcomed to the College, meet faculty and staff, review College policies and procedures, sign their [enrollment agreement](#) and other required documents, have questions answered, and take [placement exams](#).

Student Handbook

Prior to Student Orientation, new students are required to read the 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 is readily available on our website for new students at: ccmla.edu/student-portal.

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.

International Student Orientation

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

Academic Advising

Enrolled students will participate in quarterly advisement sessions with Academic Advisors who will aid them in developing educational goals that are consistent with personal interests, values, and activities, as well as progression towards program completion. Advisors will provide students with information regarding all aspects of academic planning, progress, graduation requirements, and institutional and transfer requirements.

Career Development

California College of Music provides services to assist students and alumni with occupational exploration (short- and long-term), self-assessment, career development and job searches, and shall support them during all stages of their professional and career development.

Career advisement sessions and workshops shall be offered in order to explore the various options for network building techniques, interview tips, assistance in conducting job and internship searches, help to hone skills for auditioning and portfolio development, and aid in navigating further collegiate study after graduating/completing a program.

Quarterly Concerts

During finals week, students will perform at select public venues in Los Angeles or 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

Students enrolled in the [M100 Private Lesson](#) course must complete a live performance or presentation of recorded work in front of a faculty jury during Finals Week; usually composed of two adjudicators. Adjudicators will provide constructive feedback (both verbally and in writing) to students immediately following their performance. Students will be assessed based on their piece selection and prescribed technical requirements appropriate for their emphasis and level.

All jury performances are recorded. A copy can be made available when a student provides a USB to the Administration Office.

Artist Clinic Series

Every quarter, California College of Music proudly presents and documents an Artist Clinic for the benefit of students, faculty, and the community. These clinics feature renowned artists from all around the world. The goal of the Artist Clinic Series is to educate students in real-world musical experiences and provide insight into the modern music industry. To learn more about previous clinicians, visit [Artist Clinics](#).

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 offered 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 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.
- 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 currently does not have dormitory facilities or apartments under its control and has no responsibility to assist any student in finding housing options. CCM does, however, offer an optional Housing Placement Service to any incoming student. Interested students must make a one-time (non-refundable) \$250.00 housing placement fee. However, we always encourage students to avoid the \$250.00 fee by searching for

and securing their own housing accommodations. For more housing information, please visit:

ccmla.edu/housing-resources

Note: CCM's Housing Placement Service only facilitates placing a student in housing. The execution of the rental agreement is at the responsibility of the student and the property owner. Any and all monthly rent payments must be paid promptly by the student to the property owner according to the rental agreement. CCM does not collect or disburse housing payments on behalf of students or property owners. All policies and procedures related to housing are at the sole discretion of the property owner or manager.

ESTIMATED LOCAL HOUSING/RENT COST IN THE PASADENA AREA

Homestay options: \$900-\$1,200.00 USD per month

Studio Apartments (not including security deposit): \$1,500.00 USD per month

One Bedroom Apartments (not including security deposit): \$2,500.00 USD per month

What to Do in Pasadena

CCM is located in the heart of Pasadena, California, walking distance from various restaurants, shopping centers, and activities. There is always something going, you should never be bored here! From visiting the Huntington Library and Museum to listening to the Pasadena POPS Symphony. 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.

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. For Metro riders, a student discount is available, and a Metro Station is within six blocks.

For students with cars, there is a gated student lot behind the College. Otherwise, there is free parking available on the surrounding streets; all students should be aware of Pasadena city parking restrictions.



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 Performance, the Certificate in Songwriting and Music Production, and Associate of Science in 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.

Minimum Credit Requirements

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

- [Apprentice in Performance](#): 30 credits
- [Certificate in Performance](#): 60 credits
- [Certificate in Songwriting and Music Production](#): 60 credits
- [Associate of Science in 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 all enrolled class hours 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 all enrolled courses
- 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 ear training 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.

Students who believe they already possess the competencies sufficient to pass a required course may apply to test out up to Week 2 by taking the final exam and receiving a grade of 75% (C) or above. Students must inform the instructor and provide a written statement and explanation. A final grade must be submitted no later than Friday of Week 2 by 12:00pm. All submissions received after that date and time shall not be considered for successful test-out.

If the student meets the requirements for testing out of 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 the GPA calculation.

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% cumulative attendance rate in all registered courses or has a grade point average below 2.0 in the current quarter, he or she shall be placed on academic probation. Academic probation is a period of supervision instituted by the administration because a student has failed to demonstrate satisfactory academic progress and therefore is in danger of failing to complete their program.

Probationary status is resolved if the student has brought their attendance rate above 80% and their GPA is 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 an advisement session from academic advisors when they are placed on probation.

Administrative Withdrawal

If, at the end of one probationary quarter, the student has failed to meet the Satisfactory Academic Progress (S.A.P.) policy, he/she may be administratively withdrawn from his/her program at the discretion of the Dean. Should the Dean choose to allow the student to remain in his/her program for a second and final probationary quarter, the student must bring their cumulative GPA and/or attendance rate above the thresholds required by the S.A.P. policy within the quarter. If the student fails to do so, he/she will be administratively withdrawn from their program.

The College will notify the student in writing if he/she is to be withdrawn for unsatisfactory academic progress.

A student may also be administratively withdrawn if a student is absent for more than 10 consecutive days of instruction, unless a leave of absence is declared.

Expulsion

Students can be expelled for violating the [Code of Conduct](#). Students expelled for academic or non-academic misconduct are administratively withdrawn from the College. An expelled student will be informed that an application for readmission will not be considered for up to one year.

Appeal & Reinstatement

If a student has been withdrawn from the College due to unsatisfactory academic progress or misconduct, the student has the right to appeal dismissal decisions made by the administration by submitting a written request to the Dean describing any mitigating circumstances or conditions that warrant special consideration. The Dean will assess all appeals and make the final determination as to whether the student may be permitted to continue in his/her program. The student will be sent a written decision within 10 business days of the College's receipt of the appeal. Students reinstated upon appeal of administrative withdrawal are given probationary status for the next quarter, during which time they must meet the terms and conditions set out by the Dean 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 [grading chart](#).
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).

Private Lessons

The M100 Private Lesson & 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 & Jury Performance course requires a minimum of 50 dedicated practice times each quarter; it is recommended to minimally achieve 5 practice hours per week. 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, Vocal Booth, 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.



Registrar Policies

Add/Drop Period

Students may add up to 17 units with no added tuition costs or drop any course(s) by submitting a request via the student portal 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. Added courses totaling above 17 units will be charged an additional per unit cost.

Per Unit Cost for Domestic Students: \$272.00

Per Unit Cost for International Students: \$380.00

Withdrawing from a Course

After Week 2 and up until the end of Week 7, a student may withdraw from a course and receive a withdrawal (W) on his or her transcript, which is counted as a grade of 0 for the purposes of GPA calculation, and counts towards credits attempted but not received.

Attendance Tracking Policy

Prompt and regular attendance is required in each course, and attendance is recorded daily. 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 by an Academic Advisor. It is the instructor's obligation to inform their students of how unexcused absences, tardiness, and early departures 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 ten consecutive days may be administratively withdrawn from the program.

Tardiness & Early Departures

California College of Music expects students to be on time for all classes, appointments, and any required class activities. When students arrive late to class, 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: 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.

Tiered Courses

Students participating in courses that are in a tiered track (has more than one level), must pass the course with a (C-) 70% or higher in order to progress. A student who does not pass the course with a (C-) or higher must repeat the course.

Once successfully passed, the most recent grade will be recorded on the official transcript. The first attempt (with a grade of C- or lower) will be marked as (P) on the official transcript and will not count towards credits attempted or received and will not affect the GPA.

Failing Grades

A student who receives a letter grade of "F" has failed the course, and if the course is required for program completion, the student must repeat. A marking of "F" is counted as a grade of 0 for the purposes of GPA calculations, and counts towards credits attempted but not received.

Incomplete Grade

If extenuating circumstances such as illness or emergency prevent a student from completing a course, the instructor may elect, at his/her discretion, to issue the student the mark of incomplete, "I" on the official transcript. This is counted as a grade of 0 for the purposes of GPA calculation, and counts towards credits attempted but not received.

Completing I, W, or F 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. 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- is obtained.

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 no later than Week 12. If the student completes all required coursework to the instructor's satisfaction within the designated time frame (no more than one quarter), the grade of (I) shall be replaced by the earned letter grade. In the instance a student does not complete the assigned work, the (I) will revert to a grade of (F).

For Failed or Withdrawn Courses

Required courses for which a student receives an (F) or (W) must be repeated and completed within one year with a passing grade, or within the maximum time frame for program completion.

Repeating Courses

Completed courses may not be retaken for credit with the exception of required failed courses and

meeting minimum required grades for tiered-level courses. For required tiered level and failed courses, there is no limit to the number of courses students may retake. However, all students must complete their program within the maximum time frame. Students may elect to audit a course already completed for no-credit.

Change of Program, Emphasis & Study Status

The College recognizes that some students may desire a different program, emphasis, or study status after initially attending classes due to personal, medical, family, financial, or other reasons. Students are allotted a maximum of one program and/or emphasis change and shall be charged a non-refundable \$70.00 processing fee.

A student may request a change at any time. In order for the current enrolled quarter to reflect that change, he/she must make that request no later than Friday of Week Two, the Last Day to Add & Drop Courses and submit a Request for Change of Program/Emphasis/Study Status Form on the college website at: ccmla.edu/student-portal.

To this end, certain policies have been established regarding the changing of program, emphasis or study status for students:

1. Students must complete all required classes (including private lessons and practice hours) related to their new area of emphasis in order to complete their program.
2. Students who have changed emphases or programs must complete all required courses for the new emphasis in order to complete.
3. Students who have changed their program must receive the minimum required credits for the new program in order to complete.

Leaves of Absence

Students enrolled in the Certificate in Performance, Certificate in Songwriting and Music Production, or Associate of Science in 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 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 a 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.

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.

Program Withdrawal

Withdrawal is the voluntary departure from a program of study. Students who wish to withdraw from their program should meet with their Academic Advisor to discuss their situation and submit a Program Withdrawal Form and refer to the [Refund Policy](#).

Transfer & 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.

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 will automatically be assessed a \$100.00 late fee each week payment is not received. By three weeks or more they are considered delinquent and will be contacted by CCM administration. They will then be removed from their courses and must meet with the Director of Administration in order to resolve their delinquency and remain in good financial standing. Until payment is received, students will not be eligible to enroll in the upcoming quarter. If payment is not received by Friday of Week 2, the student will be administratively withdrawn from his/her program. 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 Title IV Federal Financial Aid programs. Students submitting and completing their Free Application for Federal Student Aid (FAFSA) will be unable to apply their federal financial aid towards tuition. 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 their enrollment and obtain a full refund of charges (100 percent of the amount paid for institutional charges minus the application fee) paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. The student must provide written notice of cancellation to the registrar 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 will be automatically removed from their classes.

Refund Policy

If 60% or less of the quarter has been completed, the student shall receive a pro rata refund of any unearned institutional charges minus all non-refundable fees. Students are entitled to a refund regardless if the withdrawal status was voluntary or involuntary. All refunds shall be issued within 45 days from the date of determination (DOD), the date the College receives the students Program Withdrawal Form or the date the College administratively withdraws or expels the student.

The pro rata refund to a withdrawn student shall be calculated by subtracting the total amount paid to the institution (either full tuition or quarterly payment) by the amount the student owes the institution. To determine the amount owed by the student, the College shall multiply the daily charge for the program or quarter (tuition amount divided by the number of days in the program or quarter) by the number of days the student has attended using the last date of attendance (LDA) as determined by faculty attendance ledgers.

Example:

An enrolled student who makes quarterly payments voluntarily withdraws from his/her program on a Thursday of the 3rd week of a quarter.

*\$4,080 (domestic quarterly tuition)
divided by
50 (number of days of instruction in the quarter) =
\$81.60 (daily charge)*

*\$81.60 (daily charge)
multiplied by
14 days (number of days student attended) =
\$1,142.40 (amount owed from student)*

*\$4,080 (student's tuition payment)
Minus
\$1,142.40 (amount owed from student) = \$2,937.60
(pro-rated refund to the student)*

If the student withdraws after completing more than 60% of the quarter, the college will retain 100% of tuition for the period of attendance.

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.

Student Tuition Recovery Fund

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

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd Ste 225, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, the 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 has 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 no 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 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. The Code of Conduct applies to any and all visitors and guests on campus and at CCM-sponsored events. The following are condensed Code of Conduct policies. The complete Code of Conduct policy can be found at: ccmla.edu/student-portal

Behavioral Responsibilities

Students are expected to behave in a respectful and inclusive collegiate manner. 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 towards other students, administrators, 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.

Animals & Service Pets

In order to provide a safe, non-threatening and healthy environment for all College community members, animals, including pets, of any kind are not permitted in campus grounds with the exception of approved service or assistance animals for individuals with disabilities. The College is committed to providing reasonable accommodation to students with disabilities.

Smoking Policy

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

Drug & 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.laocaa.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 & 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: ccmla.edu/student-portal.

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, ccmla.edu, 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:

**1747 N. Market Blvd Ste 225
Sacramento, CA 95833
P.O Box 980818
West Sacramento, CA 95798-0818
Website: www.bppe.ca.gov
toll-free telephone number (888) 370-7589
or by 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 & 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 administers 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 to 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 & 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.

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

California College of Music is an accredited institutional member of the National Association of Schools of Music.

Veterans' Benefits

California College of Music is an approved accrediting institution which can accept educational veteran benefits for the following programs:

- [Associate of Science in Performance](#) (Voice, Guitar, Bass, Drums, and Keyboards)
- [Certificate in Performance](#) (Voice, Guitar, Bass, Drums, and Keyboards)
- [Certificate in Songwriting & Music Production](#)

All Veterans, including those on active duty, should call the Department of Veterans Affairs at (888) 442-4551 or visit www.benefits.va.gov to obtain more information regarding veteran benefits and how to apply.

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 Associate Degree or Certificate you earn in Associate of Science Degree in Performance program, the Certificate in Performance program, or the Certificate in Songwriting and Music Production 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 advice and all relevant transcripts, syllabi, and course outlines in a timely fashion.

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 Classification

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 Kevin Shima. 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@ccmla.edu.

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
Ferofish 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 4x12 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 2x12 Rectifier Cabinet
Mesa 1x12 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 4x10 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

Faculty Profiles

David Bawiec, B.M. (CSMP Program 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 Bubl , 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 a 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 Bertoni (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.

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 Cornell 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, life cycle 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 the 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 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 throughout 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. 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’d-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.

Abe Gumroyan, M.M. (Adjunct Faculty - Bass) Grammy Award-winning electric and double bassist Abe Gumroyan crosses musical borders on a daily basis. His diverse musical background has allowed him to perform a wide range of genres ranging from salsa and Latin jazz to traditional Armenian and ethnic fusion to classical. The son of Armenian immigrants, Abe was born in Los Angeles, CA and began double bass studies at the age of 9. A frequent guest with the San Francisco and San Diego Symphony Orchestras, Abe has had the unique opportunity to work with the world’s leading conductors such as Michael Tilson Thomas, Ricardo Muti, John Adams, and Charles Dutoit. Aside from his work in the classical music industry, Abe is also an in-demand recording musician, most noted for his work in Latin and pop music. Abe recorded on the Grammy-winning freshman album from the San Francisco-based Latin big band Pacific Mambo Orchestra, garnering his first Grammy win at age 27. Abe’s live credits include performances with Alicia Keys, Justin Timberlake, Ricky Martin, Carrie Underwood, and many others. Whether as a sideman, soloist, or producer, Abe is known for his deep groove, creative and melodic solos, and mastery of different tones and techniques for any musical situation. Abe graduated from the San Francisco Conservatory of Music, and attended the USC Thornton School of Music.

Christopher R. Kapica, M.M. (Interim Dean & CAO) 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 a 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."

Saskia Knoster, M.M. (Adjunct Faculty - Voice, Songwriting) is an artist based in Los Angeles whose soulful sound and memorable timbre is ready to be heard. Much like her own mixed heritage, her music is a blend of various genres: a base of neo-soul with a strong emphasis on pop and touches of jazz, funk, hip-hop, and R&B. Kia's music has been described as "deep and hypnotic" (Buzz-Music LA) and the "upper echelon of today's soul wave" (Xttrawave). Kia has written and recorded for productions like the soundtrack of Netflix's animation movie "Fearless," the web series "Hard Medicine," G'Day Productions' "Honoring Liam

Hemsworth and Helen Reddy" and "Standing Together," the upcoming movie "Help! I Shrunk My Friends," and the series "The Madam\$" and "The Walkers." This year she received her first American Award, the NAMM President's Innovation Award, and became a top finalist at the IMSTA songwriting competition and a semi-finalist at both the International Songwriting Competition and Unsigned Only Songwriting Competition. Kia received her undergraduate degree in Vocal Performance with honors from ArtEZ Jazz & Pop Conservatory in Arnhem in The Netherlands. She later pursued an academic semester in Songwriting at the Cornel School of Contemporary Music and received her Master's Degree in Commercial Music Performance from the California State University in Los Angeles. Some of her previous mentors include Izaline Calister, Michael Indart, Jessica Vautor, Carla Hasset, Abraham Laboriel, Paul de Castro, and Oscar Hernandez.

Charlotte Martin, B.M. (Adjunct Faculty - Voice, Songwriting) has recorded both major labels and independent releases, performed sold-out shows to audiences across North America and shared stages with the likes of Liz Phair, Pete Dinklage, 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 Osbornes, 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, and recording drums for various projects.

German Schauss, B.A. (Adjunct Faculty - Guitar) As an educator, German has taught and currently teaches at music institutions such as California College of Music; Berklee College of Music; the International School of Music (ISM) in Tokyo, Japan; and the Seoul Jazz Academy in Seoul, Korea. His experience in education includes private instruction in guitar; conducting ensembles in various contemporary pop, rock, and metal styles; teaching courses in music theory, composition, and recording technology; and leading styles labs. Furthermore, he conducts clinics on modern rock guitar techniques for music schools and music retail stores such as Guitar Center. Additionally, German authored bestselling books for Alfred Publishing on the application of rock guitar styles, ranging from technique development to arranging classical music by composers such as Bach, Paganini, and Beethoven for contemporary rock guitar. German also writes the popular monthly guitar column "Instant Shredding" in Germany's biggest guitar magazine "Gitarre & Bass." He is a 5-time recipient of the ASCAP Plus Award from the American Society of Composers, Authors, and Publishers. The July 2008 Issue of Guitar World Magazine listed German as one of the fastest guitarists of all time. As an active performing guitar player and composer for TV and film, German stays current in diverse musical styles and also performs and tours, which gives his teaching methods a contemporary touch. German is endorsed by Schecter Guitars, Bogner Amps, EMG Pickups, D'Addario, Planet Waves, Maxon, Voodoo Lab, GruvGear, Rocktron, Godlyke, Kemper Amps, PreSonus, Pedaltrain, Native Instruments, and Morley.

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 drums at age 5, bass guitar at age 7, and upright bass at age 13. Fresh outta 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, SchoolBoy Q, and Miguel Atwood Ferguson. Recently, the former Weather Report drummer Peter Erskine, 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 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.

Kevin Shima, M.M. (Adjunct Faculty-Songwriting) Kevin Shima is an album-oriented songwriter, producer, vocalist, and multi-instrumentalist (guitar, bass, keys, drums) residing in Pasadena, California. When not writing and recording songs or playing solo gigs, he teaches audio production, music theory, and music history courses at Citrus College. He holds a Bachelor of Science in Audio Production from Indiana University and a Master of Music in Composition from California State University, Los Angeles. After completing his audio degree, Kevin co-founded the critically acclaimed band Homunculus, with whom he co-wrote and co-produced four studio albums and toured nationally at an average of 150 shows per year for nearly a decade. After the breakup of Homunculus, he moved to Los Angeles and formed the band Everyday Animals, with whom he wrote and produced two studio albums and performed countless shows all around the greater Los Angeles area. Kevin currently performs, writes, and records as a solo artist. Kevin's passion for creating is only matched by his passion for teaching, and he is very

excited to pass on his knowledge and experience to the students at California College of Music.

Casey Sidwell, B.S. (Adjunct Faculty - Bass & Music Business) blends a uniquely deep and supportive playing style with a hint of thunder and a pinch of nastiness. A versatile session player and bandmate, he has played with a wide variety of artists and bands including Zach Heckendorf, Megan Burt, Eric Roberson, Anthony David, Selina Albright, Phonte, Bahamadia, Phat Kat, Covenhoven, the Fray, and many others. A recent transplant to Los Angeles, Sidwell is currently the bassist for Color Red recording artist Dragondeer as well as a producer, beat maker, and DJ. Sidwell is also an active music educator, teaching at DIME Denver / Metro State University prior to his arrival at California College of Music. In addition to practicing the art of music, he is also an engaging host and broadcaster who headlined his own radio show, "Jazz Odyssey," on KUVU 89.3 FM in Denver from 2013-2016. Casey received his Bachelor of Science in Music and a Bachelor of Arts in Political Science at the University of Colorado at Denver

Chris Spilsbury, B.M. (Guitar Program Chair) is an excellent performer on guitar, bass, and drums, multi-instrumentalist Chris Spilsbury 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.

Faculty Qualifications

All instructions at California College of Music are 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

Chris Kapica, M.M. -- chriskapica@ccmla.edu

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

Director of Administration

Lloyd Tayko -- lloyd@ccmla.edu

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@ccmla.edu

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

Outreach & Marketing Manager

Melania Eissaghoulina -- melania@ccmla.edu

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: ccmla.edu/artist-clinics

ARTIST CLINIC: SONGWRITER & PRODUCER- DANIEL CAPELLARO

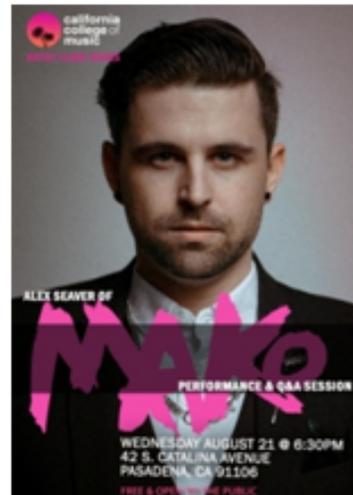


Singer, songwriter, producer, and actor Daniel Capellaro, is versed in styles ranging from pop to R&B to country. Daniel has collaborated with high profile artists like Boyz II Men, Pitbull, P!nk, Chris Brown, and Mary J. Blige. He will discuss what aspiring artists need to know about the music industry and will present

examples of his collaborative and solo work.

ARTIST CLINIC: COMPOSER & PRODUCER – MAKO

Alex is a producer, singer-songwriter, and composer whose singles such as "Smoke-Filled Room" and collaborations on theme songs for several League



ARTIST CLINIC: DRUMMER – CRAIG BLUNDELL



of Legends World Championships have garnered millions of streams. He has played high-profile festivals across the world such as Coachella, Lollapalooza, EDC Las Vegas, Electric Forest, and Electric Zoo and worked alongside artists such as David Guetta, Avicii, Steve Angello, and Alan Walker.

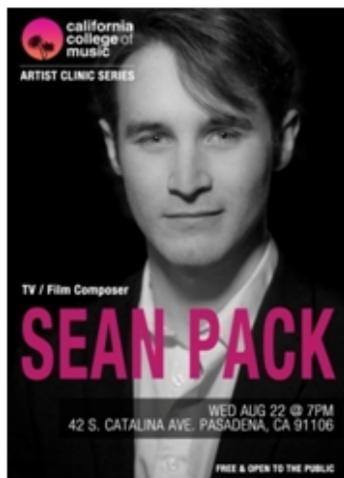
Craig has played in many different settings and genres over the years, from serving in the Royal Marines Corps of Drums to performing at the world's biggest drum festivals. He has performed with members of iconic bands including King Crimson, Deep Purple, Iron Maiden and Rainbow and has written for mainstream television. Craig is currently touring and recording with with Frost* and Steven Wilson.

ARTIST CLINIC: GUITARIST – FRANK GAMBALE



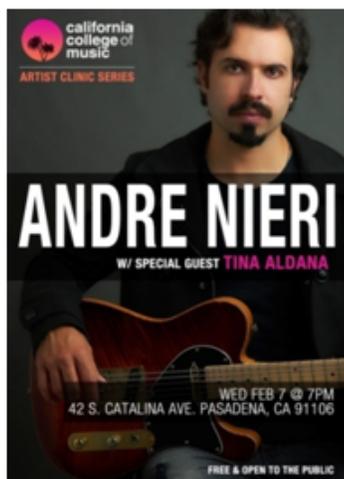
Notable as a member of Return to Forever and Chick Corea's Elektric Band, Frank has been an active musician for 34 years and released twenty albums, two of which earned Grammy nods. A respected guitar pedagogue, he has helped to establish economical and sweep picking as prominent techniques.

ARTIST 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 professionals use, music licensing and royalties, and how to get started in the industry. His works include *Take Two*, *SWAT* (2017), *Castle*, and *Baby Driver*.

ARTIST 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 & the motivation to work in the modern industry. He was the winner of the 2014 Guitar Idol competition and is a member of the Virgil Donati Band.

ARTIST CLINIC: SINGER/SONGWRITER – SUMITRA with guest guitarist Alex Machacek



Having released her first full-length solo album *Still*, Sumitra performed original works, provided unique tips on how to compose & perform, and how she got to this point in her career. Prior to the clinic, she released 3 albums, worked with artists including Kruder & Dorfmeister, Gloria Gaynor, Terry Bozzio, and toured in

the U.K., United States, and India.

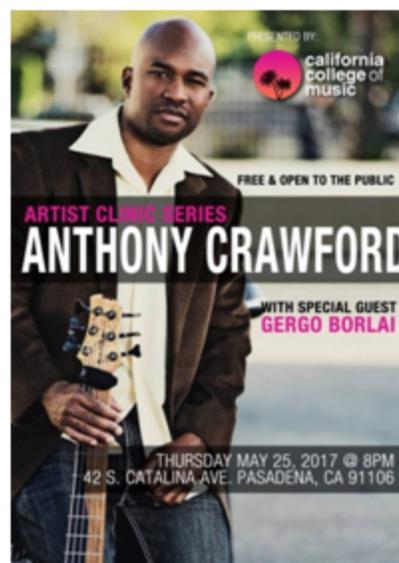
ARTIST CLINIC: GRAMMY NOMINEE -SHOJI KAMEDA



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 composer and 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.

ARTIST CLINIC: BASSIST – ANTHONY CRAWFORD with guest drummer Gergo Borlai



As one of the most in-demand session bassists in the L.A. music community, Anthony 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

California College of Music's course offerings are divided into the following categories:

Private lessons
Capstone projects
Core musicianship and music analysis courses
Performance courses
Songwriting and production courses
Studio recording courses
Career development courses
Ensembles
Electives

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

Private Lessons

M100 / M200

Private Lesson & Jury Performance

1 hour per week

2 credits

Weekly one-hour, one-on-one 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/M20. For example, a guitarist in their third quarter of the Private Lesson & Jury Performance course series enrolls in the M100G3 course.

M101

Private Lesson & Jury Presentation

1 hour per week

2 credits

Weekly one-hour, one-on-one lessons with expert instructors strengthen CSMP student's songwriting and production skills by focusing on song structure, melody, harmony, grooves, developing musical material, recording technique, production elements,

mixing/mastering, and applied music theory. Students demonstrate their progress in these areas during finals week by performing or playing a recording of one or two original works for a panel of adjudicators composed of members of the faculty and performing the technical requirements for their level. Each student must complete 50 practice/writing/producing hours each quarter.

Note: 1 of the 2 credits for M101 is earned through accumulating 50 practice/songwriting/producing hours per quarter.

Note: Program and quarter designations are added to the course code for M101. For example, a student in their third quarter of the Private Lesson & Jury Presentation course series enrolls in the M101SMP3 course.

M200SP

Private Lesson & Showcase Preparation

1 hour per week

1 credit

In the sixth quarter of the Associate Degree Program, instructors prepare their students for the Professional Showcase & Jury (M299). Instructors help students select songs to present in the showcase, produce lead sheets for the ensemble, and execute the technical demands of the set on their primary instrument. Logged practice hours are not required for Private Lesson & Showcase Prep.

Capstone Projects

The Associate of Science in Performance degree program and the Certificate in Songwriting and Music Production program each culminate with a course leading towards the completion of a final project.

M299

Professional Showcase & Jury

2 hours per week

2 credits

Prereq: M200

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.

M179
Making Your EP
2 hours per week
2 credits
Prereq: M170C

Students in the Certificate in Songwriting and Music Production program apply all the knowledge and skills gained throughout their program to completing their capstone project: writing and producing at least a three-song extended play (EP) recording. In the Making Your EP course, students take their EPs from concept to creation with the aid of weekly feedback from the instructor and lecture content based around their artistic interests and needs. At the end of the course, students present their recordings to their peers, faculty members, and/or a panel of outside industry professionals invited by the instructor.

Core Musicianship and Music Analysis

These lecture-style courses develop students' fundamental understanding of music through the study of music theory, ear training and transcription, rhythm, piano proficiency, sight-reading, and history.

M109A
Piano Proficiency I
1 hour per week
1 credit

Note: 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

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.

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

3 hours per week

3 credits

Prereq: M120B

Continuing from Popular Music Theory I and II, Extended Harmony covers extended chords (those with 9ths, 11ths, and 13ths) and added note chords, chromatic mediant relationships, tritone substitution, and modulation. The course also highlights harmonic idioms like "backdoor" progressions and introduces several new modes and their chord-scale relationships. Students will analyze popular music examples containing these elements and apply course concepts to the keyboard and/or their instrument as well as their own compositions.

M120D

Extended Harmony II

3 hours per week

3 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

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 as well as tonicization using secondary dominants. Students also learn to sing and hear commonly used inverted 7th chords and begin exploring the sound of suspended dominants.

M121D

Advanced Ear Training II

2 hour per week

2 credits

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, and certain extended chords.

M122A

Pop Song Analysis & Transcription

1 hour per week

1 credit

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: M120A and either M122A or M121B*

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 course series 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.

M123**Advanced Musicianship****3 hours per week****3 credit***Prereq (non-Drum emphasis only): M127B**Prereq (all students): M120C, M121C*

The culmination of CCM's musicianship curriculum combines theory with aural skills. Students learn additional scales such as specific modes of melodic minor and other exotic scales and internalize their chord-scale relationships; explore how to add chromaticism to melodies using passing and neighboring tones and other techniques such as enclosure; and refine their understanding of extended harmony. They transcribe and perform excerpts containing these phenomena to reinforce course concepts.

M124A**Sight-reading I****1 hour per week****1 credit**

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.

M124B**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.

M124C**Sight-reading III****1 hour per week****1 credit***Prereq: M123B*

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.

M124D**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**

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 triplets; 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.

M128A
Blues Analysis & Lab
1.25 hour per week
1 credit
Prereq: M120A, M121A

The Analysis & Lab course series exposes students to common idioms of several musical styles and provides opportunities for students to apply their newfound knowledge to their instrument. In the first level, students discover the harmonic and melodic conventions of the blues from the early 20th century to the present. They transcribe common blues progressions, compose short blues songs, and gain comfort with blues gestures through performance.

M128B
Latin Styles Analysis & Lab
1.25 hour per week
1 credit
Prereq (non-Drum emphasis only): M127A
Prereq (all students): M120A, M121A

This course introduces performers to the fundamentals of various Latin styles. From salsa to son, rumba to reggaeton, bossa nova to bachata, Latin Styles Analysis & Lab covers the key rhythmic figures of each style (e.g.: the clave) as well as common gestures and progressions associated with each of them. Students will then gain proficiency in these genres through performance.

M128C
Soul/R&B Analysis & Lab
1.25 hour per week
1 credit
Prereq: M120C

In the final level of CCM's Analysis & Lab course series, students apply their knowledge of extended harmony and rhythm to analyzing and performing soul and R&B repertoire. Songs are introduced chronologically from the 1960s till the present day so that students can trace the stylistic development of this music throughout history. In addition to theoretical study and performing song excerpts, students gain insights into the societal circumstances informing and compelling the

creation of the works studied in class, thereby developing a holistic understanding of the music.

M162A
Popular Music History I
2 hours per week
2 credits

Popular Music History I present 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.

Performance Based Courses

Performance based courses emphasize instrumental or vocal technique, accurate stylistic interpretation, improvisation, instrument tone, and applied music theory. These courses can be lecture- or lab-based.

Bass Emphasis Courses: [Program Outline](#)

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

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.

Drum Emphasis Courses: [Program Outline](#)

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

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

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.

Guitar Emphasis Courses: [Program Outline](#)

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

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.

Keyboard Emphasis Courses: [Program Outline](#)

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 improvisation of simple melodies in jazz standards.

M105C
Keyboard Technique III
1 hour per week
1 credit
Prereq: M105B

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 expand 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 emulation 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 the sound of, different waveforms 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 Roland Juno-106 as well as modern digital synthesizers and perform passages with tones they design based on these examples.

Voice Emphasis Courses: [Program Outline](#)

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

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
1.5 hours 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.

Courses Required for Multiple Emphases

M129
Voicings
1 hour per week
1 credit

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

This course covers different tonal effects such as delay, reverb, compression, amp modeling, phasing, flanging, equalization, octaving, distortion, tremolo/vibrato, and looping techniques.

M215A
Improvisation I
1 hour per week
1 credit

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.

Songwriting & Production Courses: [Program Outline](#)

These courses strengthen students' ability to compose and produce music in popular styles through both repertoire analysis and project-based application of course concepts. These courses can be lectures and/or labs.

M131A
Music Technology I
1 hour per week
1 credit

This project-based 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.

M131C and D**Music Tech III and IV & Lab****2.5 hours per week****2 credits***Prereq for M131C: M131B**Prereq for M131D: M131C*

Students prepare and develop sessions in a DAW in conjunction with the coursework assigned in their private lessons or other required courses such as Making Your EP, 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**Writing and Producing for Drums****1 hour per week****1 credit***Prereq: M127A, M131A*

Writing and Producing for Drums introduces the components of the drumset (and their drum machine analogues) as well as the techniques, sounds, and musical roles associated with each piece. Beginning with 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 on simple drum machines and a digital audio workstation (DAW).

M132B**Writing and Producing for Bass****1 hour per week****1 credit***Prereq (non-Drum emphasis only): M127A**Prereq (all students): M121A, M131A*

Writing and Producing for Bass 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 and producing basslines in select styles.

M170A**Intro to Songwriting****2 hours per week****2 credits**

This course covers the structural and stylistic attributes of successful pop songs throughout history, including form, melody, motifs (or “hooks”), rhythm, harmony/supporting textures, and feel. Students ultimately apply course concepts to the creation of an original song.

M170B**Writing in Popular Styles****2 hours per week****2 credit***Prereq: M170A*

Songwriters delve deeper into the features of various popular music genres, including their rhythmic, melodic, harmonic, textural, and lyrical elements, through guided listening exercises and round-table discussions. Students apply these concepts to writing original song excerpts and a final song project.

M170C**Producing in Popular Styles****2 hours per week****2 credits***Prereq: M131A, M170B*

Students explore the stylistic intricacies of several genres of modern popular music and learn the techniques required to produce these idiomatic gestures. Students analyze the instrumental/vocal parts and production techniques attributed to various musical styles, notably acoustic, hip-hop, and electronic music, and apply course concepts to producing original material.

M171A**Intro to Lyric Writing****1 hour per week****1 credit**

Learn the fundamental elements of an effective lyric by analyzing successful songs and completing writing exercises each week to spur creativity and develop your craft. Course topics include phonetics, types of rhymes and rhyme schemes, meter, figures of speech, and storytelling tips. By the end of the course, students compose the lyrics to at least one original song and receive instructor feedback.

M171B**Advanced Lyric Writing****1 hour per week****1 credit***Prereq: M171A*

Students continue developing their skills as lyricists by completing writing exercises designed to shake up their creative process and overcome writer's block such as generating lyrical ideas from everyday texts, moving from writing about personal themes to universal ones, and composing new words to an existing melody. Advanced Lyric Writing also addresses topics such as various types of repetition for rhetorical effect and the sound of words ("phonaesthetics") as it relates to a song's tone. Students work individually and collaboratively to produce lyrics for two complete songs and receive instructor feedback.

M172**Collaborative Songwriting****1 hour per week****1 credit***Prereq: M170B*

This course expands on the knowledge gained in previous songwriting courses 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.

M176**Making Music for Hire****2 hours per week****2 credits***Prereq: M170C*

This fourth-quarter course introduces the nuances of writing and producing music for media such as TV, film, advertising, and video games as well as for other artists. Through songwriting and producing assignments simulating professional commissions such as responding to commercial briefs and writing chorus hooks for an assigned popular music artist, students gain experience creating material for clients with varying goals and aesthetic preferences. Scoring to video is a core component of this course.

M219**Arranging for Modern Band****1 hour per week****1 credit***Prereq: M120A, M121A*

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.

Studio Recording Courses

Students gain experience with recording technology and comfort with a studio environment through lecture- and lab-based coursework.

M133**Rhythm Section Tracking****1.25 hours per week****1 credit**

This half-lecture and half-lab 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.

M134A**Studio Recording Sessions I****2.5 hours per week****2 credits***Prereq: M131A*

Studio Recording Sessions I introduces students to the inner workings of the recording studio and the typical workflow of a recording session. In this course, students learn how to mic 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****2.5 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, gaining new insights into the nuances of recording by rote. They are responsible for studio setup and patching, stylistic production decisions, and overall session management.

M137A**Studio Recording Techniques****1.25 hours per week****1 credit***Prereq: M131A*

Studio Recording Techniques, a half-lecture and half-lab course, introduces students to the inner workings of the recording studio and the typical workflow of a recording session. In this course, students learn about and gain hands-on experience making instruments and amplifiers, "dialing in" an instrument tone, post-production, and editing all while developing studio etiquette.

M137B**Studio Recording Sessions (CSMP)****2.5 hours per week****2 credits***Prereq: M137A*

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

Career Development Courses

These lecture- and/or lab-based courses introduce students to various aspects of the music industry and prepare them to create assets they can use to effectively further their careers.

M150A**Getting Started in the Music Business****1 hour per week****1 credit**

You wish 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.

M150B**Getting Deeper in the Music Business****1 hour per week****1 credit***Prereq: M150A*

The second installment of the Music Business course series further explores self-promotion and internet presence, live show development, budgeting for tours and recordings, crowdfunding, and e-commerce. To supplement lectures, guest artists and/or other music business professionals also discuss their experiences and industry insights gleaned throughout their careers and hold Q&A sessions for the class.

M151**Publishing, Copyright, and Contracts****1 hour per week****1 credit**

How do you make money with your music? This course demystifies the publishing and copyright side of the music business, explaining how music copyright works; introducing students to the importance of registering songs with performance rights organizations (PROs); and covering language common in contracts pertaining to songwriting splits, ownership of mastered recordings, licensing deals, and more.

M254**Social Media Promotion & EPKs****1 hour per week****1 credit**

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.

M255**Music Video Production****1.25 hours per week****1 credit***Prereq: Permission from the instructor*

Note: To be admitted to the course, a student must submit for instructor approval a recorded work upon which to base their video project student.

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.

Ensembles

Students develop their technique, understanding of style, and stage presence in these performing groups.

P900

CCM Contemporary Ensemble

4 hours per week

2 credits

Note: 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.

P911

Originals Ensemble

2 hours per week

1 credit

Prereq: M170A, M219

Note: The prerequisites apply only to CSMP students and Performance students who wish to have their works performed. Performance students enrolling in the course solely as performers do not need to meet any course prerequisites. All student work 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.

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

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.

P929

Ensemble Performance Workshop

4 hours per week

2 credits

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.

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 divisions. Topics emphasized include intonation, tone production, vocal blend, dynamics, expression, stage presence, and diction.

Elective Courses

Elective courses further expand the student's musicality, exposing them to new music, techniques and skills. The Certificate in Songwriting and Music Production 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.

Note: Not all elective courses are offered every quarter. They are determined by student quarterly evaluations and preferences polls.

E100

Elective Private Lesson

1 hour per week

1 credit

Weekly one-hour lessons with expert instructors strengthen a student's abilities on an auxiliary instrument or in another musical discipline. Students demonstrate their progress through a final project assigned by their instructor.

Note: There are no required practice hours for this course, and students do not present a jury performance. Students must pay an additional \$700 to enroll in an E100 Elective Private Lesson.

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.

E160

Deep Listening

1 hour per week

1 credit

Prereq: Permission from the instructor

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.

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 great popularity from the 1920s to the 1960s. Repertoire covers sub genres including swing, cool jazz, and bebop. Stylistically accurate improvisation requires technical proficiency; therefore, the focus is placed on instrumental skill, 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.

P924E

Jazz Combo

2 hours per week

1 credit

Jazz Combo is geared toward introducing student performers to the jazz idiom and the role(s) their instrument plays in a group. Weekly performances stress group interaction, dynamics, phrasing, swing and straight feel, group improvisation, and stylistic accuracy.

Catalog Publications

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 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 no 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 & 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.

Board of Directors

The Board of Directors is ultimately responsible for the control and management of California College of Music. This includes at all times control over its statutory obligations, key strategic directions, and monitoring of all issues that may significantly impact the College. The Board proposes to focus on governance and to delegate to the College administration the authority necessary for operational management.

The President and the Dean's management and leadership roles will include the input of the Board whenever such input is required, in keeping with the Board's general aims, its stated mission, vision, purposes, and its sense of direction and innovation. The Board reserves all decision-making authority to itself, except to the extent that such power has been delegated to the President, the Dean, or other named individuals or positions.

Board of Directors' Profiles

Michelle T. Ishii (President and Chief Executive Officer of California College of Music) - Born in Tokyo, Japan and fluent in Japanese, Korean, Taiwanese Mandarin, and English, President Ishii founded the Rosemead College of English in Rosemead, California in 1991 to serve international professionals seeking to improve their English proficiency. In 1999, she provided the startup funding for the Pasadena International Music Academy, which rebranded and became California College of Music in 2008. Since then, President Ishii has served on the Board of Directors of the East Los Angeles College Foundation in 2010 and has been a member of the Taiwanese-American Chamber of Commerce of Greater Los Angeles (TACCLA) since 2010. She has also served as the Vice President of the Asian American Republican Women's Foundation (a club recognized by the California Federation of Republican Women) and as the secretary of the San Gabriel Valley chapter of the National Federation of Business and Professional Women's Clubs. Ms. Ishii has remained President of the Board of Directors of California College of Music since the current Board formation in 2016 and sat on the previous College Advisory Board.

Having established and managed two postsecondary institutions, President Ishii brings to the Board her expertise in college operations. She regularly attends the College's weekly staff meetings, thereby serving as the primary liaison between the College administration and the Board.

Brian Jou (Chief Financial Officer of California College of Music) - Brian Jou completed his bachelor's degree in electrical engineering at Taiwan Technical University before working as a mathematics professor at a technical college in Taiwan and later for Kyocera Corporation, a Japanese multinational electronics manufacturer. He then

pursued graduate studies at the University of Louisiana and the University of Nevada in Las Vegas. He has been a member of the Taiwanese-American Chamber of Commerce of Greater Los Angeles (TACCLA) since 2010, and as Chief Financial Officer, he serves California College of Music by processing all financial transactions including tuition collection and employee payroll. He also serves as the College's designated school official (DSO), approved by the Bureau of Citizenship and Immigration Services (BCIS) to handle all F-1 visa matters. Mr. Jou has been a member of the Board of Directors of California College of Music since the current board formation in 2016 and sat on the previous College Advisory Board.

As the College's Chief Financial Officer and designated school official to BCIS, Mr. Jou both presents all College-related financial documents and data to the Board as well as provides insights on the logistics of issuing student visas.

Chris Kapica, M.M. (Dean & Chief Academic Officer) - is a composer, multi-instrumentalist, and educator who earned Bachelor of Music and Master of Music degrees in composition from The Juilliard School. Chris has been deeply involved with the College. He was instrumental in securing accreditation, developing College policies, co-authoring the College's Self-Study document submitted to the National Association of Schools of Music (NASM), and redesigning the College's Certificate in Songwriting and Music Production program. Chris brings to the Board his expertise in the requirements for maintaining accreditation, curricular and content development, and short- and long-term strategic planning. As both a member of the faculty and an administrator, Chris intimately understands the needs and wishes of the College's students as well as CCM's day-to-day operations and how successfully it is progressing toward its institutional goals.

Reginald "Reggie" Dozier - Three-time Grammy-award winner (and 11-time nominee) Reggie Dozier is a masterful music producer, engineer, and mixer who has created American popular music history alongside legendary artists for the past five decades, including Stevie Wonder, Aretha Franklin, Diana Ross, Phil Collins, Miles Davis, Beyoncé Knowles, and countless others. Since 1958, he has made a noteworthy contribution as one of the founding architects of modern commercial music recording methods, and his work has been released by major labels including Motown, Atlantic, A&M, ABC, Capitol, and Warner Brothers as well as film studios including 20th Century Fox, United Artists, and Universal Pictures. One of the forefathers of California College of Music, he previously led its music engineering programs and designed the institution's recording studio facilities. Reggie has been a member of California College of Music's Board of Directors as a public and music industry representative since the current board formation in 2016 and was a member of the previous College Advisory Board.

Reggie provides the Board with insights into music industry trends and developments in music production hardware and software so that the College can consistently upgrade its programmatic offerings and music technology to suit the ever-changing needs of the modern musician.

Lynn Wen, M.M. - Lynn graduated from Indiana University Bloomington and the University of Southern California, earning bachelor's and master's degrees, respectively, in clarinet performance. She is the President of the San Gabriel Valley chapter of the National Federation of Business and Professional Women's Clubs as well as the Honorary President of the Taiwanese American Chamber of Commerce. She also serves the community as the Commissioner of the Overseas Community Affairs Council of Taiwan. Lynn has been a member of California College of Music's Board of Directors as a public representative since the current board formation in 2016 and was a member of the previous College advisory board.

Because of her involvement as an executive with Los Angeles and Pasadena communities, Ms. Wen consults the Board on outreach opportunities and potential partnerships with local organizations.

Dr. Sherri Canon, Ph.D. - Dr. Canon is an ethnomusicologist and drummer/percussionist with teaching experience in Western music theory, popular music history, jazz appreciation, world music, drums, percussion, and piano. With thirty years of experience as a drummer and percussionist, she has a deep history in the Austin, Texas music scene, and she holds a bachelor's degree in percussion and master's and doctoral degrees in ethnomusicology from the University of Texas at Austin. After studying for a year at the University of Ghana in the 1990s, Dr. Canon's research and publications on the African immigrant Diaspora explore the links between music and dance, life cycle rituals, identity, and kinship for West African immigrants in California. In addition to her service to California College of Music, Dr. Canon is adjunct faculty at Los Angeles Mission College. Dr. Canon joined the Board of Directors of California College of Music as a faculty representative in 2018. Dr. Canon brings to the Board her expertise in developing music curricula and pedagogical methods.

Kevin Dorsey - Born in Akron, Ohio, Kevin Dorsey began singing at an early age. He took his first guitar lesson at age 7, and it was all uphill from there. Kevin graduated from Akron East High School and attended The University of Akron and Morehouse College. In May 1983 Kevin was a part of a nationwide talent search held by renowned music producer Quincy Jones, who was assembling a four-person supergroup to be featured on the follow-up to his platinum album *The Dude*. Kevin was the first of the four chosen along with Siedah Garrett, Darryl Phinnessee, and David Swanson. The group was featured on the soundtrack of the film *Fast Forward*. Kevin then signed a publishing deal with Warner Chappel per Jones's request and began writing. He then began working with longtime friend Zane Giles and Billy Osborne, founder of the R&B group LTD. They wrote and produced for numerous artists and watched their efforts take them up the music charts. Kevin's next step would be a giant one, assuming the roles of Vocal Director and Assistant Musical Director for Michael Jackson for over 25 years.

Other artists that Kevin has worked with include luminaries like Elton John, Stevie Wonder, Rod Stewart, Kenny Rogers, Paul Simon, Luther Vandross, Vince Gill, Lyle Lovette, Kanye West, Aretha Franklin, Whitney Houston, Celine Dion, Barbra Streisand, Beyoncé, Natalie Cole,

Sheryl Crow, Kim Carnes, George Duke, George Howard, and Herbie Hancock.

With almost forty years of experience as a vocalist, composer, producer, and music director, Kevin brings to the Board his deep music industry connections and expert knowledge of music which help inform the College's curriculum and program development.