



## **Mentoring Artists for the Music Industry**

California College of Music  
Music Programs

C A T A L O G  
2012 - 2013

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# ACADEMIC CALENDAR

The California College of Music operates on a quarter-system, with four quarters in each calendar year.

## 2012

### Winter Quarter

**Monday, January 9 – Friday, March 23**

Classes Begin	Monday, January 9
Martin Luther King, Jr.	Monday, January 16 (no classes)
Presidents' Day	Monday, February 20 (no classes)
Finals Week	Monday, March 19 – Thursday, March 22
Graduation	Friday, March 23
Quarter Break	Saturday, March 24 – Sunday, April 8

### Spring Quarter

**Monday, April 9 – Friday, June 22**

New Student Orientation & Placement Test	Monday, April 2
Classes Begin	Monday, April 9
Memorial Day	Monday, May 28 (no classes)
Finals Week	Monday, June 18 – Friday, June 22
Quarter Break	Saturday, June 23 – Sunday, July 8

### Summer Quarter

**Monday July 9 – Friday, September 21**

Classes Begin	Monday, July 9
Labor Day	Monday, September 3 (no classes)
Finals Week	Monday, September 17 – Thursday, September 20
Graduation	Friday, September 21
Quarter Break	Saturday, September 22 – Sunday, October 7

### Fall Quarter

**Monday, October 8 – Friday, December 23**

New Student Orientation & Placement Test	Monday, October 1
Classes Begin	Monday, October 8
Thanksgiving	Thursday, November 22 (no classes)
Finals Week	Monday, December 17 – Friday, December 21
Quarter Break	Saturday, December 22 – Sunday, January 6, 2013

# 2013

## Winter Quarter

**Monday, January 7 – Friday, March 22**

Classes Begin	Monday, January 7
Martin Luther King, Jr.	Monday, January 21 (no classes)
Presidents' Day	Monday, February 18 (no classes)
Finals Week	Monday, March 18 – Thursday, March 21
Graduation	Friday, March 22
Quarter Break	Saturday, March 23 – Sunday, April 8

## Spring Quarter

**Monday, April 9 – Friday, June 21**

New Student Orientation & Placement Test	Monday, April 1
Classes Begin	Monday, April 8
Memorial Day	Monday, May 27 (no classes)
Finals Week	Monday, June 17 – Friday, June 20
Quarter Break	Saturday, June 22 – Sunday, July 7

## Summer Quarter

**Monday July 8 – Friday, September 20**

Classes Begin	Monday, July 8
Labor Day	Monday, September 2 (no classes)
Finals Week	Monday, September 16 – Thursday, September 19
Graduation	Friday, September 20
Quarter Break	Saturday, September 21 – Sunday, October 6

## Fall Quarter

**Monday, October 7 – Friday, December 20**

New Student Orientation & Placement Test	Monday, September 30
Classes Begin	Monday, October 7
Thanksgiving	Thursday, November 21 (no classes)
Finals Week	Monday, December 16 – Friday, December 19
Quarter Break	Saturday, December 21 – Sunday, January 5, 2014

## ABOUT CCM

California College of Music is a contemporary music college that provides instruction from music industry professionals in the Los Angeles area. Originally operating under the name *Pasadena International Music Academy ("PIMA")*, the goal was to provide intensive music education to international students wanting to perfect their musical skills in a personal, supportive environment.

In 2007, PIMA came under the supervision of Grammy Award-winning recording engineer Reggie Dozier, with guidance from legendary trombonist Wayne Henderson of the Jazz Crusaders, both distinguished leaders in the commercial music and recording industries. Out of this alliance, **California College of Music ("CCM")** was born – a new mentoring college for aspiring musicians who dream to be professionals in the music industry.

Today, CCM provides intensive training for many talented vocalists and instrumentalists. The programs are designed with the philosophy that the most effective instruction is given in an intimate environment, allowing for a student-centered, customized curriculum. In a hands-on student experience similar to taking private lessons, CCM students receive more personal attention than they would in a larger institution.

CCM program coursework is intense and rigorous, providing a rich invitation to the musical language. The faculty members are all professionals in the industry, guiding and supporting students on their personal musical journeys. Every musician, regardless of skill level, playing style, or aspiration, is invited to come to CCM and discover his or her full career potential.

### Mission Statement

The mission of California College of Music is to prepare aspiring musicians for today's contemporary music market through practical education and personal attention; provide an exceptional education through re-evaluation of methods; and provide opportunities for students to succeed through the development of discipline, technique, versatility, theoretical knowledge, and confidence with highest caliber industry professionals.

### Approvals

CCM is a Private – for profit institution 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.

CCM is approved by the INS to issue the SEVIS I-20 form to foreign students who intend to apply for student visa (F-1 / M-1). Student and Exchange Visitor Information System (SEVIS), is a database program of The Department of Homeland Security (DHS).

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

Bureau for Private Postsecondary Education (BPPE)  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
<http://www.bppe.ca.gov>  
Tel: 916-431-6959 (Toll Free: 888-370-7589)  
Fax: 916-263-1897  
Email: [bppe@dca.ca.gov](mailto:bppe@dca.ca.gov)

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 never had a history of a pending petition in bankruptcy, operating as a debtor in possession, has not filed a petition for bankruptcy within the preceding five years, or 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.

### Non-Discrimination Policy

California College of Music is nonsectarian and does not discriminate in any of its program activities, employment practices or admissions policies on the basis of gender, race, religion, ethnic origin, sexual orientation, or physical disability.

### Transportation

A number of transportation options are available to students and faculty; California College of Music is on a major transportation corridor. There is frequent bus and Metro service to downtown L.A., Hollywood, the San Fernando Valley, and other suburban areas. For students with cars, parking is available directly in front of the college and on the surrounding streets. For Metro riders, a student discount is available, and a Metro station is within five blocks.

### Facility

California College of Music is located at 42 South Catalina Avenue in Pasadena, California, 91106. With the exception

of occasional field trips, all class sessions are held at this facility. The school is four blocks from the California Institute of Technology and six blocks from Pasadena City College, close to the 210, 134, and 110 freeways.

The facility includes:

- Two ensemble rooms equipped with guitar and bass amplifiers, a keyboard, a P.A. system, CD players, microphone stands, music stands and whiteboards. This room is also used for harmony and theory classes and other lecture courses.
- A piano room equipped with a grand piano and music stands.
- A keyboard room equipped with keyboard pianos and a P.A. system.
- A music technology room used for music technology classes. It is equipped with Apple iMac G5 computers; including MIDI modules, MIDI synthesizers, samplers, MIDI workstations, controller keyboards, Apple Logic Pro and Reason music production software and eight MIDI interfaces.
- A live recording room equipped with drum sets, guitar and bass amplifiers, keyboards, P.A. systems, CD players, microphone stands, music stands and a whiteboard. It is wired to the recording studio control room for recording sessions and classes. This is a multipurpose room which can be adapted to accommodate various kinds of band ensembles, student projects and recording sessions.
- A recording studio control room which serves as the link between the live room and the vocal booth. This control room features an Apple Macintosh G5 computer with both Pro Tools and Reason software. The room is also equipped with 24 tracks of ADAT recording capability, a 24-track tape machine for analog recording, and full outboard gear including effects processing units, microphone preamps, compressors and limiters. CCM has a professional range of microphones to suit a variety of recording applications. Rental is available upon request; please refer to Recording Studio Rental Policy.
- A vocal booth is equipped with a keyboard, a P.A. system, microphone stands, and music stands. It is an isolation booth wired to the recording studio control

room. The booth is used record vocalists or individual instruments. This room is also used for private lessons.

- A classroom equipped with tables and chairs, a whiteboard and a keyboard for ear training and sight-singing classes. This room is also used for private lessons.
- Lesson/practice rooms equipped with a drum set, practice pads, keyboards, amplifiers, stereos, white boards and music stands. These rooms are used for individual study and private lessons.

### Library & Multimedia Resources

A library is available to students in the front office. Students may check out library materials on a temporary basis by signing out materials for a maximum of 48 hours. Listening stations are available for use at any time to students for ear training, rhythmic development, and Internet resource access on Apple iMac G5 computers, which is located in the Music Tech room. Wireless Internet connection is available to anyone on campus with their own laptops. Students may obtain the password at the admissions office in order to get access of it.

### Equipment

All equipment is labeled with the room to which it is assigned. If equipment is removed from its assigned room, it must be returned to its original location. Please follow correct procedures when turning on and turning off amplifiers and amplification systems. Additional equipment such as headphones, microphones, and cables are available to be checked out for practice. Student must make sure all equipment stays inside the campus building. Except school performances, please note that CCM does not loan equipment for use off campus. Equipment Usage, Maintenance & Licensing, Insurance fee is \$200 per quarter.

### ID Cards

You will have your ID photos taken on the Orientation Day. During the first week of your first quarter, you will receive your student ID. A fee of \$20 will be charged; also \$20 for replacing a lost ID Card.

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## ADMISSIONS

### Admissions Requirements

Applicants for CCM programs must be at least 17 years of age and have received a high school diploma or equivalent at the time their instruction is to begin. While musicians of all

skill levels are accepted, it is strongly recommended that incoming students have at least two years of playing experience on their instrument and a comprehension of basic music literacy skills. It is also strongly recommended that

students should be able to read 1/8th notes at 60 beats per minute. Students who lack a basic familiarity with their instrument may be referred to private lessons at CCM as preparation for admission to the college.

### Application Procedures – U.S. Citizens/Residents

Your completed application must arrive at least one (1) month before the program's start date.

#### Materials Required:

1. Application for Admission (for U.S. Citizens/Residents).
2. Non-refundable \$75 application fee.
3. Official transcript from the high school/college/university directly or official GED certificate directly from the GED Testing Center.
4. Audition Demo: One to three songs submitted on **Demo video in the form of a MP4 / WMV / DVD / YouTube**. Please submit material which best features your instrumental or vocal style and skill level; professional quality recordings are not required. If you do not have any recorded music, a live audition can be arranged with the CCM office.

Completed applications are evaluated within 5-10 business days. Acceptance is based on your passion to become a professional artist in the commercial music industry. No standardized entrance exams are required (SAT, ACT, etc.); however, we will administer placement examinations during orientation in order to place you in the appropriate course levels.

After your application is approved, you will be mailed an acceptance packet, and **you must do the following:**

1. Fill out, sign, and mail back the **Acknowledgment of Receipt and Understanding of CCM Catalog, Enrollment Agreement, and Performance Fact Sheet** along with your first tuition payment.
2. Schedule a **meeting with the CCM Admissions Coordinator** to discuss and complete all requirements for enrollment.
3. Arrive on your scheduled **orientation day** (see calendar).

### Application Procedures – International Students

International students must enroll in a 22 or 44 week program in order to obtain student status from U.S. Citizenship and Immigration Services (USCIS). CCM prefers that all completed international applications arrive at least six (6) months before the program's start date; the final deadline for all completed international applications is three (3) months before the program's start date.

#### Materials Required:

1. Application for Admission (for International Students)
2. Non-refundable \$150 Application Fee.

3. Official transcript from the high school/college/university or equivalent.
4. It is strongly recommended that non-native English speakers provide proof of English proficiency. Submit either a TOEFL iBT score of 47 or above, a TOEIC score of 500 or above, or a Letter of Recommendation from an English teacher with whom you have studied. CCM does not provide English language services.
5. Audition Demo: One to three songs submitted on **Demo video in the form of a MP4 / WMV / DVD / YouTube**. Please submit material which best features your instrumental or vocal style and skill level; professional quality recordings are not required. If you do not have any recorded music, a live audition can be arranged with the CCM office.
6. A copy of your passport.
7. A current bank statement that shows you will be able to afford the full tuition for your program.

Completed applications are evaluated within 5-10 business days. Acceptance is based on your passion to become a professional musician in the commercial music industry. After your application is approved, you will be mailed an acceptance packet, and **you must do the following:**

1. Fill out, sign, and mail back the **Enrollment Agreement** along with **all processing fees and full program tuition** to reserve your place in the incoming class, and be granted a SEVIS I-20.
2. Check the required documents on the American Embassy website.
3. Fill out Visa application: DS-160.
4. Submit the following fees to the American Embassy in your country: **Visa application fee** (varies by country) and **SEVIS I-901 fee**.
5. Make an appointment for a **Visa interview** at your American Embassy.
6. Attend your Visa interview and bring **ALL required documents**.
7. Receive **F-1 or M-1 student Visa** (normally within 7 days after attending the interview).
8. Schedule your flight to LAX International Airport in Los Angeles, California, USA.
9. Schedule a **meeting with the CCM Admissions Coordinator** to discuss and complete all requirements for enrollment.
10. Attend your scheduled **Orientation Day** (see calendar) at CCM in Pasadena, CA.

### Orientation

New student orientation usually takes place on the Monday before the beginning of each quarter's classes. This is a mandatory for all new students to attend. You will meet faculty, have any last minute questions answered, take placement tests, and finalize your course schedule.

### Students with Special Needs

For students with special needs, the admissions process is the same. Additionally we require that these students provide a written document outlining any special needs or challenges they may face in the classroom so that we can make any reasonable accommodations. The entire CCM facility is located on the ground level with a ramp leading to the front door. Those in a wheelchair should have no trouble getting in or out of the building. We encourage our students with special needs to be open and honest about their needs, and the faculty will do their best to accommodate those requests. Please note that some students with special needs may require one-on-one private tutoring which may result in additional costs in tuition. Specific evaluations of student needs in regards to private tutoring are determined by student grades, the Academic Dean, and the student's instructors.

### Transfer of Credit Policy

In general, incoming transfer credit is considered only for courses that fulfill CCM graduation requirements, have been completed with a letter grade of C or better, and have been completed within the past 10 years. CCM considers transfer credit from colleges and universities that have been accredited by associations recognized by the U.S. Department of Education and/or the Council for Higher Education Accreditation (CHEA). Transfer credit may also be considered for courses taken through the U.S. military or at institutions outside the U.S. that have been chartered or authorized by their national governments, or institutions that have been accredited by specialized agencies. Students who wish to receive credit for classes taken prior to their matriculation at CCM must submit official transcripts and course syllabi prior to the end of their first quarter at the college. Transcripts received after this time cannot be applied to the student's certificate or degree requirements.

The CCM Curriculum Coordinator will examine incoming student transcripts and syllabi from other educational entities and evaluate which, if any, completed courses correspond to equivalent CCM program courses. Regardless of the grades received in courses at other institutions, the student must demonstrate mastery of the material covered in the equivalent CCM courses in order to receive transfer credits. The Curriculum Coordinator will administer the appropriate challenge examinations and achievement tests and make the determination as to whether transfer credit will be awarded. Ability-to-benefit students are subject to the same transfer of credit procedures. If the student wishes to appeal the Curriculum Coordinator's determination, he/she must do so in writing with the Academic Dean, who will make the final decision regarding transfer credit. No fees will be assessed for testing, evaluation, or granting transfer of credit. No adjustments to tuition or fees will be made for incoming transfer credit. A maximum of 20 incoming transfer credits

will be accepted towards completion of CCM certificate programs. CCM has not entered into an articulation or transfer agreement with any other college or university.

### Prior Experiential Learning

Prior experiential learning credit may be awarded on a case-by-case basis through live performance auditions, performance on placement exams as well as testing-out of final exams by students as awarded by individual teachers.

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 is applied in satisfaction of some of the program requirements in order for credit to be awarded

Each college or university level learning experience for which credit is sought shall be documented by the student in writing and will be evaluated by faculty qualified in that specific subject area who shall ascertain (1) to what college or university level learning the student's prior experience is equivalent and (2) how many credits toward a degree may be granted for that experience. Of the first 60 semester credits awarded a student in an undergraduate program, no more than 15 semester credits may be awarded for prior experiential learning (One semester credit equals 1.5 quarter credits).

### Appeal Process for Prior Experiential Learning Evaluation

Students may appeal an individual instructor's decision by submitting a written appeal to the Academic Dean. Based on the written appeal, the Academic Dean will decide whether to administer further performance auditions, placement exams or final exams. Auditions or tests administered by the Academic Dean will be given at a rate of \$50 per course. All evaluative decisions based on performance on auditions or tests administered by the Academic Dean are final. Credit amounts awarded for prior experiential learning shall not be related to the amount charged the student for the assessment process.

### Notice Concerning Transferability of Credits and Credentials Earned at our Institution

The transferability of credits you earn at CCM is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate you earn in your program of study is also at the complete discretion of the institution to which you may seek to transfer. If the 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 CCM to determine if your degree or certificate will transfer.

For students transferring out of CCM, there are no guarantee that outgoing credits will be awarded at other institutions. However, CCM pledges to assist students who request outgoing transfer credit by providing counseling and all relevant transcripts, syllabi and course outlines in a timely fashion. (A \$20 fee applies for each official transcript requested.) Students who wish to transfer credits from CCM to other institutions must speak directly with those schools to determine which courses, if any, will be awarded a credit transfer. Transferability of credits and/or certificates earned at CCM is at the discretion of the institution to which you may seek to transfer. Keep in mind that if the credits and/or certificate are not accepted, 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 CCM to determine if your credits and/or certificate will transfer.

## STUDENT SERVICES

### Campus Hours

The campus is open to students 9AM-8PM Monday through Friday and prearranged hours on weekends for the use of facilities and practice labs. The Administrative Office is open for student services 9AM-8PM Monday through Friday; hours change during holidays, school breaks and for special events.

### Academic Counseling

Academic Counseling is available for all students enrolled at CCM. Advisors/counselors provide students with information regarding academic planning, academic progress, graduation requirements, institutional and transfer requirements, assist students in planning and implementing immediate and long range goals, develop individualized Education Plans, conduct

student success intervention, evaluate college transcripts, provide professional career counseling, conduct orientation and advising services. CCM is dedicated to the successful outcome of all of our students. Counseling and advisement may be mandatory for some students. Academic Counseling is available for all students enrolled at CCM. Advisors/counselors provide students with information regarding academic planning, academic progress, graduation requirements, institutional and transfer requirements, assist students in planning and implementing immediate and long range goals, develop individualized Education Plans, conduct student success intervention, evaluate college transcripts, provide professional career counseling, conduct orientation and advising services. CCM is dedicated to the successful outcome of all of our students. Counseling and advisement may be mandatory for some students.

### Housing

California College of Music does not maintain housing accommodations for its students, and does not have control of any dormitory facilities; however, we offer services to arrange housing in private homes or affordable rental units close to the school. You have two choices: **homestay** and **apartments**.

Through our homestay option, CCM places you into a house with a family who is looking forward to having you stay with them while you study with us. Every family is pre-screened before we include them in our list of possible homestays. We also make sure that the host family's neighborhood is safe and is located within biking distance of our school. Homestay can be provided with or without food included in the total monthly price.

California College of Music is located in the heart of Pasadena, walking distance from two other major schools - Pasadena City College and the California Institute of Technology. Studio apartments in the area surrounding CCM frequently become available at affordable rental rates.

Housing Placement Fee: **\$250 (non-refundable)**

## TUITION AND FEES

### Fees

Fees are due every quarter and cover equipment use, maintenance, instructor printed materials and required books for classes. While most books will be covered by textbook fees, supplemental books may be suggested for your courses, and these can be purchased new or used through online book sellers or from CCM directly. Ask the CCM office for a list of bookseller websites.

### Tuition Payment Methods

Students assume the responsibility for payment of the tuition costs in full, either by direct payment or through a financial plan (see the **Financial Services** section below). All financial arrangements must be made and are agreed upon before your classes begin. Students are welcome to choose from two payment options; Monthly and Quarterly payment plans. For short-term programs designed to be completed in one

term or four months, whichever is less, CCM may require payment of all tuition and fees on the first day of instruction.

For programs designed to be four months or longer, CCM shall not require more than one term or four months of advance payment of tuition at a time. When 50 percent of the program has been offered, CCM may require full payment.

For international students, tuition must be paid in full before the enrollment process can begin. CCM accepts payments by personal check, cash, money order, bank transfer, Visa, or MasterCard. California College of Music reserves the right to change tuition and fee amounts. Tuition and fee increases, when instituted, shall only be applied to future unpaid quarters in which the student may choose to enroll.

### Delinquent Tuition Payments

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

### Cancellation, Withdrawal, and Refund Policy

#### “STUDENT’S RIGHT TO CANCEL”

Every student has the right to cancel a program and obtain a refund by providing written notice to the CCM Academic Dean.

The student has the right to cancel their Enrollment Agreement and obtain a full refund (minus the application fee and all other clearly stated non-refundable fees) by providing written notice of cancellation to the CCM Academic Dean *before 5:00 p.m. on the first day of instruction or the seventh day after enrollment, whichever is later.* If the student pays tuition but does not show up for class during the entire first week of the quarter (a type of cancellation known as a “no-show”), the student will be issued a full refund (minus the application fee and all other non-refundable fees) and will be automatically removed from their classes. The student may return their printed curricula and books in new, unused condition for a refund by the end of the cancellation period. If the student fails to return the supplies, equipment, and/or books, in good condition within the cancellation period, the institution may keep that portion of the monies paid equal to the cost, and shall only refund the remaining balance. Students may be charged for used textbooks, supplies, equipment, and maintenance fees if applicable. The institution will make refunds within 45 days from the date of notice of cancellation. If CCM cancels or discontinues a

program subsequent to a student’s enrollment, the College will refund all monies paid by the student, minus the application fee. For international students, if the U.S. embassy of the student’s country does not approve the F-1/M-1 visa, CCM refund their full tuition payment excluding the application fee, express mail fee, I-20 fee and wire transfer fee.

Withdrawal is the voluntary departure from a program of study at any time after 5:00P.M. on the first day of the first quarter of the program. Every student has the right to withdraw at any time once a program has begun, and, if 60% or less of the program has been completed, receive a pro rata refund (minus the application fee and all other clearly stated non-refundable fees). The pro rata refund shall be calculated using the last day of attendance (LDA), and all refunds shall be issued within forty-five (45) days from the date of determination (DOD), the date the student gives the College notice of withdrawal. In any withdrawal, the student is obligated to pay for all educational services rendered, any unreturned equipment, and material/maintenance fees for the quarters attended. The College may also retain a withdrawal fee up to a maximum of \$250 (including the application fee). For international students who are in the country carrying a student visa and an I-20, withdrawals must be made in writing with the CCM Academic Dean. All students must submit in writing a notice of intent to withdraw to the admissions coordinator, and notify their instructor of their wish to withdraw. A withdrawal may be effectuated by the student’s written notice or by the student’s conduct, including, but not necessarily limited to, a student’s lack of attendance. A student who is absent for more than 10 consecutive days of instruction shall be considered a withdrawal, unless that student declares a leave of absence.

The student’s pro rata refund shall be a percentage of the full amount of tuition paid, representing instruction paid for but not received. This percentage is calculated by dividing the number of weeks remaining in the program (those weeks not yet attended) by the total number of weeks in the program. When determining the number of weeks completed by the student, the College will consider a partial week the same as if a whole week were completed, provided the student was present at least one day during the scheduled week. If the student withdraws after completing more than 60% of the quarter, *the college will retain 100% of tuition and Fees.*

If the student’s tuition and fees were disbursed by a third-party organization, all refund monies shall be paid by the College directly to the source of funding. *The student is still responsible for any monies owed to that organization (if applicable) as per the financial agreement the student signed with the funding source.*

**Balances remaining after refunds:** If the amount the student owes CCM is more than the amount already paid, the student will be billed for the remaining balance.

### State of California Student Tuition Recovery Fund

CCM participates in the State of California Student Tuition Recovery Fund (STRF).

"You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total fees are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total fees are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party."

"The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or fees on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or the Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau.

5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. "

"However, no claim can be paid to any student without a social security number or a taxpayer identification number."

## FINANCIAL SERVICES

### Tuition and Fees

#### Domestic Students' Tuition:

• Associate of Arts Degree	\$27,000
• Certificate	\$18,000
• Apprentice	\$ 9,000
• Non-Certificate	\$ 4,500
• Customized Curriculum	\$300 per credit

#### International Students' Tuition:

• Associate of Arts Degree	\$31,500
• Certificate	\$21,000
• Apprentice	\$10,500
• Non-Certificate	\$ 5,250
• Customized Curriculum	\$350 per credit

Equipment Usage & Maintenance Fee: \$200 per quarter

#### Required Books/Educational Materials Fee:

• Associate of Arts Degree	\$900
• Certificate	\$600
• Apprentice	\$300
• Non-Certificate	\$300

**Note: Textbooks for elective course are not included.**

#### Processing Fees for International Students:

• SEVIS I-20 Fee:	\$100
• Wire Transfer Fee*:	\$80
• Express Mail Fee:	\$85

#### Optional Student Service Fees:

• Late Application Fee:	\$75
• Change of Program Fee:	\$50
• Rescheduled Test / Test-out Fee:	\$50 per test
• Transcript Request Fee:	\$20
• ID Card & Replacement Fee:	\$20
• Degree/Certificate Replacement Fee	\$35
• Airport Pickup	\$120

(\*Wire transfer fees may vary according to your bank's policy.)

California College of Music offers two different financial services to assist students in paying for their studies. The College recommends that you fully research all options before making a decision as to which is best for your budget.

### Private Loans

CCM does not offer private loans; however, we encourage student and their family to apply for private loans through their banks or other financial institutions.

### Third-Party Funding Sources

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. CCM does not participate in any federal or state financial aid programs at this time.

### Periodic Payment Plan

Domestic students who would like to pay monthly or quarterly are given that option through our periodic payment plan. The final payment in full must occur before or within the student's last month of study and may not extend beyond the length of the program, unless prior arrangements have been made. Payments are due by the 20<sup>th</sup> of the month. Late payments are subject to a \$45 late fee for each week payment is not received. After the third week of non-payment, the student will be removed from classes until the balance is paid in full. If payment is still overdue at the end of the quarter, the student will be unable to enroll in classes for the next quarter.

### Scholarship and Tuition Reduction

The California College of Music offers scholarship and tuition reduction opportunities for exceptionally-gifted students. A limited number of instrumental and vocal scholarships will be given to talented students based on outstanding overall performance ability and musicianship. Scholarships are open to any student preparing to enter CCM and pursuing full-time enrollment in the Music Program. Awards are merit based, and each recipient is evaluated individually by their demo recordings, statement of purpose, transcripts.

The amount of the award is credited to the student's account when fees are calculated during quarterly registration periods. Students who accepted any of the offers must maintain full-time student status, at least 85% of scheduled classes, a minimum 3.3 (B+) grade point average, and continue to make academic progress in classes and finish within the published length of the program. Student must fulfill at least 100 hours of clocked practicum hours as required per quarter. Students must pay off all fees covered by the scholarship within the program study period. Fee totals are indicated on the Enrollment Agreement. Fees may include remaining tuition, plus private lessons, equipment usage & maintenance fee, books, I-20 (International Students), housing, express mail & wire transfer fees and any other non-refundable fees.

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## SATISFACTORY ACADEMIC PROGRAM (SAP) Policy

### Minimum Standards for Academic Progress

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

Music Non-Certificate Program	– 265 hours; 15 credits
Music Apprentice Program	– 541 hours; 30 credits
Music Certificate Program	– 1093 hours; 60 credits
Associate of Arts Degree in Contemporary Music (Occupational)	– 1645 hours; 90 credits

Each student is required to make **quantitative progress toward program completion** while enrolled at CCM. To maintain satisfactory academic progress, each student must attend at least **85%** of the scheduled class hours in every class during each quarter. Each student is also required to

make **qualitative progress towards program completion**, which is evaluated through review of the student's cumulative grade point average at the end of every quarter. **The minimum required cumulative grade point average (GPA) is 2.0, which is equivalent to an academic percentage of 75%, or a grade of "C".**

Grades of "F" and "I" are counted as hours attempted but not achieved, and have a value of 0 towards the GPA. Repetitions of coursework are also counted as hours attempted, and for a repeated course the lowest grade will be dropped, and the highest grade will be used to calculate the GPA. Course work repeated may adversely affect a student's academic progress in terms of the maximum time frame, which is 150% of the published length of the program. Students who withdraw from a course or the program will receive a grade of "W", which has no impact on the GPA. The clock hours for the courses are counted as attempted but not achieved.

### Academic Probation

During the 6<sup>th</sup> and 11<sup>th</sup> weeks of each quarter, instructors evaluate all students based on their attendance and academic performance. If a student fails to maintain an 85% attendance rate in any program course, or has a cumulative grade point average that falls below 2.0, he/she shall be placed on academic probation. Probation is a warning that the student has not demonstrated **satisfactory academic progress**, and is therefore in danger of not graduating. Probationary status is removed when all make-up work has been completed for each course, and the student brings their attendance up to at least 85% in all courses and their cumulative grade point average up to 2.0 or higher in the following quarter. Students are only allowed one quarter of probation during the scheduled length of a program. *If, at the end of one probationary quarter, the student has failed to bring their grades and attendance up to a satisfactory level, he/she shall be administratively withdrawn from his/her program.* Students will be notified in writing when they are placed on academic probation, and informed of the steps necessary for their probationary status to be removed. Students will also receive academic counseling from the Student Services Coordinator or the Academic Dean, as appropriate, when they are placed on probation. CCM will notify the student in writing if he/she is being administratively withdrawn from the program for unsatisfactory academic progress.

### Appeal Process

If a student has been placed on academic probation or withdrawn from their program after their probationary quarter due to unsatisfactory academic progress, the student may submit a written appeal of his/her probation or dismissal within five (5) business days of their receipt of notice. The appeal should be addressed to the CCM Academic Dean, and must be accompanied by documentation of the mitigating circumstances that have prevented the student from attaining satisfactory academic progress. The CCM Academic Dean will assess all appeals, and determine whether the student may be permitted to continue in their program. Only extraordinary circumstances will be considered, such as death or severe illness in the immediate family. The student will be sent the written decision within ten (10) business days of the College's receipt of the appeal. The decision of the CCM Academic Dean is final.

Students reinstated upon appeal of dismissal are on a probationary status for the next quarter, during which time they must meet the terms and conditions set out in the CCM Academic Dean's letter granting the appeal. At the end of the evaluation quarter immediately following reinstatement, and at the end of every quarter thereafter, the student's academic progress will be reviewed. The student may continue on probation as long as he/she meets the terms of the

probation, until such time as satisfactory academic progress status is regained.

### 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.

### Transfer and Readmitted Students

Transfer students from outside the College will be evaluated qualitatively only on the work completed while at CCM. The maximum time frame is reduced for transfer students, based on the remaining length of the program in which they enroll. For example, if the student transfers in 150 hours to a 990-hour program such as the Music Certificate Program, the student must therefore complete a minimum of 840 hours at CCM ( $840/21.5$  hours per week = 39 weeks), and their maximum time frame to do so is 59 weeks (equal to 39 weeks x 150%).

### Testing-out Policy

Students who believe they may not need a course after attending it for the first two weeks may apply to test-out on the third week. Students must inform their course instructor as well as the Academic Dean of their intentions before the third week. Testing-out will not be permitted after the third week.

### Grades

It is each instructor's responsibility to provide students with a syllabus outlining their course. The syllabus establishes goals and objectives for the course as well as expectations of the student. It also lays out how the course will be graded and the criteria within which the instructor assesses student progress. The student is responsible for understanding what is expected of him/her and must keep the syllabus at least until the course has been completed.

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. Below is a chart outlining how number grades relate to letter grades and grade points (shown on page 14):

Grade	Percentage	Grade Point
A+	100	4.0
A	93 - 100	4.0
A-	90 - 92	3.7
B+	88 - 89	3.3
B	83 - 87	3.0
B-	80 - 82	2.7
C+	78 - 79	2.3
C	73 - 77	2.0
C-	70 - 72	1.7
D+	68 - 69	1.3
D	63 - 67	1.0
D-	60 - 62	0.7
F	0 - 59	0.0
IF	Incomplete Expired	0.0
AW	Admin Withdraw	0.0
INC	Incomplete	N/A

### Failing Grades

Any student receiving a failing grade of "F" is required to repeat the failed course, and must obtain a grade of "C" or higher upon repetition. After the student has successfully repeated the failed course, the previously assigned failing grade is not factored into the student's cumulative GPA. Grade point averages are computed by dividing the total number of grade points earned each quarter by the total number of courses completed.

### Quarter Credits

In addition to measuring programs in clock hours, CCM also assigns credit hours for each course. It is expected that students will devote the appropriate amount of preparation and/or practice for each course.

- 1 credit is awarded for every 10 class hours of **lecture** courses.
- 1 credit is awarded for every 20 class hours of **ensemble, workshop and lab** courses.
- 1 credit is awarded for every 10 hours of **private lesson** study.
- 2 credits are awarded for every 100 hours of **required practice time (practicum)**.

### Completion and Graduation Requirements

To graduate, students must complete all required program coursework and the minimum number of clock hours for their program with a cumulative GPA of 2.0 or higher. They must also complete the minimum requirements for attendance (see **Attendance Tracking**). Certificates of Completion are awarded to students who have satisfactorily completed all the class and credit requirements needed for a 22-week Apprentice Program, a 44-week Certificate Program, and a 66-week Associate of Arts Degree in Contemporary Music

(Occupational) in Contemporary Music (Occupational)in Contemporary Music (Occupational)Program. Students must also complete their tuition payment obligations before a Certificate of Completion is awarded. Requests for course requirement substitutions or incoming transfer of credit from other institutions may be made with the Student Services Coordinator.

### Dropping or Withdrawing From a Single Course

Students may drop a course within the first or second week of the quarter with no negative academic consequences. Students must submit in writing a notice of intent to withdraw to the admissions coordinator, and notify the instructor of their wish to withdraw no later than the end of business day of the 2<sup>nd</sup> week of the current quarter. Dropped courses during this 2 week grace period will not count towards your total attempted credits, nor will you receive a grade or see the course on your academic transcript. After the second week and up until the end of the seventh week, you may withdraw from a course, in which case a W (withdrawal) will appear on your transcript, and the course will count towards credits attempted, but not completed. There is no refund given for students who withdraw from fewer than all courses unless the withdrawal date is prior to the end of the second week of instruction. After week 7, you may no longer withdraw from any course. If you fail to come to class or complete the course after week 7, you will receive an I (incomplete) or F (failing grade) in the course, at the discretion of the instructor. After week 7, an I (incomplete) may only be granted due to extenuating circumstances or injury and must be approved by the Academic Dean.

### Termination, Appeal and Reinstatement

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

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

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

may be reinstated according to special terms and conditions stipulated by the Academic Dean.

### Completing Incomplete or Failed Courses

In order to be eligible for graduation students must receive a passing grade for all required courses. For incomplete courses the student must confer with the instructor, who may, at their discretion, draft a completion plan which will be submitted to the Academic Dean for approval. An "I" is used on the student's transcript to reflect an incomplete course; this notation is updated as soon as the student has finished the requirements set forth by their instructor. Required courses for which a student receives an F, I, or W must be repeated and/or completed within one year with a satisfactory grade. Students receiving an F, I or W will not be allowed to enroll in the next level course in a series until a passing grade is obtained. Any course in which a student receives a grade of I must be completed with a passing grade within one quarter, or then I will revert to an F on the transcript, and the course must be repeated.

A student may not pass a course without passing the final examination for that course with a grade of at least 75%. If a student receives a grade lower than 75% on their final, but had good attendance, participation, and homework grades in the course, that student may opt to take one quarter off from that particular course in order to practice the material. After the student spends one quarter independently reviewing the material, they will have the option to retake the final examination of the failed course for a passing grade. If the student fails the final a second time, they must retake the course.

### Changing Majors

CCM's is committed to realistically preparing students for the demands of a career in music. The music industry is extremely competitive, requiring many long hours of focused practice time on one instrument (or voice) to successfully compete.

CCM also recognizes that some students may desire a different major after initially attending classes due to a stronger interest in a different major. To this end, certain policies have been established:

- Students must remain in a chosen major for the duration of the program once a major has been selected
- Students must complete all classes (including private Lessons and practicum) related to their major
- Students in a chosen major will not be allowed to take private lessons from a different major
- Students are allowed to change majors one time only
- Students who have changed majors must make up and complete all classes required to pass the program for the new major. This includes private lessons, practicum, ensembles, labs, and electives. Credit will be given for relevant core classes successfully completed.

Requests for a change of major may be submitted to the Academic Dean by completing a "Change of Major" form obtained from the Admissions Coordinator.

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## POLICIES

### Attendance Policy

Prompt and regular attendance is required in each course, and attendance is recorded daily regardless of the reason and reviewed by the office staff, then reported to the Academic Dean. The only acceptable excuses for missing scheduled classes, lessons, or rehearsals are emergencies of a serious nature. Students with one absence will be notified and warned that if a second absence occurs will be placed on Attendance Probation. A third absence from the same class will result as an Administrative Withdraw and the student will fail the class due to attendance, and the student will need to take retake the class and receive a passing grade before continuing the progression or coursework (if applicable). If a student's absence affects progress or is considered excessive, he or she may be withdrawn from the course by the instructor; a student who is absent in excess of five consecutive days may be withdrawn from the class or program. It is the student's responsibility to meet with each

instructor to discuss making up any work missed. The provision of makeup work is at the discretion of the instructor. Students are evaluated at midterm and at the end of each quarter, and those who have not met the minimum requirements for attendance are placed on academic probation and notified in writing (see **Academic Probation** below). It is the instructor's obligation to inform their students of how unexcused absences, tardiness, and early departure are factored into their final grade for each course.

### Tardiness and Early Departure

California College of Music expects students to be on time for all classes, appointments and any school-required activities. When students arrive to class late they have not only missed part of the day's lesson, but they also disrupt the teacher and other students. Instructors record late arrivals as **tardy** and early departure from class as **early departure**. Three tardies or early departures count as one unexcused absence. If

students are late more than one hour for a two hour class, it counts as an absence.

### Make-Up Classes and Incomplete Coursework

Students who will have or have had an absence (excused or unexcused) must speak with their instructor to discuss the information covered in the missed class period, and must complete all coursework required for the missed class period within two weeks. CCM does not require a student to make up any classes they miss. Make-up classes may be scheduled within two weeks of the missed class, at the discretion of the instructor, but no make-up classes are guaranteed. In no event will make-up classes be provided for students after the scheduled end of the quarter. A student who does not complete all coursework for a class may receive an "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 find out what work remains incomplete and finish it in the time frame designated by the instructor. If the course is offered in a series, the student will be unable to enroll in the next level until he/she completes the course and receives a letter grade to replace the "I." If the course is required for graduation from the program, the student must repeat the course for credit during a later quarter.

### Academic Probation for Attendance Violations

During the 6<sup>th</sup> and 11<sup>th</sup> weeks of each quarter, instructors evaluate all students based on their attendance and academic performance. If a student's attendance rate drops below 85% in any course (two unexcused absences for a class that meets once a week, or four for a class that meets twice a week), the student shall be notified in writing that they have been placed on academic probation for the remainder of the quarter, and the instructor shall have the option to drop the student from the course. During the quarter that the student is on academic probation, they must maintain an attendance record of at least 85% in every course or they may be expelled at the discretion of the Academic Dean. If the student receives one more unexcused absence in the same course, he/she shall be administratively dropped from the course. If the course is required for program completion, the course must then be repeated for credit in a later quarter. (See **Academic Probation** under **Satisfactory Academic Progress Policy** above.)

### Consecutive Unexcused Absences

If a student misses 10 consecutive days of instruction without an approved Leave of Absence they are *automatically expelled*. If the student wishes to appeal their expulsion they must do so within one week by submitting a written appeal stating the reasons for their absence to the Academic Dean. If the appeal is accepted the student may be re-enrolled in classes according to any special terms and conditions stipulated by the Academic Dean. They are also expected to

catch up on all the in-class work and homework that they missed during their absence.

### Required Textbooks

Required textbook fees for programs must be paid in full before beginning any program; for example, the entire Certificate Program fees of \$600, must be paid in full before the start of your chosen program.

Textbook Fee	
AA Degree	\$ 900
Certificate	\$ 600
Apprentice	\$ 300
Non-Certificate	\$ 300

**Note:** Textbooks for elective course are not included.

### Required Equipment

Guitar and bass students are required to bring their own 1/4" cables and picks to classes. Drummers are required to bring their own cymbals and drum pedals. Vocal students are required to bring their own microphone socks.

### Required Practice Time

All certificate programs at CCM require at least 10 hours of dedicated practice time ("practicum") per week. Students receive 2 credits for practicum each quarter. Instructors monitor whether each student is meeting his/her practice time requirement through their performance and progress in their private lessons and classes. If an instructor determines a student has not met their practice requirement, the student will be required to sign in and out to perform their required practice on campus.

### Room Sign- Up Policy

The live room, piano room, music technology stations, and practice rooms are available for sign up outside of scheduled class time on a first-come, first-serve basis. Student should sign in and out at the admissions office.

### Student Conduct

Students are expected to dress and act accordingly while attending California College of Music. At the discretion of the school administration, a student may be dismissed from school for reasons including, but not limited to:

- Coming to class in an intoxicated or drugged state.
- Possession of drugs or alcohol on campus.
- Possession of a weapon on campus.
- Behavior creating a safety hazard to other person(s).
- Disobedient or disrespectful behavior to other students, an administrator, or faculty member.
- Stealing or damaging property belonging to the school or another student.

Any students found to have broken any of these infractions will be asked to leave the premises immediately. Disciplinary action will be determined by the Academic Dean within 10 days after meeting with both the chair of the department that the student is enrolled in and the student in question.

### Drug and Alcohol Prevention

CCM is an alcohol and drug-free campus. 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.lacoaa.org>

City of Pasadena Recovery Center

1845 N Fair Oaks Ave., Pasadena, CA 91103

Tel (626) 744-6005

<http://cityofpasadena.net/publichealth/>

### Leave of Absence

Students enrolled in the Certificate or Associate of Arts programs may be entitled to take only one leave of absence (LOA) during their academic program, not to exceed sixty (60) calendar days per one year period. Leaves of absence are generally only granted for unexpected circumstances such as poor health, family crises, or other significant occurrences outside the student's control. It must be demonstrated by the student that the circumstances had or will have an adverse impact on the student's satisfactory progress in the program. Requests for leave of absence must include the reason for requested leave and an anticipated return date and must be submitted to the Academic Dean 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 counselor to assess the student's

progress towards program completion. Failure to return to school as scheduled without prior written notification and approval from the Academic Dean will result in the student being administratively withdrawn from their academic program without a refund.

### Student Complaints and Grievances

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

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

The written grievance should contain a statement of the problem, the date the problem occurred, and 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](http://www.bppe.ca.gov)."

Bureau for Private Postsecondary Education (BPPE)  
2535 Capitol Oaks Drive, Suite 400,  
Sacramento, CA 95833  
Tel: 916-431-6959; Fax: 916-263-1897  
[bppe@dca.ca.gov](mailto:bppe@dca.ca.gov)

## PROGRAMS OFFERED

California College of Music offers three main academic programs majoring in **vocal, drum, bass, guitar, and piano/keyboard** performance. Each program is designed to help you reach your musical goals in an encouraging, creative, hands-on environment. Classes in each program are kept small to maximize learning and strengthen the relationship between instructor and student. Class sizes never exceed 15 students (15:1 student to teacher ratio) for lecture classes and 15 students (15:1 student to teacher ratio) for lab and ensemble courses. **Core Courses** are required of every student to complete a program's curriculum. These courses advance in level, so placement tests are required of entering students to determine the level at which they will begin their training.



## MUSIC PROGRAMS

CCM's Music Programs are designed for instrumental and vocal students who want to learn music performance technique and theory. Our students are given the opportunity to approach music from many different perspectives. Expect 3 hours of study outside of class for each class hour and at least 10 hours per week of practice for every hour of private lesson time.

### Non-Certificate Program

*Instrumentalists and Vocalists: 1 quarter; 15 credit units*

The Non-Certificate Program is primarily intended for musicians with limited time or resources. This one-quarter program is an intensive study of the fundamentals of music performance spanning a 3-month period. Music theory and history, ear training, rhythm training, sight reading, personal private lessons, and instrument-specific labs are just some of the classes offered. Students will have a good understanding of music fundamentals upon completion.

The Non-Certificate Program curriculum for vocal and instrumental majors is the same as the first quarter in the Associate of Arts Degree in Contemporary Music (Occupational) tables shown on page 21 to 25. The total number of hours for each course is calculated over an 11 week period. In order to complete the music program at the Non-Certificate Level, students must take all the requirements outlined for the Non-Certificate Program, plus the elective courses offered in the quarters to fulfill the requirements of the program.

### Apprentice Program

*Instrumentalists and Vocalists: 2 quarters; 30 credit units*

The Apprentice Program equips students with an extensive and practical perspective of relevant real-world skills for today's contemporary musicians. Extensive technique development, ear & rhythmic training, labs, and ensemble playing prepare musicians with required job skills. Furthermore, students participate in group performance while acquiring a concrete theoretical and technical knowledge base. Taught by world-renowned professional musicians, the Apprentice Program is the right choice for a firm understanding of job skills in the music industry.

The Apprentice Program curriculum for vocal and instrumental majors is the same as the first two quarters in the Associate of Arts Degree in Contemporary Music (Occupational) tables shown on page 21 to 25. The total number of hours for each course is calculated over a 22 week period. In order to complete the music program at the Apprentice Level, students must take all the requirements outlined for the Apprentice Program, plus the elective courses offered in the quarters to fulfill the requirements of the program.

### Certificate Program

*Instrumentalists and Vocalists: 4 quarters; 60 credit units*

The Certificate Program is CCM's longest running program. This rigorous and challenging one-year curriculum is designed to develop a solid foundation in the craft of music performance. Music theory, history, ear training, sight reading, private lessons, labs, and improvisation are just some of the classes offered. Students can anticipate an intensive, quality education taught by successful musicians. Graduating students can expect to leave with a certificate and an excellent foundation of the practical job skills required for work in the music industry.

The Certificate Program curriculum for vocal and instrumental majors is the same as the first four quarters in the Associate of Arts Degree in Contemporary Music (Occupational) tables shown on page 21 to 25. The total number of hours for each course is calculated over a 44 week period. In order to complete the music program at the Certificate Level, students must take all the requirements outlined for the Certificate Program, plus the elective courses offered in the quarters to fulfill the requirements of the program.

### Associate of Arts Degree in Contemporary Music (Occupational)

*Instrumentalists and Vocalists: 6 quarters; 90 credit units*

The Associate of Arts Degree in Contemporary Music (Occupational) is the most in-depth and intensive program we offer. Emphasizing quality education and personal time, it is designed to develop relevant and practical job skills that are valuable to employers in the music industry while unlocking student potential to create their own unique voice or playing style. Courses are taught by successful musicians and artists with a proven track record in the music industry and a firm understanding of what employers in the industry want. This rigorous 6-quarter training schedule will also expose students to a diverse, well-rounded musical

palate in order to be able to adapt to a variety of musical situations. Specific job skills such as a thorough knowledge of musical structures, technical proficiency, accuracy, consistency, awareness, discipline, and confidence will be emphasized. Upon completion, students will have the opportunity to record a CD that can be used for personal promotion purposes. More importantly, they will have developed the skills necessary for a successful life as a professional musician.

The table on page 21 to 25 reflects the curriculum for both instrumental and vocal majors in the music program. The total number of hours for each course is calculated over a 66 week period. In order to complete the music program at the Associate of Arts Degree in Contemporary Music (Occupational), students must take all the requirements outlined for the Certificate Level, plus the elective courses offered in the quarters to fulfill the requirements of the program.

***Associate of Arts Degree in Contemporary Music Programs are occupational and do not include General Education requirements or specific preparation for study at the Baccalaureate level.***

## Associate of Arts Degree in Contemporary Music (Occupational) Vocal Performance: Required Credits

<b>VOCAL</b>	<b>Subject</b>	<b>Code</b>	<b>Quarter</b>					
			<b>ONE</b>	<b>TWO</b>	<b>THREE</b>	<b>FOUR</b>	<b>FIVE</b>	<b>SIX</b>
<b>Core Music Courses</b>								
	Theoretical Foundations on Piano	MS 901	1.1					
	Harmony and Theory I	MS 100a	2.2					
	Ear Training I	MS 101a	1.5					
	Rhythm Training I	MS 102a	1.1					
	History of Commercial Pop Music I	MS 108a	3.3					
	Harmony and Theory II	MS 100b		2.2				
	Ear Training II	MS 101b		1.5				
	Rhythm Training II	MS 102b		1.1				
	History of Commercial Pop Music II	MS 108b		3.3				
	Harmony and Theory III	MS 100c			2.2			
	Ear Training III	MS 101c			1.5			
	Rhythm Training III	MS 012c			1.1			
	Sight Singing I	MS 104a			1.5			
	Harmony and Theory IV	MS 100d				2.2		
	Ear Training IV	MS 101d				1.5		
	Rhythm Training IV	MS 102d				1.1		
	Sight Singing II	MS 104b				1.5		
	Compositional Theory & Analysis I	MS 108a					2.2	
	Transcription I	MS 120 a					1.1	
	Sight Singing III	MS 104c					1.5	
	Compositional Theory & Analysis II	MS 118b						2.2
	Transcription II	MS 120b						1.1
	Sight Singing IV	MS 104d						1.5
<b>Band</b>								
	Subject to instructor approval		2.2	2.2	2.2	2.2	2.2	2.2
<b>Lab, Elective &amp; Workshop</b>								
	Elective		1.1	1.65	3.3	3.3	4.95	4.95
<b>Private Instruction</b>								
	Private Lesson		1	1	1	1	1	1
	Practicum		2	2	2	2	2	2
<b>Total Credits</b>			<b>15.5</b>	<b>14.95</b>	<b>14.8</b>	<b>14.8</b>	<b>14.95</b>	<b>15.5</b>

## Associate of Arts Degree in Contemporary Music (Occupational) Guitar Performance: Required Credits

### GUITAR

<i>Subject</i>	<i>Code</i>	QUARTER					
		ONE	TWO	THREE	FOUR	FIVE	SIX
<b><i>Core Music Courses</i></b>							
Theoretical Foundations on Piano	MS 901	1.1					
Harmony and Theory I	MS 100a	2.2					
Ear Training I	MS 101a	1.5					
Rhythm Training I	MS 102a	1.1					
History of Commercial Pop Music I	MS 108a	3.3					
Harmony and Theory II	MS 100b		2.2				
Ear Training II	MS 101b		1.5				
Rhythm Training II	MS 102b		1.1				
History of Commercial Pop Music II	MS 108b		3.3				
Sight Reading I	MS 103a		1.5				
Harmony and Theory III	MS 100c			2.2			
Ear Training III	MS 101c			1.5			
Rhythm Training III	MS 102c			1.1			
Sight Reading II	MS 103b			1.5			
Harmony and Theory IV	MS 100d				2.2		
Ear Training IV	MS 101d				1.5		
Rhythm Training IV	MS 102d				1.1		
Sight Reading III	MS 103c				1.5		
Compositional Theory & Analysis I	MS 108a					2.2	
Transcription I	MS 120a					1.1	
Sight Reading IV	MS 103d					1.5	
Compositional Theory & Analysis II	MS 118b						2.2
Transcription II	MS 120b						1.1
<b><i>Band</i></b>							
Subject to instructor approval		2.2	2.2	2.2	2.2	2.2	2.2
<b><i>Lab, Elective &amp; Workshop</i></b>							
Elective		1.1	0.55	3.3	3.3	4.95	6.45
<b><i>Private Instruction</i></b>							
Private Lesson		1	1	1	1	1	1
Practicum		2	2	2	2	2	2
<b>Total Credits</b>		<b>15.5</b>	<b>15.3</b> <b>5</b>	<b>14.8</b>	<b>14.8</b>	<b>14.95</b>	<b>14.95</b>

## Piano/Keyboard

## Associate of Arts Degree in Contemporary Music (Occupational) Piano/Keyboard Performance: Required Credits

<i>Subject</i>	<i>code</i>	QUARTER					
		ONE	TWO	THREE	FOUR	FIVE	SIX
<b><i>Core Music Courses</i></b>							
Theoretical Foundations on Piano	MS 901	1.1					
Harmony and Theory I	MS 100a	2.2					
Ear Training I	MS 101a	1.5					
Rhythm Training I	MS 102a	1.1					
History of Commercial Pop Music I	MS 108a	3.3					
Harmony and Theory II	MS 100b		2.2				
Ear Training II	MS 101b		1.5				
Rhythm Training II	MS 102b		1.1				
History of Commercial Pop Music II	MS 108b		3.3				
Sight Reading I	MS 103a		1.5				
Harmony and Theory III	MS 100c			2.2			
Ear Training III	MS 101c			1.5			
Rhythm Training III	MS 102c			1.1			
Sight Reading II	MS 103b			1.5			
Harmony and Theory IV	MS 100d				2.2		
Ear Training IV	MS 101d				1.5		
Rhythm Training IV	MS 102d				1.1		
Sight Reading III	MS 103c				1.5		
Compositional Theory & Analysis I	MS 108a					2.2	
Transcription I	MS 120 a					1.1	
Sight Reading IV	MS 103d					1.5	
Compositional Theory & Analysis II	MS 118b						2.2
Transcription II	MS 120b						1.1
<b><i>Band</i></b>							
Subject to instructor approval		2.2	2.2	2.2	2.2	2.2	2.2
<b><i>Lab, Elective &amp; Workshop</i></b>							
Elective		1.1	0.55	3.3	3.3	4.95	6.45
<b><i>Private Instruction</i></b>							
Private Lesson		1	1	1	1	1	1
Practicum		2	2	2	2	2	2
<b>Total Credits</b>		<b>15.5</b>	<b>15.35</b>	<b>14.8</b>	<b>14.8</b>	<b>14.95</b>	<b>14.95</b>

## Associate of Arts Degree in Contemporary Music (Occupational) Bass Performance: Required Credits

**BASS**

<i>Subject</i>	<i>Code</i>	QUARTER					
		ONE	TWO	THREE	FOUR	FIVE	SIX
<b><i>Core Music Courses</i></b>							
Theoretical Foundations on Piano	MS 901	1.1					
Harmony and Theory I	MS 100a	2.2					
Ear Training I	MS 101a	1.5					
Rhythm Training I	MS 102a	1.1					
History of Commercial Pop Music I	MS 108a	3.3					
Harmony and Theory II	MS 100b		2.2				
Ear Training II	MS 101b		1.5				
Rhythm Training II	MS 102b		1.1				
History of Commercial Pop Music II	MS 108b		3.3				
Sight Reading I	MS 103a		1.5				
Harmony and Theory III	MS 100c			2.2			
Ear Training III	MS 101c			1.5			
Rhythm Training III	MS 102c			1.1			
Sight Reading II	MS 103b			1.5			
Harmony and Theory IV	MS 100d				2.2		
Ear Training IV	MS 101d				1.5		
Rhythm Training IV	MS 102d				1.1		
Sight Reading III	MS 103c				1.5		
Compositional Theory & Analysis I	MS 108a					2.2	
Transcription I	MS 120 a					1.1	
Sight Reading IV	MS 103d					1.5	
Compositional Theory & Analysis II	MS 118b						2.2
Transcription II	MS 120b						1.1
<b><i>Band</i></b>							
Subject to instructor approval		2.2	2.2	2.2	2.2	2.2	2.2
<b><i>Lab, Elective &amp; Workshop</i></b>							
Elective		1.1	0.55	3.3	3.3	4.95	6.45
<b><i>Private Instruction</i></b>							
Private Lesson		1	1	1	1	1	1
Practicum		2	2	2	2	2	2
<b>Total Credits</b>		<b>15.5</b>	<b>15.35</b>	<b>14.8</b>	<b>14.8</b>	<b>14.95</b>	<b>14.95</b>

## Associate of Arts Degree in Contemporary Music (Occupational) Drums Performance: Required Credits

# DRUMS

<i>Subject</i>	<i>Code</i>	QUARTER					
		ONE	TWO	THREE	FOUR	FIVE	SIX
<b><i>Core Music Courses</i></b>							
Theoretical Foundations on Piano	MS 901	1.1					
Harmony and Theory I	MS 100a	2.2					
Ear Training I	MS 101a	1.5					
Rhythm Training I	MS 102a	1.1					
History of Commercial Pop Music I	MS 108a	3.3					
Harmony and Theory II	MS 100b		2.2				
Ear Training II	MS 101b		1.5				
Rhythm Training II	MS 102b		1.1				
History of Commercial Pop Music II	MS 108b		3.3				
Sight Reading I	MS 103a		1.5				
Harmony and Theory III	MS 100c			2.2			
Ear Training III	MS 101c			1.5			
Rhythm Training III	MS 102c			1.1			
Sight Reading II	MS 103b			1.5			
Harmony and Theory IV	MS 100d				2.2		
Ear Training IV	MS 101d				1.5		
Rhythm Training IV	MS 102d				1.1		
Sight Reading III	MS 103c				1.5		
Compositional Theory & Analysis I	MS 108a					2.2	
Drum Transcription I	MS 119a					1.1	
Sight Reading IV	MS 103d					1.5	
Compositional Theory & Analysis II	MS 118b						2.2
Drum Transcription II	MS 119b						1.1
<b><i>Band</i></b>							
Subject to instructor approval		2.2	2.2	2.2	2.2	2.2	2.2
<b><i>Lab, Elective &amp; Workshop</i></b>							
Elective		1.1	0.55	3.3	3.3	4.95	6.45
<b><i>Private Instruction</i></b>							
Private Lesson		1	1	1	1	1	1
Practicum		2	2	2	2	2	2
<b>Total Credits</b>		<b>15.5</b>	<b>15.35</b>	<b>14.8</b>	<b>14.8</b>	<b>14.95</b>	<b>14.95</b>

## Core Music Courses

Core music courses are the same for each student regardless of their principal instrument. Some courses are taught as lectures, some as ensembles, and others as labs. Hours and credits given for each course are for a single quarter of that course.

**Theoretical Foundations on Piano (MS 901)** Theoretical Foundations on Piano is designed for instrumentalists and singers who do not play piano and focuses on basic intervals, tetrachords, major and minor scales, modes, the four basic triads, and the five basic seventh chord families. Chord voicings, voice leading, alterations and extensions, typical chord types for various styles of music, polychords, and transposition will also be discussed. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. **11 hours, 1.1 credits. Prerequisites: None**

**Harmony and Theory 1 (MS 100a)** Harmony and Theory 1 starts with the fundamentals of music theory such as the basic music terminology, major and minor scale, intervals, scale tendencies, basic chords (triads, 6<sup>th</sup> and 7<sup>th</sup> chords), chord voicings, and diatonic chords. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. **22 hours, 2.2 credits. Prerequisites: Concurrent enrollment in MS 901**

**Harmony and Theory 2 (MS 100b)** Harmony and Theory 2 builds on Theory 1 topics and focuses on chord extensions and tension chords, advanced chord voicings, three and four part triad voice leading in cycles, 7th chord voice leading, modes of the major scale, harmonic and melodic minor. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. **22 hours, 2.2 credits. Prerequisites: MS 100a**

**Harmony and Theory 3 (MS 100c)** builds on Theory 2 further expanding on diatonic chord progressions and analyses, secondary dominants, extended dominants and substitute dominants, chord extensions and mode choices, related and sub related minor 7th chords, polychords and hybrid chords, symmetric scales and hybrid scales. **22 hours, 2.2 credits. Prerequisites: MS 100b**

**Harmony and Theory 4 (MS 100d)** is an advanced course covering passing diminished chords, key modulations and modal interchange, modal chord progressions and some melodic manipulation and harmonizing exercises. **22 hours, 2.2 credits. Prerequisites: MS 100c**

**Compositional Theory and Analysis 1 (MS 118a)** is designed for the practical application of theoretical concepts

in the construction of original musical compositions through the study of compositional analysis. Concepts covered include style/genre appropriateness, composing with the rhythm section in mind, compositional forms, sections, creating harmony from melody and melody from harmony, the difference between key and tonality, modes and how they relate to harmony, scale theory, ranges and transpositions of common as well as orchestral instruments, pitch inventory, elements of melody, melodic harmonization, basic reharmonization, harmonic and melodic analysis, composition and arranging for pop/ jazz styles; basic reharmonization techniques, and a variety of other concepts relevant to composition. Compositional analysis of music in different styles will be a regular part of the class as well as original compositions.

**22 hours, 2.2 credits. Prerequisites: MS 100d**

**Compositional Theory and Analysis 2 (MS 118b)** covers more advanced topics such as diminished chords and their applications as transient chords, chords suspended over a bass note, polychords, the influence of orchestral styles on contemporary jazz, composition and arranging for advanced jazz styles, ostinato and repetitive figures, advanced reharmonization techniques, parallel chord movement, melodic development, secondary dominants, borrowed chords, counterpoint, composing in odd time signatures, texture/density, and polyharmony. Compositional analysis and original compositions are a regular part of this class. Original compositions will be performed as well.

**22 hours, 2.2 credits. Prerequisites: MS 118a**

**Ear training 1 (MS 101a)** introduces "The Movable Do" system and its chromatics, major and minor scale, basic intervals and simple melodies. These topics are learned through various exercises conducted by the instructor, and various music examples are used as transcribing materials. There are melodic dictations as well.

**22 hours, 1.5 credits. Prerequisites: concurrent enrollment in MS100a, MS901**

**Ear Training 2 (MS 101b)** builds on Ear Training 1 and further expands the chord vocabulary, chromatic scale degree movements, and basic compound intervals. The lessons are supported with various music examples as transcription materials. Melodic dictations are an important part of this course, as well.

**22 hours, 1.5 credits. Prerequisites: MS 101a**

**Ear Training 3 (MS 101c)** is a course focusing on diatonic chord progressions combining various types of chords and bass lines. Transcriptions are a crucial part of this course, as well as melodic and harmonic dictations.

**22 hours, 1.5 credits. Prerequisites: MS 101b**

**Ear Training 4** (MS 101d) is a course focusing mainly on modal harmony and melody, modal interchange, key modulations, passing chords and two part melodies. It is preparation for further atonal and more intense ear training studies.

**22 hours, 1.5 credits. Prerequisites: MS 101c**

**Transcription 1** (MS 120a) is the practical application of ear training where students apply their ear training skills in order to transcribe melodies and improvised solos from recordings using a deconstruction/reconstruction method. Identifying probable notes and rhythms, specific note and rhythmic transcription difficulties, common expected patterns, and identifying and solving problematic transcription areas through a process of deduction and elimination are typical areas covered. Emphasis will be placed on rhythm and note accuracy in the evaluation of student transcriptions. Listening examples, transcription analysis, in-class transcription drills, teacher evaluations, tests, exercises, handouts, homework assignments and individual student transcriptions will be used in support of the development of accurate transcription skills.

**11 hours, 1.1 credits. Prerequisites: MS 101d, 102d**

**Transcription 2** (MS 120b) is a more in-depth study of the development of transcription skills. Students will apply their prior transcription skills toward more complex harmonic and rhythmic transcription, chords, chord family colors, and chord progressions from recordings. Students will also create complete charts for band that are readable enough to be performed. Emphasis will be placed on accurate capture of the melodies, harmonies, rhythms, and chord symbols, as well as accurate writing for various instruments. In-class transcription drills, transcription analysis, tests, exercises, handouts, homework assignments and individual student transcriptions reinforce concepts learned.

**11 hours, 1.1 credits. Prerequisites: MS 120a**

**Rhythm Training 1** (MS 102a) is the first in the series, covering basic note and rest values (whole, half, quarter, eighth), writing rhythm correctly (using the imaginary bar line), ties, sixteenth note groupings, simple triplet rhythms and switching between straight and tripleted rhythms. Various music examples are used as transcription materials, as well as rhythmic dictations.

**11 hours, 1.1 credits. Prerequisites: concurrent enrollment in MS 100a**

**Rhythm Training 2** (MS 102b) focuses on the 6/8 time signature, triplet note groupings, as well as reviewing sixteenth note groupings with ties. Two-part rhythms, CD transcriptions and rhythmic dictations are a part of this course also.

**11 hours, 1.1 credits. Prerequisites: MS 102a**

**Rhythm Training 3** (MS 102c) covers odd-time signatures, in single and two part rhythms. Transcriptions include odd-time signature-related styles (namely free jazz, fusion, ethno, progressive rock) and rhythmic dictations.

**11 hours, 1.1 credits. Prerequisites: MS 102b**

**Rhythm Training 4** (MS 102d) is the final course in the fundamental rhythm studies. Tempo modulations (note value based modulations and abrupt BPM modulations), metric superimpositions and odd-note groupings are covered in this course.

**11 hours, 1.1 credits. Prerequisites: MS 102c**

**History of Commercial Pop Music 1** (MS 108a) is the first of a two-part sequence that presents an historical survey of popular music in America from the mid-1800's to the present day. The first part explores the roots of American popular music, particularly early African-American music, to the emergence of rock and roll in the 1950s. The course considers the diverse range of musical styles in the American cultural landscape, as well as issues of sociopolitical meaning and economic production. The primary goals are to understand the overall history of American popular music and to develop critical listening skills towards the musical forms, instruments, lyrics, and recording practices of the various genres of popular music in America. Students will also explore the context in which the music has been created, including the social, cultural, historical, economic, and political conditions that gave rise to the musical genres.

**33 hours, 3.3 credits. Prerequisites: None**

**History of Commercial Pop Music 2** (MS 108b) is the second of a two-part sequence that presents an historical survey of popular music in America from the mid-1800s to the present day. The second part explores the continued transformations of popular music from the 1960s to the present day, including rock & roll, Motown, country music, urban folk, disco, soul, reggae, punk, new wave, funk, hip hop, techno, alternative, and world music. The course considers the diverse range of musical styles in the American cultural landscape, as well as issues of sociopolitical meaning and economic production. The primary goals are to understand the overall history of American popular music and to develop critical listening skills towards the musical forms, instruments, lyrics, and recording practices of the various genres of popular music in America. Students will also explore the context in which the music has been created, including the social, cultural, historical, economic, and political conditions that gave rise to the musical genres.

**33 hours, 3.3 credits. Prerequisite MS 108a**

**Private Lessons** (PL 900) are weekly, one-hour lessons with expert instructors focusing on developing a student's maximum potential by eliminating weak areas, increasing the student's knowledge of musical structures, and building technical proficiency and accuracy. Concepts such as

consistency, versatility, awareness, stylistic appropriateness, discipline, and confidence as well as promoting an individual's particular playing or singing style will also be covered. A Jury, given in week 11, ensures that concepts learned are mastered.

**10 hours, 1 jury, 1 credit. Prerequisites: Must be concurrently enrolled in a Band class**

**Practicum** are the corresponding practice hours required for private lessons. 100 hours (10 hours a week) are required of both instrumental and vocal performance majors.

**100 hours, 2 credits.**

## Bands

Bands are group rehearsals where students learn to work together as a group or band. Eligibility to join some bands is subject to instructor approval. Band classes in a particular style may not be repeated unless taken as an elective (provided all other core class objectives have been met and the student is in good standing).

**Blues and Classic Rock Band (MS 110a)** is a course designed to train students in the twelve-bar blues and its variants, and to trace the evolution of the blues through the development of the rock and roll phenomenon, into classic rock. Depending on the student body in the class, the song selections may range from entry level difficulty to intermediate material. Each piece in the repertoire is chosen for the relevance and impact it had on the history and stylistic evolution of the blues, rock and roll, and classic rock. The focus of the class is accurate stylistic interpretation, form, and instrumental/vocal arrangement. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites: concurrent enrollment in PL 900; subject to instructor approval**

**Modern Rock and Top 40 Band (MS 110b)** is a course designed to give students the skills necessary to execute the modern rock and pop styles that have been predominant in American popular music in the past two decades, which include subgenres such as metal, hard rock, alternative rock, indie, punk, and dance music. Depending on the student body in the class, the song selections may range from entry level difficulty to intermediate material. The pieces are chosen based on the level of popularity they achieved on American radio and Billboard charts as well as their musical complexity and harmonic creativity. The focus of the class is accurate stylistic interpretation, form, and instrumental/vocal arrangement. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites: concurrent enrollment in PL 900; subject to instructor approval**

**R&B and Funk Band (MS 110c)** is a course designed to teach students about the stylistic evolution of rhythm & blues, a genre of popular African-American music originally developed in the 1940s and 1950s, into funk, an African-inspired style most popular in the 1970s, which de-emphasizes melody and harmony in favor of more complex beats and danceable rhythmic grooves. The song selections may range from moderate difficulty to somewhat advanced material, and each piece in the repertoire should be performed with a high degree of rhythmic specificity. The focus of the class is accurate rhythm, form, and instrumental/vocal arrangement. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites: concurrent enrollment in PL 900; subject to instructor approval**

**Latin Styles Band (MS 110d)** is a course in which students explore styles that have proven popular enough in Latin American countries to cross over into the American pop scene. Depending on the student body in the class, the pieces played can range from moderate to advanced level of difficulty. Subgenres covered within the wide spectrum of "Latin music" may include salsa, merengue, guaguango, cha-cha, danzon, mambo, Latin jazz, bossa nova, samba, partido alto, etc. The repertoire is selected to present students with a variety of different styles found across the spectrum of Latin American music. The focus of the class is correct stylistic interpretation, accurate rhythmic syncopation, and understanding of the genesis and development of the unique Latin styles. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites: concurrent enrollment in PL 900; subject to instructor approval**

**Jazz Band (MS 110e)** is a course designed to train students in the performance and understanding of jazz, a broad musical tradition which developed throughout the 20th century and achieved its highest popularity between the 1920s and the 1960s. Depending on the student body in the class, the pieces played can range from intermediate level difficulty to highly advanced material. The repertoire is selected to cover a variety of subgenres including swing, cool jazz, and bebop. The focus of the class is on form and improvisation. Stylistically-accurate performance of improvised solos in jazz involves a somewhat virtuosic degree of technical proficiency on one's instrument. Therefore, much focus is placed on instrumental skill, "knowing the changes" and understanding idiomatic jazz phrasing. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites: concurrent enrollment in PL 900; subject to instructor approval**

**Jazz Fusion and Progressive Rock Band (MS 110f)** is a course in which students begin to fuse the rhythms and grooves of funk and R&B with the improvisational virtuosity of jazz and the pure visceral impact of hard rock. Depending on

the student body in the class, the pieces played can range from intermediate level difficulty to highly advanced material, and jazz fusion is renowned as an exceedingly difficult style to play. Songs arranged in a progressive rock style will also be presented, leaning towards intricately composed parts and complex rhythm and meter. Each song is selected based on its degree of difficulty and the demands it will place on the player's ability. The focus of the class is an extremely accurate execution of complex compositions, as well as virtuosic improvisation. Students will play in a small to medium size band.

**22 hours, 1.1 credits. Prerequisites:** concurrent enrollment in PL 900; subject to instructor approval

### Core Music Courses – Instrumental Majors

These courses are required for instrumentalists in the music program.

**Drum Transcription 1** (Drummers only) (MS 119a) This course trains students to transcribe drum parts from recordings by separating the parts of the drum set into independent parts to be transcribed individually. The parts are then put back together into a cohesive whole. Special emphasis is given to quick recognition of common patterns, awareness of each part's function in relation to the whole, and avoiding physically impossible overlap errors.

**11 hours, 1.1 credits. Prerequisites:** MS 102d, MS 103c

**Drum Transcription 2** (Drummers only) (MS 119b) Course emphasis is on the continued expansion of transcription skills through in-class drills, performed examples, exercises, and tests. Identification of common odd groupings, patterns across the bar, metric modulation, transcription in common time signatures other than 4/4 (2/2, 6/8, 3/4), and typical patterns in common time signatures other than 4/4 will be covered.

**11 hours, 1.1 credits. Prerequisites:** MS 119a

**Sight Reading 1** (MS 103a) is the first in the series, covering basic note and rest values (whole, half, quarter, eighth), simple rhythms with ties and simple chord charts. Various music examples are used as reading materials from the textbooks and handouts.

**22 hours, 1.5 credits. Prerequisites:** MS 100a, MS 102a, MS 901

**Sight Reading 2** (MS 103b) builds on the Sight Reading 1 course introducing examples with two, three and four accidentals in the key signatures. The focus of the course shifts more towards the eighth note, sixteenth note and triplet note rhythms at slightly faster tempos. Accompanying these topics are exercises in 6/8 and 3/4 time signatures. This course introduces more melodic leaps. The sight reading of chords and chord changes will also be covered.

**22 hours, 1.5 credits. Prerequisites:** MS 103a

**Sightreading 3** (MS 103c) is a course with an emphasis on chart reading with repeats, codas, signs and endings. The students will also read along with prerecorded CDs accompanying the charts. All the covered note values are constantly used. A combination of chord notation, pitched notation, slash notation and rhythmic notation is used throughout the course materials. Keys with five and six accidentals, as well as accidentals outside of the key signature are introduced in this course. The course goal is increasing the recognition and performance speed of written notation.

**22 hours, 1.5 credits. Prerequisites:** MS 103b

**Sightreading 4** (MS 103d) continues with chart reading from the Sight Reading III course with more elaborate examples presented to students as reading materials. The students will also read along with prerecorded CDs accompanying the charts. Examples with seven accidentals in the key signature and examples with accidentals outside of the key are a part of this course. The course goal is increasing the recognition and performance speed of written notation.

**22 hours, 1.5 credits. Prerequisites:** MS 103c

### Core Music Courses – Vocal Majors

These courses are mandatory for vocalists in the music program. Vocalists who do not play any instrument are required to elect at least one basic instrument lab (Basic Keyboard Lab or Basic Guitar Lab).

**Sight Singing 1** (MS 104a) is the practical application of rhythm training, note training, ear training, and sightreading skills previously learned, focusing on the development of sightsinging ability. Employing a deconstruction/reconstruction method, elements of rhythm, pitch, interval recognition, and syllabic placement are separated, identified and understood, then put back together. Special emphasis is given to rhythm and pitch accuracy as well as proper syllabic placement. Diatonic and non-diatonic sightsinging examples will be used from choral arrangements and popular songs. Sheet music analysis, in-class individual sightsinging drills, tests, exercises, teacher evaluations, and homework assignments are used in support of the development of sightsinging skills.

**22 hours, 1.5 credits. Prerequisites:** MS 901, MS 101b, MS102b, concurrent enrollment in MS 121

**Sight Singing 2** (MS 104b) is the continuation of Sight singing I, this class concentrates on the development of sightreading skills as they pertain to more complicated and difficult music as well as the speed of recognition and performance. Tricks of the trade such as looking ahead for problematic areas, song forms and the identification of repeated musical phrases, and studio tricks will also be covered. Choral arrangements as well as lead sheets from various styles of music will be employed. Sheet music

analysis, in-class individual sightsinging drills, tests, exercises, teacher evaluations, and homework assignments reinforce sightsinging skill development.

**22 hours, 1.5 credits. Prerequisites: MS 104a, concurrent enrollment in MS 121**

**Sight Singing 3 (MS 104c)** Sight Singing 3 builds on the Sight Singing 2 course, introducing diatonic examples with melodic leaps and some simple jazz lead sheets. Occasional non-diatonic notes will be included in the examples. Various music examples are used as reading materials from the textbooks and handouts. The California College of Music uses "The Movable Do" system in sight singing classes.

**22 hours, 1.5 credits. Prerequisites: MS 104b**

**Sight Singing 4 (MS 104d)** Sight Singing 4 is the last course in the series. Non-diatonic notes and leaps, as well as intermediate to advanced jazz lead sheets (based on students' pace and attained skill level) are the main focus of this course. Various music examples are used as reading materials from the textbooks and handouts. The California College of Music uses "The Movable Do" system in sight singing classes.

**22 hours, 1.5 credits. Prerequisites: MS 104c**

## Elective Courses

Elective courses expand the student's musicality even further, exposing them to new music, playing techniques and skills. Each major program has a set number of hours that are reserved for required elective courses; the course choice is up to the student. For students who are not native English speakers, MS 946 (Pronunciation in Singing) is a required elective. **Not all courses are offered in all quarters; for a list of open courses, contact the CCM office.**

### Vocal Electives

**Basic Keyboard Lab 1 (MS 901a)** is intended for all students who wish to learn the basics of playing keyboards and piano. The topics that are covered in this lab are major and minor scales, triads, chord progressions and some common tricks and phrases customary to this instrument. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS100a**

**Basic Keyboard Lab 2 (MS 901b)** is a continuation of the basic keyboard lab. The students will further study chord voicings, chord progressions, and technique using more advanced materials. In this course, more time is spent on style-specific patterns using various songs and/or exercises. The lab is conducted in a small to medium sized group class.

**11 hours, .55 credits, Prerequisite: MS 901a**

**Basic Guitar Lab 1 (MS 902a)** is a beginning course for students who wish to learn the basics of playing the guitar (acoustic or electric). The topics that are covered in this lab are: The names of the strings and all parts of the guitar; note names on the E and A strings; reading fretboard chord/scale diagrams and tablature; octave rules; basic open chords; the major, minor, and blues scales; simple strumming patterns; the twelve-bar blues and minor blues; and performance of

several simple songs from chord charts. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS 100a**

**Basic Guitar Lab 2 (MS 902b)** is a beginning to intermediate level course for students who already have some ability to play the guitar, including the ability to play most open position chords as well as the major, minor and blues scales. Basic Guitar Lab 1 (902a), or equivalent experience on the instrument demonstrated to the instructor's satisfaction, is a prerequisite for MS902b. The topics that are covered in this lab are: Note names on all strings from the 1<sup>st</sup> to the 5<sup>th</sup> frets; simple melodic lines and popular riffs; basic melodic sightreading 3 and 4 note chord shapes using only fretted notes; power chord and barre chord theory; moderately complex strumming patterns; beginning fingerstyle; and beginning improvisation. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS 902a**

**Melodic Ornamentation & Ad-Libbing 1 (MS 106va)** deals with the specific ways singers can ornament a melody through the study of some of the best past as well as current singers' approaches. Topics include ornamentation specifics for each style/genre, source scales used for ideas, specific notes and blues inflections used, grace notes and scoops, finding other source material for ideas, and ad-libbing at the end of a song. In-class performances, listening examples, handouts, transcriptions and transcription analysis, and homework are used in support of course goals.

**11 hours, 1.1 credits. Prerequisite: concurrent enrollment in MS 100a, MS 102a**

**Melodic Ornamentation & Ad-Libbing 2 (MS 106vb)** builds on the previous course by covering more advanced topics such as ornamentation choices in relation to the mood of the key, changing vocal texture for effect, how ornamentation and melody go along with tonal center

changes, harmonizing a melodically ornamented line, lyrical/message considerations, acceptable non-diatonic ornamentations, and melodic ornamentation development and evolution. Although listening examples, handouts, transcriptions and homework will be employed, the bulk of class time will be devoted to the practical application, practice and development of melodic ornamentation skills through individual performances.

**11 hours, 1.1 credits. Prerequisites: MS106va**

**Scat Singing 1** (MS 106vc) emphasizes the development of a vocabulary of improvisational lines for the vocalist. To this end, students will analyze scat improvisations by some of the most influential jazz vocalists, find other source material for ideas, perform improvisational analysis of charts, learn motif development, and build a practical repertoire of lines based on improvisational theories and concepts. Class focus will be on the genre-specific improvisational lines used in jazz. Listening examples, transcription analysis, in-class exercises, handouts, homework assignments, individual student performance and teacher evaluations will be used in support of the development of scat singing development. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisites: MS 100d, 101d, 102d, 104d, 106vb**

**Scat Singing 2** (MS 106vd) expands knowledge of the meaning and various uses of scat, to include the sense of humor prevalent in many scat performances, technical speed and virtuosity commonly found in jazz vocal scat delivery, and rock and hip-hop usages of scat. More complicated scat lines, lines over static chords, arpeggiation, chromaticism, embellishing tones, and developing lines over common chord progressions are employed in this class. Listening examples, transcription analysis, in-class exercises, handouts, homework assignments, individual student performance and teacher evaluations will be used to reinforce concepts learned. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisite: MS 106vc**

**Lyric Writing Lab** (MS 917) is designed for all musicians interested in the art of telling a story and conveying a message. Students will study the work of great lyricists and will learn the elements that make a good lyric. Course topics will include the sections of a lyric, common subject matters, brainstorming, defining your message, building to a climax, elements of surprise and comedy, other areas to gain lyrical inspiration, defining the parameters of your lyrical content and focusing on the message, and creating a sense of identification with the listener. Course topics are reinforced through analysis of well-known song lyrics as well as original individual student lyrics.

**11 hours, .55 credits. Prerequisites: None.**

**Pronunciation in Singing** (MS 946) teaches students how to pronounce all vowels and consonants correctly with an American accent, how to blend and tie words together when singing, and how to identify stress points and accents. Emphasis is placed on understanding the differences between spoken and sung English, and distinguishing between similar sounding consonants. Examples used in this course are songs selected by students and the instructor, as well as songs played in ensemble classes.

**11 hours, .55 credits. Prerequisites: none**

**Vocal Performance Workshop** (MS 107) is a course designed to foster the sense of teamwork necessary for singing background vocals. Singing and listening techniques necessary for singing multiple harmonies will be strengthened. Stage presence is emphasized and students are encouraged to act as if they were performing in front of a live audience.

**16.5 hours, .825 credits. Prerequisites: None.**

**Choral Ensemble** (MS 121) Choral Ensemble explores classic choral works of the most prominent composers from the Renaissance through Contemporary and present day time periods. Depending on the student body of the class, song selections may range from entry level to intermediate to more difficult material. Students will learn how to read choral music and will be expected to work out their individual parts at home. Some class time will be given to sight-singing practice. Students will learn how to work together as a team to accomplish the common goal of an excellent performance. Additional concepts such as stage presence, expression, pitch control, melody and harmony, vocal production, vocal blend, rhythmic accuracy, dynamics, language diction, following a conductor, leadership, and self-evaluation are designed to foster individual confidence in a live performance setting and improve musicianship skills. Students are expected and encouraged to get together outside of class to work out group or section parts.

**22 hours, 1.1 credits. Prerequisites: MS 100a, MS 101a, MS102a, PL900 or test-out credit.**

**Chord Lab 1** (MS 908a) is a hands-on class teaching the students how chords are voiced and played in various styles. A constant comparison between styles is what helps the students to fill in the gaps and build flexibility as a player. In this course the students will learn chord voicings for triads and 7<sup>th</sup> chords, and getting around common chord progressions in different styles of music.

**11 hours, 1.1 credits. Prerequisites: MS100a, MS 901**

**Chord Lab 2** (MS 908b) is a continuation of the Chord Lab 1 course. The students will further be exposed to more complex chords, chord voicings and superimpositions. The instructor will encourage creativity and chord exploration beyond the conventional approach.

**11 hours, 1.1 credits. Prerequisites: MS 908a**

**Writing Charts and Lead Sheets (MS 943)** is a focused study on various types of notation and how music can be written down in different ways. Various elements of written music are covered such as: rhythmic, slash, special notation for drums, guitar, bass, keys, horns, strings, concert pitch vs. written pitch, transposing instruments, endings and other music notation information.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**A cappella Ensemble (MS 938)** The CCM A cappella Ensemble is strictly a vocal ensemble, but is not limited to just vocal students. Songs from various styles will be arranged without instrumental accompaniment. Rhythm, dynamics, and harmonizing are some of the main skills that will be worked on in this class.

**22 hours, 1.1 credits. Prerequisites: None.**

**Metal Ensemble (MS 956)** The Metal Ensemble is a course where only metal songs from the 80's to the present day are played. The selections from the following artists may be played: Iron Maiden, Metallica, Megadeth, Anthrax, Pantera, Sepultura, Shadows Fall, Bullet for My Valentine, etc. The focus of the class is correct stylistic interpretation through tight and percussive guitar, bass and double bass drum playing, "stop-and-go" unisons and guitar harmonies. Re-arrangements of songs outside of the genre may occur if the instructor deems it necessary and beneficial to a particular group of students. Intense performance level will be of great importance in this course. Students will play in a small to a medium size ensemble.

**22 hours, 1.1 credits. Prerequisites: None.**

**Instant Arranging (MS 957)** This course is an exploration of the many facets of "on the spot" live performance arranging. Concepts covered include creating intros and endings, segues, key change cues, instrument-specific instant re-harmonization techniques, metric modulation, common re-harmonization patterns, solo breaks, and a variety of other related topics. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. The majority of classroom time will be devoted to live practice and performance of discussed concepts. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Advanced Re-harmonization Techniques (MS 958)** This course focuses on the many harmonic choices available to the composer or arranger when re-harmonizing an established melody, creating different sounds and moods for the arrangement. Although re-harmonization of pre-existing songs is the primary goal, these re-harmonization techniques also provide harmonic choices for original melodic material and thus serve as an aid to composition. Course content will consist of explorations into topics such as stylistic traits/appropriate re-harmonizations, common re-

harmonization patterns, common root movement patterns, conventional and unconventional harmony substitutions, multiple substitutions, suspending chords over a bass pedal, and a variety of other related concepts. Although many of these techniques can be used in commercial music styles, the primary focus is on more complex harmonic styles of music. Re-harmonization analysis, analysis of recorded tracks, live demonstrations and individual performance of student re-harmonizations reinforce class topics studied. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Survey of Professional Work Skills (MS 959)** This class introduces working artists from various genres and provides students with an opportunity to learn what is required and expected from musicians and vocalists in a professional working environment. A new guest will be brought in each week to perform with students, give a lecture on job skills expected, and answer questions. Guest artists will give an evaluation and constructive criticism of fellow student band member performances. Students can expect to gain practical information regarding relevant job skills required on their specific instrument (including voice). In addition, students will discover what various instrumentalists/vocalists think of other instrumentalists/vocalists, what they expect from them and their praises/complaints about them. Students are required to take notes in class and write essays on each artist and their comments/recommendations on professional work skills.

**11 hours, 2.2 credits. Prerequisites: None**

**Odd Meter Rock (MS 960)** Rock songs utilizing odd time signatures are the focus of this course. Students will study how to break down and understand the complexities of odd meters in various riffs and rhythmic patterns, as well as how to perform those rhythms in as comfortable a manner as possible. Maintaining the feel of rhythmic fluidity will be emphasized as to avoid a robotic and overly-intellectual approach to performing. The subgenres of rock music that this course covers will include modern rock of the 1990s and the millennium years as well as classic rock and progressive rock. Students will play in a small to medium size ensemble.

**11 hours, 1.1 credits. Prerequisite: Instructor evaluation.**

**Vocal Development Workshop (MS 961)** Presents the art and technique of solo singing with an emphasis on the principles of correct vocal production and its application to commercial popular music, musical theater repertoire, art song and arias from the European tradition. Emphasis on vocal technique, repertoire, performance skills, including posture, breath control, tone resonance, vowel placement, vocal registration, diction, vocal health, vocal range, poise and song presentation. Class singing and solo singing from basic text and supplementary materials.

**16.5 hours, .825 credits. Prerequisites: None**

**Music Business 1** (AD 101a) revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**16.5 hours, 1.65 credits. Prerequisites: None**

**Music Business 2** (AD 101b) revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**16.5 hours, 1.65 credits. Prerequisites: AD 101a**

**Songwriting and Arranging 1** (MS 109a) is a course that focuses on songwriting and arranging in various popular modern styles, as well as standard jazz forms. Various topics from Harmony and Theory are applied in this class as tools in the writing/arranging process. The goal of this class is to lay down the fundamentals when writing and arranging for drums, bass, guitar and keyboards, and expand the student's creativity and songwriting abilities. A very important aspect of this course is to introduce the main characteristics of the instruments other than the students' primary ones.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Songwriting and Arranging 2** (MS 109b) is a course of more focused stylistic studies in jazz, blues, rock, funk and reggae arrangements. The students will learn how rhythm, melody and harmony change through different styles, and how to rearrange a piece of music for those styles, as well. For the final project, the students will rearrange a song of their choice into a style of music different than the song's original version. The students will have to provide detailed charts and a recording – live or sequenced.

**11 hours, 1.1 credits. Prerequisites: MS 109a**

<b>Piano/ Keyboard Electives</b>
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**Basic Keyboard Lab 1** (MS 901a) is intended for all students who wish to learn the basics of playing keyboards and piano. The topics that are covered in this lab are major and minor scales, triads, chord progressions and some common tricks and phrases customary to this instrument. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS100a**

**Basic Keyboard Lab 2** (MS 901b) is a continuation of the basic keyboard lab. The students will further study chord voicings, chord progressions, and technique using more advanced materials. In this course, more time is spent on style-specific patterns using various songs and/or exercises. The lab is conducted in a small to medium sized group class.

**11 hours, .55 credits. Prerequisite: MS 901a**

**Chord Lab 1** (MS 908a) is a hands-on class teaching the students how chords are voiced and played in various styles. A constant comparison between styles is what helps the students to fill in the gaps and build flexibility as a player. In this course the students will learn chord voicings for triads and 7<sup>th</sup> chords, and getting around common chord progressions in different styles of music.

**11 hours, 1.1 credits. Prerequisites: MS100a, MS 901**

**Chord Lab 2** (MS 908b) is a continuation of the Chord Lab 1 course. The students will further be exposed to more complex chords, chord voicings and superimpositions. The instructor will encourage creativity and chord exploration beyond the conventional approach.

**11 hours, 1.1 credits. Prerequisites: MS 908a**

**The Blues Lab 1** (MS 905a) is a hands-on course where students get to study all aspects and specifics of blues that are common to the instrument they play. The focus of the lab is to study the performance and music of the Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. Students will focus on accompaniment, melody, harmony and vocabulary in blues. The lab is conducted in a small to medium size group class. Students will be grouped based on the instrument they play: for example, guitarists will be in the same group with other guitarists, and so on.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**The Blues Phrasing Lab 2** (MS 905b) is a continuation of blues lab studies. Instrumental majors who successfully completed the (MS 905a) Blues Fundamentals Lab learn further how to create blues phrases, expand, adjust and improvise on the main phrase over the I7 – IV7 – V7 blues chord progression and the turnaround. Vocal majors are accepted in this course as well, where they will apply the same concepts to phrasing and improvising in blues using scat or original lyrics. As in the previous course in the series (the Blues Fundamentals Lab), the focus of study is the performance and music of Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. The lab is conducted in a small to medium size group class.

**11 hours, 1.1 credits. Prerequisites: MS 905a**

**Modal Lab** (MS 909a, MS 909b) transcends the traditional convention of using modes as just an improvising tool. It presents the two major approaches to modes: Eastern and

Western. The course challenges how students perceive and use modal scales. *Delivered over 2 quarters.*

**11 hours, .55 credits. Prerequisite MS 100b (or test-out equivalent)**

**Writing Charts and Lead Sheets (MS 943)** is a focused study on various types of notation and how music can be written down in different ways. Various elements of written music are covered such as: rhythmic, slash, special notation for drums, guitar, bass, keys, horns, strings, concert pitch vs. written pitch, transposing instruments, endings and other music notation information.

**11 hours, 1.1 credits. Prerequisites: MS100a**

**Lyric Writing Lab (MS 917)** is designed for all musicians interested in the art of telling a story and conveying a message. Students will study the work of great lyricists and will learn the elements that make a good lyric. Course topics will include the sections of a lyric, common subject matters, brainstorming, defining your message, building to a climax, elements of surprise and comedy, other areas to gain lyrical inspiration, defining the parameters of your lyrical content and focusing on the message, and creating a sense of identification with the listener. Course topics are reinforced through analysis of well-known song lyrics as well as original individual student lyrics.

**11 hours, .55 credits. Prerequisites: None.**

**A cappella Ensemble (MS 938)** The CCM A cappella Ensemble is strictly a vocal ensemble, but is not limited to just vocal students. Songs from various styles will be arranged without instrumental accompaniment. Rhythm, dynamics, and harmonizing are some of the main skills that will be worked on in this class.

**22 hours, 1.1 credits. Prerequisites: None**

**Choral Ensemble (MS 121)** Choral Ensemble explores classic choral works of the most prominent composers from the Renaissance through Contemporary and present day time periods. Depending on the student body of the class, song selections may range from entry level to intermediate to more difficult material. Students will learn how to read choral music and will be expected to work out their individual parts at home. Some class time will be given to sight-singing practice. Students will learn how to work together as a team to accomplish the common goal of an excellent performance. Additional concepts such as stage presence, expression, pitch control, melody and harmony, vocal production, vocal blend, rhythmic accuracy, dynamics, language diction, following a conductor, leadership, and self-evaluation are designed to foster individual confidence in a live performance setting and improve musicianship skills. Students are expected and encouraged to get together outside of class to work out group or section parts.

**22 hours, 1.1 credits. Prerequisites: MS 100a, MS 101a, MS102a, PL900 or test-out credit.**

**Metal Ensemble (MS 956)** The Metal Ensemble is a course where only metal songs from the 80's to the present day are played. The selections from the following artists may be played: Iron Maiden, Metallica, Megadeth, Anthrax, Pantera, Sepultura, Shadows Fall, Bullet for My Valentine, etc. The focus of the class is correct stylistic interpretation through tight and percussive guitar, bass and double bass drum playing, "stop-and-go" unisons and guitar harmonies. Re-arrangements of songs outside of the genre may occur if the instructor deems it necessary and beneficial to a particular group of students. Intense performance level will be of great importance in this course. Students will play in a small to medium size ensemble.

**22 hours, 1.1 credits. Prerequisite: None.**

**Instant Arranging (MS 957)** This course is an exploration of the many facets of "on the spot" live performance arranging. Concepts covered include creating intros and endings, segues, key change cues, instrument-specific instant re-harmonization techniques, metric modulation, common re-harmonization patterns, solo breaks, and a variety of other related topics. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. The majority of classroom time will be devoted to live practice and performance of discussed concepts. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Advanced Re-harmonization Techniques (MS 958)** This course focuses on the many harmonic choices available to the composer or arranger when re-harmonizing an established melody, creating different sounds and moods for the arrangement. Although re-harmonization of pre-existing songs is the primary goal, these re-harmonization techniques also provide harmonic choices for original melodic material and thus serve as an aid to composition. Course content will consist of explorations into topics such as stylistic traits/appropriate re-harmonizations, common re-harmonization patterns, common root movement patterns, conventional and unconventional harmony substitutions, multiple substitutions, suspending chords over a bass pedal, and a variety of other related concepts. Although many of these techniques can be used in commercial music styles, the primary focus is on more complex harmonic styles of music. Re-harmonization analysis, analysis of recorded tracks, live demonstrations and individual performance of student re-harmonizations reinforce class topics studied. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Survey of Professional Work Skills (MS 959)** This class introduces working artists from various genres and provides students with an opportunity to learn what is required and expected from musicians and vocalists in a professional

working environment. A new guest will be brought in each week to perform with students, give a lecture on job skills expected, and answer questions. Guest artists will give an evaluation and constructive criticism of fellow student band member performances. Students can expect to gain practical information regarding relevant job skills required on their specific instrument (including voice). In addition, students will discover what various instrumentalists/vocalists think of other instrumentalists/vocalists, what they expect from them and their praises/complaints about them. Students are required to take notes in class and write essays on each artist and their comments/recommendations on professional work skills.

**11 hours, 2.2 credits. Prerequisites: None**

**Odd Meter Rock (MS 960)** Rock songs utilizing odd time signatures are the focus of this course. Students will study how to break down and understand the complexities of odd meters in various riffs and rhythmic patterns, as well as how to perform those rhythms in as comfortable a manner as possible. Maintaining the feel of rhythmic fluidity will be emphasized as to avoid a robotic and overly intellectual approach to performing. The subgenres of rock music that this course covers will include modern rock of the 1990s and the millennium years as well as classic rock and progressive rock. Students will play in a small to medium size ensemble.

**11 hours, 1.1 credits. Prerequisite: Instructor evaluation.**

**Music Business 1 (AD 101a)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: None**

**Music Business 2 (AD 101b)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: AD 101a**

**Improvisation 1 (MS 106a)** is a course focusing on basic improvising tools used in a variety of styles. The students will study the relationship between melody, harmony and rhythm, and how each are used as a means to improvise. Scales, song forms, cues and trading will also be covered in this course. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisite: concurrent enrollment in MS 100a, MS 301**

**Improvisation 2 (MS 106b)** builds on the previous course in the series (Improvisation 1) The students learn further how to utilize basic improvisational tools and techniques in specific styles, namely blues, funk and open jamming, rock, pop and jazz. As in the level 1 of this course, team work and band leading is encouraged and emphasized. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisites: S 106a**

**Jazz and Fusion Improvisation 1 (MS 106c)** builds on the previous course in the series (Improvisation II). Students will learn basic to complex improvisational tools over jazz standards as well as jazz fusion. Topics covered in this class will focus on understanding the "language" of improvisation, the successful navigation of chord changes, identifying and practicing the specific tools used to create interesting solo lines, playing across the bar, trading solos, solo breaks, and assembling a journal of personal solo ideas. Playing and improvising over jazz as well as fusion standards will be a regular part of class. Students will also execute musical ideas given by the instructor. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisite: MS 106b**

**Jazz and Fusion Improvisation 2 (MS 106d)** expands on topics mastered in Jazz and Fusion Improvisation II, covering more complex concepts such as alternate scales, the use of exotic scales, superimposition of chord changes on top of existing chord changes, ascending and descending line forms, phrasing against the harmonic rhythm, anticipated or delayed resolutions, sequencing, pitch inventory in scale choices, "outside" soloing, soloing over polychords, odd note groupings, and polyrhythmic soloing. Homework assignments include writing original solos using these tools. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. A solid theoretical background is required due to the technical nature of this class. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisites: MS 106c**

**Songwriting and Arranging 1 (MS 109a)** is a course that focuses on songwriting and arranging in various popular modern styles, as well as standard jazz forms. Various topics from Harmony and Theory are applied in this class as tools in the writing/arranging process. The goal of this class is to lay down the fundamentals when writing and arranging for drums, bass, guitar and keyboards, and expand the student's creativity and songwriting abilities. A very important aspect of this course is to introduce the main characteristics of the instruments other than the students' primary ones.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Songwriting and Arranging 2** (MS 109b) is a course of more focused stylistic studies in jazz, blues, rock, funk and reggae arrangements. The students will learn how rhythm, melody and harmony change through different styles, and how to rearrange a piece of music for those styles, as well. For the final project, the students will rearrange a song of their choice into a style of music different than the song's original version. The students will have to provide detailed charts and a recording – live or sequenced.

**11 hours, 1.1 credits. Prerequisites: MS 109a**

<p><b>Guitar Electives</b></p>
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**Basic Guitar Lab 1** (MS 902a) is a beginning course for students who wish to learn the basics of playing the guitar (acoustic or electric). The topics that are covered in this lab are: The names of the strings and all parts of the guitar; note names on the E and A strings; reading fretboard chord/scale diagrams and tablature; octave rules; basic open chords; the major, minor, and blues scales; simple strumming patterns; the twelve-bar blues and minor blues; and performance of several simple songs from chord charts. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS 100a**

**Basic Guitar Lab 2** (MS 902b) is a beginning to intermediate level course for students who already have some ability to play the guitar, including the ability to play most open position chords as well as the major, minor and blues scales. Basic Guitar Lab I (902a), or equivalent experience on the instrument demonstrated to the instructor's satisfaction, is a prerequisite for MS902b. The topics that are covered in this lab are: Note names on all strings from the 1<sup>st</sup> to the 5<sup>th</sup> frets; simple melodic lines and popular riffs; basic melodic sight-reading 3 and 4 note chord shapes using only fretted notes; power chord and barre chord theory; moderately complex strumming patterns; beginning finger style; and beginning improvisation. The lab is conducted in a small to medium size group class.

**11 hours, .55 credits. Prerequisites: MS 902a**

**Chord Lab 1** (MS 908a) is a hands-on class teaching the students how chords are voiced and played in various styles. A constant comparison between styles is what helps the students to fill in the gaps and build flexibility as a player. In this course the students will learn chord voicings for triads and 7<sup>th</sup> chords, and getting around common chord progressions in different styles of music.

**11 hours, 1.1 credits. Prerequisites: MS100a, MS 901**

**Chord Lab 2** (MS 908b) is a continuation of the Chord Lab 1 course. The students will further be exposed to more complex chords, chord voicings and superimpositions. The

instructor will encourage creativity and chord exploration beyond the conventional approach.

**11 hours, 1.1 credits. Prerequisites: MS 908a**

**The Blues Lab 1** (MS 905a) is a hands-on course where students get to study all aspects and specifics of blues that are common to the instrument they play. The focus of the lab is to study the performance and music of Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. Students will focus on accompaniment, melody, harmony and vocabulary in blues. The lab is conducted in a small to medium size group class. Students will be grouped based on the instrument they play: for example, guitarists will be in the same group with other guitarists, and so on.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**The Blues Phrasing Lab 2** (MS 905b) is a continuation of blues lab studies. Instrumental majors who successfully completed the (MS 905a) Blues Fundamentals Lab learn further how to create blues phrases, expand, adjust and improvise on the main phrase over the I7 – IV7 – V7 blues chord progression and the turnaround. Vocal majors are accepted in this course as well, where they will apply the same concepts to phrasing and improvising in blues using scat or original lyrics. As in the previous course in the series (the Blues Fundamentals Lab) the focus of study is the performance and music of Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. The lab is conducted in a small to medium size group class.

**11 hours, 1.1 credits. Prerequisites: MS 905a**

**Modal Lab** (MS 909ab) transcends the traditional convention of using modes as just an improvising tool. It presents the two major approaches to modes: Eastern and Western. The course challenges how students perceive and use modal scales. *Delivered over 2 quarters.*

**11 hours, .55 credits. Prerequisite MS 100b (or test-out equivalent)**

**Shred Lab** (MS 907) is a focused study of the playing and music of the shred rock and metal legends such as Yngwie Malmsteen, Steve Vai, Joe Satriani, Vinnie Moore, Jason Becker, Paul Gilber and Racer X, and many others. Students will focus on speed, technique, melody, harmony and vocabulary used in shred styles. The lab is conducted in a small to medium size group class. Students will be grouped based on the instrument they play: for example, guitarists will be in the same group with other guitarists, and so on.

**11 hours, .55 credits. Prerequisite: MS 100a, MS 901**

**Writing Charts and Lead Sheets** (MS 943) is a focused study on various types of notation and how music can be written down in different ways. Various elements of written

music are covered such as: rhythmic, slash, special notation for drums, guitar, bass, keys, horns, strings, concert pitch vs. written pitch, transposing instruments, endings and other music notation information.

**11 hours, 1.1 credits. Prerequisite: MS 100a**

**Lyric Writing Lab (MS 917)** is designed for all musicians interested in the art of telling a story and conveying a message. Students will study the work of great lyricists and will learn the elements that make a good lyric. Course topics will include the sections of a lyric, common subject matters, brainstorming, defining your message, building to a climax, elements of surprise and comedy, other areas to gain lyrical inspiration, defining the parameters of your lyrical content and focusing on the message, and creating a sense of identification with the listener. Course topics are reinforced through analysis of well-known song lyrics as well as original individual student lyrics.

**11 hours, .55 credits. Prerequisites: None.**

**A cappella Ensemble (MS 938)** The CCM A cappella Ensemble is strictly a vocal ensemble, but is not limited to just vocal students. Songs from various styles will be arranged without instrumental accompaniment. Rhythm, dynamics, and harmonizing are some of the main skills that will be worked on in this class.

**22 hours, 1.1 credits. Prerequisite: None.**

**Choral Ensemble (MS 121)** Choral Ensemble explores classic choral works of the most prominent composers from the Renaissance through Contemporary and present day time periods. Depending on the student body of the class, song selections may range from entry level to intermediate to more difficult material. Students will learn how to read choral music and will be expected to work out their individual parts at home. Some class time will be given to sight-singing practice. Students will learn how to work together as a team to accomplish the common goal of an excellent performance. Additional concepts such as stage presence, expression, pitch control, melody and harmony, vocal production, vocal blend, rhythmic accuracy, dynamics, language diction, following a conductor, leadership, and self-evaluation are designed to foster individual confidence in a live performance setting and improve musicianship skills. Students are expected and encouraged to get together outside of class to work out group or section parts.

**22 hours, 1.1 credits. Prerequisites: MS 100a, MS 101a, MS102a, PL900 or test-out credit.**

**Metal Ensemble (MS 956)** The Metal Ensemble is a course where only metal songs from the 80's to the present day are played. The selections from the following artists may be played: Iron Maiden, Metallica, Megadeth, Anthrax, Pantera, Sepultura, Shadows Fall, Bullet for My Valentine, etc. The focus of the class is correct stylistic interpretation through tight and percussive guitar, bass and double bass drum

playing, "stop-and-go" unisons and guitar harmonies. Re-arrangements of songs outside of the genre may occur if the instructor deems it necessary and beneficial to a particular group of students. Intense performance level will be of great importance in this course. Students will play in a small to medium size ensemble.

**22 hours, 1.1 credits. Prerequisite: None.**

**Instant Arranging (MS 957)** This course is an exploration of the many facets of "on the spot" live performance arranging. Concepts covered include creating intros and endings, segues, key change cues, instrument-specific instant re-harmonization techniques, metric modulation, common re-harmonization patterns, solo breaks, and a variety of other related topics. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. The majority of classroom time will be devoted to live practice and performance of discussed concepts. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Advanced Re-harmonization Techniques (MS 958)** This course focuses on the many harmonic choices available to the composer or arranger when re-harmonizing an established melody, creating different sounds and moods for the arrangement. Although re-harmonization of pre-existing songs is the primary goal, these re-harmonization techniques also provide harmonic choices for original melodic material and thus serve as an aid to composition. Course content will consist of explorations into topics such as stylistic traits/appropriate re-harmonizations, common re-harmonization patterns, common root movement patterns, conventional and unconventional harmony substitutions, multiple substitutions, suspending chords over a bass pedal, and a variety of other related concepts. Although many of these techniques can be used in commercial music styles, the primary focus is on more complex harmonic styles of music. Re-harmonization analysis, analysis of recorded tracks, live demonstrations and individual performance of student re-harmonizations reinforce class topics studied. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Survey of Professional Work Skills (MS 959)** This class introduces working artists from various genres and provides students with an opportunity to learn what is required and expected from musicians and vocalists in a professional working environment. A new guest will be brought in each week to perform with students, give a lecture on job skills expected, and answer questions. Guest artists will give an evaluation and constructive criticism of fellow student band member performances. Students can expect to gain practical information regarding relevant job skills required on their specific instrument (including voice). In addition,

students will discover what various instrumentalists/vocalists think of other instrumentalists/vocalists, what they expect from them and their praises/complaints about them. Students are required to take notes in class and write essays on each artist and their comments/recommendations on professional work skills.

**11 hours, 2.2 credits. Prerequisites: None**

**Odd Meter Rock (MS 960)** Rock songs utilizing odd time signatures are the focus of this course. Students will study how to break down and understand the complexities of odd meters in various riffs and rhythmic patterns, as well as how to perform those rhythms in as comfortable a manner as possible. Maintaining the feel of rhythmic fluidity will be emphasized as to avoid a robotic and overly intellectual approach to performing. The subgenres of rock music that this course covers will include modern rock of the 1990s and the millennium years as well as classic rock and progressive rock. Students will play in a small to medium size ensemble.

**11 hours, 1.1 credits. Prerequisite: Instructor evaluation.**

**Music Business 1 (AD 101a)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: None**

**Music Business 2 (AD 101b)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: AD 101a**

**Improvisation 1 (MS 106a)** is a course focusing on basic improvising tools used in a variety of styles. The students will study the relationship between melody, harmony and rhythm, and how each are used as a means to improvise. Scales, song forms, cues and trading will also be covered in this course. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisite: concurrent enrollment in MS 100a, MS 901**

**Improvisation 2 (MS 106b)** builds on the previous course in the series (Improvisation 1) The students learn further how to utilize basic improvisational tools and techniques in specific styles, namely blues, funk and open jamming, rock, pop and jazz. As in the level 1 of this course, team work and band leading is encouraged and emphasized. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisites: MS 106a**

**Jazz and Fusion Improvisation 1 (MS 106c)** builds on the previous course in the series (Improvisation II). Students will learn basic to complex improvisational tools over jazz standards as well as jazz fusion. Topics covered in this class will focus on understanding the "language" of improvisation, the successful navigation of chord changes, identifying and practicing the specific tools used to create interesting solo lines, playing across the bar, trading solos, solo breaks, and assembling a journal of personal solo ideas. Playing and improvising over jazz as well as fusion standards will be a regular part of class. Students will also execute musical ideas given by the instructor. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisite: MS 106b**

**Jazz and Fusion Improvisation 2 (MS 106d)** expands on topics mastered in Jazz and Fusion Improvisation II, covering more complex concepts such as alternate scales, the use of exotic scales, superimposition of chord changes on top of existing chord changes, ascending and descending line forms, phrasing against the harmonic rhythm, anticipated or delayed resolutions, sequencing, pitch inventory in scale choices, "outside" soloing, soloing over polychords, odd note groupings, and polyrhythmic soloing. Homework assignments include writing original solos using these tools. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. A solid theoretical background is required due to the technical nature of this class. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisites: MS 106c**

**Songwriting and Arranging 1 (MS 109a)** is a course that focuses on songwriting and arranging in various popular modern styles, as well as standard jazz forms. Various topics from Harmony and Theory are applied in this class as tools in the writing/arranging process. The goal of this class is to lay down the fundamentals when writing and arranging for drums, bass, guitar and keyboards, and expand the student's creativity and songwriting abilities. A very important aspect of this course is to introduce the main characteristics of the instruments other than the students' primary ones.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Songwriting and Arranging 2 (MS 109b)** is a course of more focused stylistic studies in jazz, blues, rock, funk and reggae arrangements. The students will learn how rhythm, melody and harmony change through different styles, and how to rearrange a piece of music for those styles, as well. For the final project, the students will rearrange a song of their choice into a style of music different than the song's

original version. The students will have to provide detailed charts and a recording – live or sequenced.

**11 hours, 1.1 credits. Prerequisites: MS 109a**

<p><b>Bass Electives</b></p>
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**The Blues Lab 1** (MS 905a) is a hands-on course where students get to study all aspects and specifics of blues that are common to the instrument they play. The focus of the lab is to study the performance and music of Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. Students will focus on accompaniment, melody, harmony and vocabulary in blues. The lab is conducted in a small to medium size group class. Students will be grouped based on the instrument they play: for example, guitarists will be in the same group with other guitarists, and so on.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**The Blues Phrasing Lab 2** (MS 905b) is a continuation of Blues lab studies. Instrumental major who successfully completed the (MS 905a) Blues Fundamentals Lab learn further how to create blues phrases, expand, adjust and improvise on the main phrase over the I7 – IV7 – V7 blues chord progression and the turnaround. Vocal majors are accepted in this course as well, where they will apply the same concepts to phrasing and improvising in blues using scat or original lyrics. As in the previous course in the series (the Blues Fundamentals Lab) the focus of study is the performance and music of the Blues legends such as B.B. King, SRV, Albert King, Robert Johnson, John Lee Hooker, Eric Clapton, and many others. The lab is conducted in a small to medium size group class.

**11 hours, 1.1 credits. Prerequisites: MS 905a**

**Modal Lab** (MS 909ab) transcends the traditional convention of using modes as just an improvising tool. It presents the two major approaches to modes: Eastern and Western. The course challenges how students perceive and use modal scales. *Delivered over 2 quarters.*

**11 hours, .55 credits. Prerequisites: MS 100b (or test-out equivalent)**

**Writing Charts and Lead Sheets** (MS 943) is a focused study on various types of notation and how music can be written down in different ways. Various elements of written music are covered such as: rhythmic, slash, special notation for drums, guitar, bass, keys, horns, strings, concert pitch vs. written pitch, transposing instruments, endings and other music notation information.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**Lyric Writing Lab** (MS 917) is designed for all musicians interested in the art of telling a story and conveying a

message. Students will study the work of great lyricists and will learn the elements that make a good lyric. Course topics will include the sections of a lyric, common subject matters, brainstorming, defining your message, building to a climax, elements of surprise and comedy, other areas to gain lyrical inspiration, defining the parameters of your lyrical content and focusing on the message, and creating a sense of identification with the listener. Course topics are reinforced through analysis of well-known song lyrics as well as original individual student lyrics.

**11 hours, .55 credits. Prerequisites: None.**

**A cappella Ensemble** (MS 938) The CCM A cappella Ensemble is strictly a vocal ensemble, but is not limited to just vocal students. Songs from various styles will be arranged without instrumental accompaniment. Rhythm, dynamics, and harmonizing are some of the main skills that will be worked on in this class.

**22 hours, 1.1 credits. Prerequisites: None.**

**Choral Ensemble** (MS 121) Choral Ensemble explores classic choral works of the most prominent composers from the Renaissance through Contemporary and present day time periods. Depending on the student body of the class, song selections may range from entry level to intermediate to more difficult material. Students will learn how to read choral music and will be expected to work out their individual parts at home. Some class time will be given to sight-singing practice. Students will learn how to work together as a team to accomplish the common goal of an excellent performance. Additional concepts such as stage presence, expression, pitch control, melody and harmony, vocal production, vocal blend, rhythmic accuracy, dynamics, language diction, following a conductor, leadership, and self-evaluation are designed to foster individual confidence in a live performance setting and improve musicianship skills. Students are expected and encouraged to get together outside of class to work out group or section parts.

**22 hours, 1.1 credits. Prerequisites: MS 100a, MS 101a, MS102a, PL900 or test-out credit.**

**Metal Ensemble** (MS 956) The Metal Ensemble is a course where only metal songs from the 80's to the present day are played. The selections from the following artists may be played: Iron Maiden, Metallica, Megadeth, Anthrax, Pantera, Sepultura, Shadows Fall, Bullet for My Valentine, etc. The focus of the class is correct stylistic interpretation through tight and percussive guitar, bass and double bass drum playing, "stop-and-go" unisons and guitar harmonies. Re-arrangements of songs outside of the genre may occur if the instructor deems it necessary and beneficial to a particular group of students. Intense performance level will be of great importance in this course. Students will play in a small to medium size ensemble.

**22 hours, 1.1 credits. Prerequisite: None.**

**Instant Arranging (MS 957)** This course is an exploration of the many facets of "on the spot" live performance arranging. Concepts covered include creating intros and endings, segues, key change cues, instrument-specific instant re-harmonization techniques, metric modulation, common re-harmonization patterns, solo breaks, and a variety of other related topics. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. The majority of classroom time will be devoted to live practice and performance of discussed concepts. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Advanced Re-harmonization Techniques (MS 958)** This course focuses on the many harmonic choices available to the composer or arranger when re-harmonizing an established melody, creating different sounds and moods for the arrangement. Although re-harmonization of pre-existing songs is the primary goal, these re-harmonization techniques also provide harmonic choices for original melodic material and thus serve as an aid to composition. Course content will consist of explorations into topics such as stylistic traits/appropriate re-harmonizations, common re-harmonization patterns, common root movement patterns, conventional and unconventional harmony substitutions, multiple substitutions, suspending chords over a bass pedal, and a variety of other related concepts. Although many of these techniques can be used in commercial music styles, the primary focus is on more complex harmonic styles of music. Re-harmonization analysis, analysis of recorded tracks, live demonstrations and individual performance of student re-harmonizations reinforce class topics studied. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Survey of Professional Work Skills (MS 959)** This class introduces working artists from various genres and provides students with an opportunity to learn what is required and expected from musicians and vocalists in a professional working environment. A new guest will be brought in each week to perform with students, give a lecture on job skills expected, and answer questions. Guest artists will give an evaluation and constructive criticism of fellow student band member performances. Students can expect to gain practical information regarding relevant job skills required on their specific instrument (including voice). In addition, students will discover what various instrumentalists/vocalists think of other instrumentalists/vocalists, what they expect from them and their praises/complaints about them. Students are required to take notes in class and write essays on each artist and their comments/recommendations on professional work skills.

**11 hours, 2.2 credits. Prerequisites: None**

**Odd Meter Rock (MS 960)** Rock songs utilizing odd time signatures are the focus of this course. Students will study how to break down and understand the complexities of odd meters in various riffs and rhythmic patterns, as well as how to perform those rhythms in as comfortable a manner as possible. Maintaining the feel of rhythmic fluidity will be emphasized as to avoid a robotic and overly intellectual approach to performing. The subgenres of rock music that this course covers will include modern rock of the 1990s and the millennium years as well as classic rock and progressive rock. Students will play in a small to medium size ensemble.

**11 hours, 1.1 credits. Prerequisite: Instructor evaluation.**

**Music Business 1 (AD 101a)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: None**

**Music Business 2 (AD 101b)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: AD 101a**

**Improvisation 1 (MS 106a)** is a course focusing on basic improvising tools used in a variety of styles. The students will study the relationship between melody, harmony and rhythm, and how each are used as a means to improvise. Scales, song forms, cues and trading will also be covered in this course. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisite: concurrent enrollment in MS 100a, MS 901**

**Improvisation 2 (MS 106b)** builds on the previous course in the series (Improvisation 1) The students learn further how to utilize basic improvisational tools and techniques in specific styles, namely blues, funk and open jamming, rock, pop and jazz. As in the level 1 of this course, team work and band leading is encouraged and emphasized. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisites: MS 106a**

**Jazz and Fusion Improvisation 1 (MS 106c)** builds on the previous course in the series (Improvisation II). Students will learn basic to complex improvisational tools over jazz standards as well as jazz fusion. Topics covered in this class will focus on understanding the "language" of improvisation,

the successful navigation of chord changes, identifying and practicing the specific tools used to create interesting solo lines, playing across the bar, trading solos, solo breaks, and assembling a journal of personal solo ideas. Playing and improvising over jazz as well as fusion standards will be a regular part of class. Students will also execute musical ideas given by the instructor. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisite: MS 106b**

**Jazz and Fusion Improvisation 2** (MS 106d) expands on topics mastered in Jazz and Fusion Improvisation II, covering more complex concepts such as alternate scales, the use of exotic scales, superimposition of chord changes on top of existing chord changes, ascending and descending line forms, phrasing against the harmonic rhythm, anticipated or delayed resolutions, sequencing, pitch inventory in scale choices, "outside" soloing, soloing over polychords, odd note groupings, and polyrhythmic soloing. Homework assignments include writing original solos using these tools. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. A solid theoretical background is required due to the technical nature of this class. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisites: MS 106c**

**Songwriting and Arranging 1** (MS 109a) is a course that focuses on songwriting and arranging in various popular modern styles, as well as standard jazz forms. Various topics from Harmony and Theory are applied in this class as tools in the writing/arranging process. The goal of this class is to lay down the fundamentals when writing and arranging for drums, bass, guitar and keyboards, and expand the student's creativity and songwriting abilities. A very important aspect of this course is to introduce the main characteristics of the instruments other than the students' primary ones.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Songwriting and Arranging 2** (MS 109b) is a course of more focused stylistic studies in jazz, blues, rock, funk and reggae arrangements. The students will learn how rhythm, melody and harmony change through different styles, and how to rearrange a piece of music for those styles, as well. For the final project, the students will rearrange a song of their choice into a style of music different than the song's original version. The students will have to provide detailed charts and a recording – live or sequenced.

**11 hours, 1.1 credits. Prerequisites: MS 109a**

### Drum Electives

**The Basic Drum Lab 1** (MS 904a) is for all students who wish to learn the basics of playing drums. The topics covered in this course are common knowledge of the drum set and simple drum beats and fills.

**11 hours, .55 credits. Prerequisite: none**

**The Basic Drum Lab 2** (MS 904b) is a continuation in basic drumming studies. The emphasis of this course is on how the drums are played in different styles of music: common drum beats and fills in rock, pop, blues, funk, reggae and jazz.

**11 hours, .55 credits. Prerequisite: MS 904a (or instructor consent)**

**Writing Charts and Lead Sheets** (MS 943) is a focused study on various types of notation and how music can be written down in different ways. Various elements of written music are covered such as: rhythmic, slash, special notation for drums, guitar, bass, keys, horns, strings, concert pitch vs. written pitch, transposing instruments, endings and other music notation information.

**11 hours, 1.1 credits. Prerequisites: MS 100a**

**Lyric Writing Lab** (MS 917) is designed for all musicians interested in the art of telling a story and conveying a message. Students will study the work of great lyricists and will learn the elements that make a good lyric. Course topics will include the sections of a lyric, common subject matters, brainstorming, defining your message, building to a climax, elements of surprise and comedy, other areas to gain lyrical inspiration, defining the parameters of your lyrical content and focusing on the message, and creating a sense of identification with the listener. Course topics are reinforced through analysis of well-known song lyrics as well as original individual student lyrics.

**11 hours, .55 credits. Prerequisites: None.**

**A cappella Ensemble** (MS 938) The CCM A cappella Ensemble is strictly a vocal ensemble, but is not limited to just vocal students. Songs from various styles will be arranged without instrumental accompaniment. Rhythm, dynamics, and harmonizing are some of the main skills that will be worked on in this class.

**22 hours, 1.1 credits. Prerequisites: None**

**Choral Ensemble** (MS 121) Choral Ensemble explores classic choral works of the most prominent composers from the Renaissance through Contemporary and present day time periods. Depending on the student body of the class, song selections may range from entry level to intermediate to more difficult material. Students will learn how to read choral music and will be expected to work out their individual parts at home. Some class time will be given to sight-singing

practice. Students will learn how to work together as a team to accomplish the common goal of an excellent performance. Additional concepts such as stage presence, expression, pitch control, melody and harmony, vocal production, vocal blend, rhythmic accuracy, dynamics, language diction, following a conductor, leadership, and self-evaluation are designed to foster individual confidence in a live performance setting and improve musicianship skills. Students are expected and encouraged to get together outside of class to work out group or section parts.

**22 hours, 1.1 credits. Prerequisites: MS 100a, MS 101a, MS102a, PL900 or test-out credit.**

**Metal Ensemble (MS 956)** The Metal Ensemble is a course where only metal songs from the 80's to the present day are played. The selections from the following artists may be played: Iron Maiden, Metallica, Megadeth, Anthrax, Pantera, Sepultura, Shadows Fall, Bullet for My Valentine, etc. The focus of the class is correct stylistic interpretation through tight and percussive guitar, bass and double bass drum playing, "stop-and-go" unisons and guitar harmonies. Re-arrangements of songs outside of the genre may occur if the instructor deems it necessary and beneficial to a particular group of students. Intense performance level will be of great importance in this course. Students will play in a small to medium size ensemble.

**22 hours, 1.1 credits. Prerequisite: None**

**Instant Arranging (MS 957)** This course is an exploration of the many facets of "on the spot" live performance arranging. Concepts covered include creating intros and endings, segues, key change cues, instrument-specific instant re-harmonization techniques, metric modulation, common re-harmonization patterns, solo breaks, and a variety of other related topics. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. The majority of classroom time will be devoted to live practice and performance of discussed concepts. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Advanced Re-harmonization Techniques (MS 958)** This course focuses on the many harmonic choices available to the composer or arranger when re-harmonizing an established melody, creating different sounds and moods for the arrangement. Although re-harmonization of pre-existing songs is the primary goal, these re-harmonization techniques also provide harmonic choices for original melodic material and thus serve as an aid to composition. Course content will consist of explorations into topics such as stylistic traits/appropriate re-harmonizations, common re-harmonization patterns, common root movement patterns, conventional and unconventional harmony substitutions, multiple substitutions, suspending chords over a bass pedal, and a variety of other related concepts. Although many of

these techniques can be used in commercial music styles, the primary focus is on more complex harmonic styles of music. Re-harmonization analysis, analysis of recorded tracks, live demonstrations and individual performance of student re-harmonizations reinforce class topics studied. A solid theoretical background is required due to the technical nature of this class.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Survey of Professional Work Skills (MS 959)** This class introduces working artists from various genres and provides students with an opportunity to learn what is required and expected from musicians and vocalists in a professional working environment. A new guest will be brought in each week to perform with students, give a lecture on job skills expected, and answer questions. Guest artists will give an evaluation and constructive criticism of fellow student band member performances. Students can expect to gain practical information regarding relevant job skills required on their specific instrument (including voice). In addition, students will discover what various instrumentalists/vocalists think of other instrumentalists/vocalists, what they expect from them and their praises/complaints about them. Students are required to take notes in class and write essays on each artist and their comments/recommendations on professional work skills.

**11 hours, 2.2 credits. Prerequisites: None**

**Odd Meter Rock (MS 960)** Rock songs utilizing odd time signatures are the focus of this course. Students will study how to break down and understand the complexities of odd meters in various riffs and rhythmic patterns, as well as how to perform those rhythms in as comfortable a manner as possible. Maintaining the feel of rhythmic fluidity will be emphasized as to avoid a robotic and overly intellectual approach to performing. The subgenres of rock music that this course covers will include modern rock of the 1990s and the millennium years as well as classic rock and progressive rock. Students will play in a small to a medium size ensemble.

**11 hours, 1.1 credits. Prerequisite: Instructor evaluation.**

**Music Business 1 (AD 101a)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: None**

**Music Business 2 (AD 101b)** revolves around the structure of the music industry and the essential elements that all professional musicians must understand: contracts, licensing, music publishing and the impact of the digital revolution, creating a team of managers, agents, and

attorneys, and the various marketing approaches an artist can take.

**1.5 hours, 1.65 credits. Prerequisites: AD 101a**

**Improvisation 1 (MS 106a)** is a course focusing on basic improvising tools used in a variety of styles. The students will study the relationship between melody, harmony and rhythm, and how each are used as a means to improvise. Scales, song forms, cues and trading will also be covered in this course. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisite: concurrent enrollment in MS 100a, MS 901**

**Improvisation 2 (MS 106b)** builds on the previous course in the series (Improvisation 1) The students learn further how to utilize basic improvisational tools and techniques in specific styles, namely blues, funk and open jamming, rock, pop and jazz. As in the level 1 of this course, team work and band leading is encouraged and emphasized. The instructor will demonstrate different ways to execute musical ideas and phrases technically and soulfully.

**11 hours, 1.1 credits. Prerequisites: MS 106a**

**Jazz and Fusion Improvisation 1 (MS 106c)** builds on the previous course in the series (Improvisation II). Students will learn basic to complex improvisational tools over jazz standards as well as jazz fusion. Topics covered in this class will focus on understanding the "language" of improvisation, the successful navigation of chord changes, identifying and practicing the specific tools used to create interesting solo lines, playing across the bar, trading solos, solo breaks, and assembling a journal of personal solo ideas. Playing and improvising over jazz as well as fusion standards will be a regular part of class. Students will also execute musical ideas given by the instructor. Examples from CDs and examples played by the instructor will be used in this course to help the students understand the topics better. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisite: MS 106b**

**Jazz and Fusion Improvisation 2 (MS 106d)** expands on topics mastered in Jazz and Fusion Improvisation II, covering more complex concepts such as alternate scales, the use of exotic scales, superimposition of chord changes on top of existing chord changes, ascending and descending line forms, phrasing against the harmonic rhythm, anticipated or delayed resolutions, sequencing, pitch inventory in scale choices, "outside" soloing, soloing over polychords, odd note groupings, and polyrhythmic soloing. Homework assignments include writing original solos using these tools. Recorded examples will demonstrate concepts covered in the class and the instructor will perform them as well. A solid theoretical background is required due to the technical nature of this class. *One hour lecture, one hour performance.*

**22 hours, 1.65 credits. Prerequisites: MS 106c**

**Songwriting and Arranging 1 (MS 109a)** is a course that focuses on songwriting and arranging in various popular modern styles, as well as standard jazz forms. Various topics from Harmony and Theory are applied in this class as tools in the writing/arranging process. The goal of this class is to lay down the fundamentals when writing and arranging for drums, bass, guitar and keyboards, and expand the student's creativity and songwriting abilities. A very important aspect of this course is to introduce the main characteristics of the instruments other than the students' primary ones.

**11 hours, 1.1 credits. Prerequisites: MS 100b**

**Songwriting and Arranging 2 (MS 109b)** is a course of more focused stylistic studies in jazz, blues, rock, funk and reggae arrangements. The students will learn how rhythm, melody and harmony change through different styles, and how to rearrange a piece of music for those styles, as well. For the final project, the students will rearrange a song of their choice into a style of music different than the song's original version. The students will have to provide detailed charts and a recording – live or sequenced.

**11 hours, 1.1 credits. Prerequisites: MS 109a**

#### Engineering Electives

**Foundations of Midi (EP 107)** teaches students how to compose, edit and arrange music in a multichannel electronic music environment by use of Midi. Students will also learn to control various instrument patch and controller parameters.

**22 hours, 1.1 credits. Prerequisites: MS 100b**

**Music Technology Lab 1 (MS 105a)** introduces the students to computer music, MIDI sequencing and digital audio. The students are taught all the basics of home-recording, a very important part in any musician's/songwriter's career. The students will have a hands-on practice in the studio throughout the course.

**22 hours, 1.1 credits. Prerequisites: concurrent or prior enrollment in MS 100a; subject to instructor approval.**

**Music Technology Lab 2 (MS 105b)** is a more detailed continuation of MIDI and audio studies including virtual instruments, effects, basic sampling and mixing. The students will have hands-on practice in the studio and homework projects throughout the course.

**22 hours, 1.1 credits. Prerequisites: concurrent or prior enrollment in MS 100a**

**Concepts of Automation and Lab (EP 110, 110La)** covers automation in both analog and digital (Pro Tools)

environments and its modes. Hands-on automation procedures are demonstrated by students for all mixing parameters, including: volume levels, panning, MIDI program changes, effects parameters and bus send/return levels.

**22 hours, 1.1 credits. Prerequisites: none; subject to instructor approval**

**Digital Audio Lab** (EP 105L) gives students the opportunity to learn the hands-on approach to digital recording concepts. It focuses on the technology for all digital recording mediums and hard disk recorders. The course is taken alongside Digital Audio I. At the advanced level, students implement sampling rates and bit depths and display an understanding of the advanced concepts that are integral to digital audio recording. This includes: quantization, signal to noise error, binary encoding, aliasing and saturation, as well as the digital processes required to create a stereo master. Delivered over 2 quarters.

**33 hours, 1.65 credits. Prerequisites: none; subject to instructor approval**

**Analog Signal Processing** (EP 103, 103L) This course provides practical and theoretical instruction in the use of signal processing devices and their applied practices. This course shows the way that signal processing is used to augment and modify an audio signal.

**22 hours, 1.1 credits. Prerequisites: none; subject to instructor approval**

**Concepts of Mixing, Mixing Lab** (EP 109, 109La) gives students an introduction into the processes that go into the second half of the studio recording process: mixing. This is where all recording processes meet and must be combined to create a final stereo two track mix. The course will discuss some tested mixing techniques for creating high-quality music using modern technology.

**22 hours, 1.1 credits. Prerequisites: none; subject to instructor approval**

**Concepts of Mastering, and Lab** (EP 116, EP 116L) helps students understand the involvement in the mastering process and provide useful guidelines, and techniques in mastering recorded audio material.

**22 hours, 1.1 credits. Prerequisites: EP 109, 109La; subject to instructor approval**

### Workshops

Workshops are courses that examine, in detail, specific topics taught in a group setting.

**Educator Workshop** (MS 927) develops teaching skills and examines the application of pedagogy in a classroom and private lesson setting.

**11 hours, .55 credits. Prerequisite: MS 901, MS 100d, MS 101d, MS 102d; subject to instructor approval**

## CUSTOMIZED CURRICULUM

The Customized Curriculum option allows students to choose which courses will help them achieve their personal music goals. All courses are available to students taking part in the Customized Curriculum, as long as they pass any pre-requisites or placement tests that are required for certain courses. You may have a meeting with a school counselor if you would like help choosing which courses would be most beneficial to you. Academic credit is granted for all courses completed with a passing grade, whether the student is working towards a certificate or not.

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## PRIVATE LESSONS

At CCM, private music lessons are also available to members of the local community. Students of all ages and any skill level are encouraged to enroll in private tutoring to improve their musicianship and instrumental or vocal ability.



## DISCLOSURES

### Family Educational Rights and Privacy Act

CCM complies with the confidentiality and student accessibility provisions of the Family Educational Rights and Privacy Act of 1974. Under FERPA, all students have the right to access their records, and confidentiality of student records is strictly protected. Information on students is not available to anyone without:

1. Written request for release signed by the student.
2. Court order or accreditation or other oversight agency's requirements.

However, FERPA allows schools to disclose those records, without consent, to the following parties or under the following conditions:

- School officials with legitimate educational interest;
- Other schools to which a student is transferring;
- Specified officials for audit or evaluation purposes;
- Appropriate parties in connection with financial aid to a student;
- Organizations conducting certain studies for or on behalf of the school;
- Accrediting organizations;
- To comply with a judicial order or lawfully issued subpoena;
- Appropriate officials in cases of health and safety emergencies; and
- State and local authorities, within a juvenile justice system, pursuant to specific State law.

### 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 indefinitely.

### Job Placement

The 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 have demonstrated a high level of professionalism, skill, and talent in their area of study. CCM does not guarantee any kind of employment after graduation.

### English Language Statement

All CCM music courses are taught in English.

### 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 school 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/her vocational training.

## FACULTY BIOGRAPHIES



**Anderson, David (Drums)** has established himself as one of today's most versatile artists. He has appeared, recorded, and toured the world with David Benoit, Kirk Whalum, Dionne Warwick, The Rippingtons, Larry Carlton, Don Menza, Tom Scott, Hubert Laws, Stanley Clarke, Eddie Harris, Eric Marienthal, Chaka Khan, David Pomeranz, Clark Terry, Bobby Shew, Bill Watrous and many others. He has also made television appearances on FOX's "Melrose Place," BET's "Jazz Central," VH1, CNN's "Show Biz Today," and NBC's "Watching Ellie." David began playing the drums at the age of seven under the guidance of his oldest brother who was a professional drummer in Chicago. He moved with his parents to Oklahoma at the age of seven where he continued to study privately. David played his first professional gig at the age of fourteen with a local R&B band. Upon graduation from high school, he played in local top 40 bands before moving to Oklahoma City. It was at a local jazz club where he met Lee Rucker, the Head of Jazz Studies at the University of Central Oklahoma. Mr. Rucker offered David a full scholarship and for the next five years he attended UCO. After leaving school, David continued to work in and around Oklahoma City for a year until deciding to move to Los Angeles, where he resides today.

**Brown, Ryan (Drums)** is native of Denver, Colorado. He has played drums and percussion since he was eleven years old. Ryan graduated from Indiana University with a degree in Jazz Studies and Percussion. Ryan Brown is a professional drummer and percussionist in Los Angeles, California. He plays with the Los Angeles-based bands Hot As Sun, SexTapes, AM/FM, The Fuxedos, Madras, and Bridge Of Sighs, and in the bands of artists Arrica Rose, Karem Malicki-

Sanchez, WAZ, Colin Armstrong, Josh Path and rapper J Naugh-T. He has toured with Taiwanese pop star Chyi-Chin, L.A. bands OWL and Ultraviolet, traveled to Switzerland to play the Bern Jazz Festival with R&B artist Niki Haris, and played with Ingrid Michaelson on Last Call With Carson Daly on NBC. Ryan plays all styles of music, including rock, R&B, jazz, ska, funk, blues, folk and country, and also teaches private drum lessons to students of all ages.

**Canon, Dr. Sherri (Music History)** holds a PhD in Ethnomusicology from the University of Texas at Austin. Her teaching experience includes Western music, popular music, and world music. Canon's research and publications focus on the African immigrant diaspora. Specifically, she has explored the links between music and dance, lifecycle rituals, identity, and kinship for contemporary 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). With twenty-eight years experience as a drummer and percussionist, she 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 the African Drum Ensemble at the University of Texas and the drum and vocal ensemble, Afrodite, for several years. A notable music teacher, Canon was awarded "Best Drum Teacher" by the Austin Chronicle.

Dr. Canon also teaches music at Los Angeles Trade-Tech College.

**Carlson, Reggie (Bass)** is a bassist/composer/arranger living and working in the Los Angeles area. Over the course of the last 18 years he has performed and toured with some of the most influential names in Jazz, which include: Steve Tyrell, Will Downing, Dr. John, Wayman Tisdale, Max Roach, Billy Higgins, Freddie Hubbard, Cedar Walton, Roger Kellaway, James Moody, Roy Hargrove, Jack McDuff, and The B Sharp Jazz Quartet. Carlson was The B Sharp Jazz Quartet's bassist and founding member, and has received critical acclaim from a host of major Jazz publications and other print media including, but not limited to, *Downbeat*, *The Jazz Times*, *Jazziz*, *Option*, *The New York Times*, *The Los Angeles Times*, and the *Chicago Tribune*.

**Cervantes, Emmanuel (Drums)** picked up his first pair of drumsticks at age 3 and hasn't stopped since. E-man began his drumming career playing in a worship band at the age of 7. At the age of 12, E-man was hired for a professional studio session. As his talent grew, so did his acclaim and he began work as a professional musician. E-man furthered his musical education at Citrus College in Glendora, CA by performing with the college's renowned big band and pop/rock band. He toured with them for three years to Hawaii and Japan. E-man has also toured with Gwen Stefani and most recently finished an album with the up-and-coming artist *Jobob*. E-man has been blessed to play with some of today's most popular artists. Whether it's rocking out with Gwen Stefani or tracking for Joseph Williams of Toto, E-man has the right groove for the project.

**Cotter, Steve (Guitar)** is an active guitarist, jazz performer and educator based in Los Angeles. He received Bachelor's and Master's Degrees in Music/Jazz Studies from the University of North Texas. Cotter excelled at the esteemed college playing in the One O'clock band and obtained a graduate teaching fellowship. In 1997 he had made his home in Los Angeles and began three years of touring with Bobby Caldwell, traveling to Japan, Europe and throughout the U.S. He has also performed or recorded with such notables as Joey DeFrancesco, Jimmy Smith, Steve Tyrell, Bette Midler, Lew Soloff, Lou Marini, Bennie Maupin, Roy McCurdy, Dave Pike, John Pisano, Bill Perkins, Dale Fielder, Jane Getz, Bob Maize, Ernie Watts, and Ramon Banda. Since 2005 to the present he has toured extensively with vocalist Steve Tyrell. In Los Angeles he is a member of the Luckman Jazz Orchestra and the Los Angeles Jazz Collective. He performs frequently around the Los Angeles area and has taught at Citrus College for the last 14 years. He continues to develop his instrumental abilities and artistry with the hopes to pass it on to his students.

**Dennard, Quentin (Drums)** has performed as drummer for music legends Aretha Franklin, Roy Ayers, Dionne Warwick, B.B. King, Issac Hayes, Lamont Dozier, Jermaine Jackson, The Originals, Billy Mitchell, and "Keb" Mo and The Temptations. Besides being on the faculty of the California College of Music, he also teaches in the Jazz Studies Program at the University of Southern California. He is an exceptionally creative drummer, with an extensive music background; and a writer and producer with a knowledgeable understanding of all styles of music, demonstrating years of professionalism and dedication. In addition to seven years performing with the Ms. California Pageant, he performed in the Los Angeles cast of the world renowned play, "Jelly's Last Jam" as well as with the Fullerton Opera's cast of "Ain't Misbehavin'" at the Lincoln Theatre.

**DeJesus, Yoel (Piano)** teaches all levels in contemporary piano with emphasis in jazz, improvisation, music theory and composition spanning many musical genres, including Baroque, Classical, 20th century, Jazz, Rhythm and Blues, and Hip Hop. He received a Bachelor of Arts Degree from the Hochstein School of Music in Rochester New York and is part of the Alumni of The University of the Arts in Philadelphia. Originally from the Dominican Republic where local music had an early influence on him, his path has brought him to Los Angeles as an independent music performer, producer and educator.

**Dorsey, Kevin (Vocal)** graduated with a Bachelor of Arts in Music from Morehouse College in Atlanta, Georgia. He was brought to Los Angeles by the legendary composer and producer, Quincy Jones to work on his film score for the Steven Spielberg classic motion picture *The Color Purple*, which started his career as a major background vocal, commercial and voice-over artist. His classic voice-over, "Oh, Yeah!", from the motion picture *Ferris Bueller's Day Off*, has made his voice one of the most recognizable in pop American culture. He frequently performs with Phil Collins, Celine Dion, Mötley Crüe, Rod Stewart, Gladys Knight, Lionel Richie, Dolly Parton, Stevie Wonder, Aretha Franklin, Lyle Lovett and Clint Black. He also toured with Michael Jackson and performed with Whitney Houston.

**Dozier, Reggie (Engineering, Mixing and Mastering)** For one half a century, Grammy Award winning recording engineer and mixer Reggie Dozier has been behind the recording console creating American musical history with legendary musical artists at Warner Brothers, 20<sup>th</sup> Century Fox, United Artists, Universal Pictures, Motown, Atlantic, A&M Records, ABC, Columbia and Capitol Records. Since the first time he pushed the record button in 1958 he has made a significant contribution as one of the founding architects of the way popular commercial music has been recorded in the United States. For Outkast's album *Speakerboxx/The Love Below*, he was awarded the Grammy for Outstanding Engineering in 2004 and also he engineered

7 other Grammy Award winning records. For Universal Pictures he engineered the soundtrack from the motion picture *Endless Love*, for which the classic title song with Diana Ross and Lionel Richie was nominated for an Academy Award. The song went on to be the best-selling single of the year 1981 and was number 1 on the billboard charts. The many legendary artists he has worked with include: Stevie Wonder, Michael Jackson, Diana Ross, Dionne Warwick, Gladys Knight, Lionel Richie, Johnny Mathis, Aretha Franklin, Phil Collins, Natalie Cole, Justin Timberlake, Beyonce, Kenny Rogers, Miles Davis, Patti LaBelle, Brian McKnight, Outkast, Mary J. Blige, The Four Tops, B.B. King, Mayrilyn McCoo and Billy Davis, Jr., Marvin Gaye, James Ingram, Wayne Henderson, The Isley Brothers and The Temptations. By designing and personally implementing the curriculum of the Music Production Department of the California College of Music, he has insured that his engineering legacy will be preserved for future generations.

**Emmons, Tim (Bass)** is an active freelance musician in the Los Angeles area and a veteran of more than one hundred film and television scores including *The Simpsons*, *The Day After Tomorrow*, *Something's Gotta Give*, *The Incredibles*, *Family Guy*, *The Wedding Planner* and *Reefer Madness: The Musical*. He has also played in the pit for dozens of major theatrical productions including *Candide*, *Swan Lake*, and *Ragtime*. An eclectic musician, Tim has recorded for Justin Timberlake, Andrea Bocelli, Brandy, John Tesh and Toni Braxton. He has performed with a diverse array of artists including Stevie Wonder and Beyonce (duet), Josh Groban, Joe Pass, Richard Greene, Bo Diddley, Art Pepper, Liza Minelli, Donna Summer, Carol Channing, Rod Stewart and Cab Calloway. In 2000 he joined Freeflight, the seminal Classical-Jazz-Fusion ensemble founded in 1982 by former L.A. Philharmonic principal flautist Jim Walker. In 2001 Tim arranged, conducted and performed music for the soundtrack of HBO's F. Scott Fitzgerald bio-pic *Last Call* and the Peter Bogdanovich indie gem *The Cat's Meow*. Tim also arranges for and directs actor Jeff Goldblum's Mildred Snitzer Jazz Orchestra. An educator, he directs the Jazz Ensemble at Occidental college as well as teaching bass at Cal State LA, Azusa Pacific University, the University of Redlands and the University of California at Riverside.

**Fernandez, Melodee (Vocal)** is active as a private voice instructor, performing vocalist, music lecturer, stage Academic Dean and adjudicator. She earned her Bachelor's of Music and Master's of Music in Vocal Performance from the University of Southern California's Thornton School of Music. She also attended the prestigious Music Academy of the West in Santa Barbara. Melodee has been teaching voice for over 15 years and has sung professionally with various opera and theatre companies in the United States and Europe and was a semi-finalist in the Metropolitan Opera

National Auditions. She was a featured singer in a concert honoring the late Joe Strummer of The Clash and also sang backup for singer/songwriter, Linda Perry, in a benefit concert performed by Christina Aguilera. She sings in the Abe Lincoln Story, an L.A. alternative rock band, and has sung with Larry Harlow (Fania All-Stars), Ben Eshbach (The Sugar Plastic), TJ Chill (Afrika Bambaataa's Zulu Nation), and toured Cuba singing with Paul De Castro. She directed "Goyescas" (Lyric Opera of Los Angeles) and "La Verbena de la Paloma" (Cal State L.A.), and has lectured on zarzuela for the LA Opera and many universities.

**Ford, Bill (Audio/Video and Live Sound Reinforcement)** owns and operates Sync Tone Studio in Lancaster, where he has directed and edited television broadcast programs and filmed special events for over ten years. He is a graduate of the Los Angeles Recording Workshop's Advanced Training Programs, and he has also served as Studio Assistant and Consultant for Mr. Benjamin Wright, musical Academic Dean for Gladys Knight; Aaron Smith, writer for Bob James' Group Four Play and Patti Labelle; Ron Miller, Motown Records and Llew Matthews. He has provided live sound engineering support for recording artists such as Grammy and Stellar award winners Mary Mary, The Four Tops, Debbie Allen, Grammy Award winner Ben Tankard, Dr. and Apostle Frederick, K. C. Price, James Ingram, Bobby Caldwell, The Whispers, Bobby Womack, Clarence McDonald and a host of other local, national and international talent.

**Fry, Byron (Guitar)** dabbled on piano from babyhood, began guitar at five and formal education on piano at nine with acclaimed Bay Area concert pianist Gloria Dolan. His first steady live ensemble on guitar was at ten. His teen years were an exploration of odd-time-signature writing and playing with like-minded musicians in ensembles he formed around the East Bay Area. His real education was at Grove School of Music, where he attended the much-lauded Composing/Arranging Program and was very fortunate to have instructors such as Sammy Nestico (orchestration), Diz Mullins (copying), Lalo Schifrin (thematic development), Henry Mancini (music business), Dick Grove (Composing /Arranging), Tom Scott, and many others. He also studied improvisation with Russell Tuttle, staff guitarist with Columbia Records. The next 23 years were spent in the LA music industry. He has played guitar for 47 years and worked with Michael MacDonald, Tiffany, Billy Davis Jr., Barry Coffing and a slew of other #1 hit artists in the studio and on stage; as a composer/arranger/producer, he's scored many hours of footage for film and TV and written, arranged and produced every style for live shows and records.

**Ingram, Phillip (Vocal)** is a prominent vocalist in the music recording and motion picture industry who brings his own distinctive brand vocal performance instruction to the

faculty of the California College of Music. In his distinguished career, some of the legendary artists he has worked with on albums and in concerts are: Barbara Striesand, Celine Dion, Bette Midler, Janet Jackson, Johnny Mathis, Lionel Richie, Aaron Neville, James Ingram (Phillip's brother), Billy Joel, Natalie Cole, Gladys Knight, Peabo Bryson, Barry Manilow, Smokey Robinson, Dionne Warwick, Nancy Wilson, Ricky Martin, Luther Van Dross, Kenny Loggins and Kanye West. Some of the motion pictures his work appears in are: *Pretty Woman, The Little Mermaid, Happy Feet, Shrek, Prince of Egypt, Amistad, My Best Friend's Wedding, The Wedding Singer and Fried Green Tomatoes.*

**Katindig, Tateng (Piano)** Eduardo Katindig is known to his friends in the music scene as "Tateng" and received his education at the University of the Philippines. He majored in Composition and Keyboard Studies. He has been in the music scene locally and abroad doing shows, arranging & teaching music and recently launched his new CD "Half and Half". Tateng was part of legendary drummer Earl Palmer's trio and has performed with many jazz greats including Bill Henderson, Carl Saunders, Lou Rawls, Alphonse Mouzon, Eric Marienthal, Kevyn Lettau, David Pomeranz, Teddy Edwards, Sam Most, Eloise Laws, Hubert Laws and Ritchie Cole to name a few.

**Mercury, Mark (Piano)** Mark Mercury received his Bachelor of Arts at California State University, and has performed and taught for 37 years. Since the 1970s, he has been arranging, producing, writing, and playing in a variety of styles such as pop, R&B, big band jazz, blues, and country with well known artists, including Crystal Gayle, Captain Beefheart, and Gene Chandler. He has numerous TV/film and multimedia credits, including "Lost in Hollywood", "Eye on Hollywood" (ABC), "CBS Story break", and "KCET Videolog" (PBS). Mark has also released two solo albums: *The Art of Space*, and *Music of the Domes*.

**Miranda, Walter (Piano/Keyboard)** Walter Miranda has performed as a featured keyboardist for the Beastie Boys. He has recorded and shared the stage with Los Lobos, Sublime, Santana and Sean Lennon. Walter is currently teaming up with Singer-songwriter Cava, introducing the new sounds of Latin-powered jazz tinged with Peruvian soul; it is a combination of sounds unique to a Mexican-American upbringing. In 2004 they both shared the screen in Universal Pictures film *Along Came Polly*, starring Ben Stiller & Jennifer Aniston.

**Moore, Tony (Drums)** is originally from Nashville but relocated with his family to Chicago when he was four years old. His father was a physical education teacher for 30 years and his mother was a piano teacher. Both of his parents instilled an incredible work ethic and love of education in their son. A central part of Tony's life was church and providing

music. "My mother played piano, I played drums, my brother played trombone, and my Dad and sister both sang. In church we sometimes came out as The Moore Family to perform." Having a mother who taught piano gave Tony his foundation in learning to appreciate music, although his love of drumming began as a little kid banging on the table with forks and spoons. His mother taught him to read music and to play piano. "My mother was taught the old school way with the oak batons coming across the knuckles when you made a mistake. I didn't like that very much! So, I switched to drums. The first year on drums, I had a guy in Chicago that taught me to read music and taught me my way around the set." Tony began his professional career in his third year of college touring with the Bobby Jones Gospel Show. That would prove to be a good foundation for the life ahead touring with many terrific smooth jazz artists. Tony is currently playing with Down to the Bone and has played with Bobby Lyle, Boney James, Jeff Lorber, Michael Lington, Paul Taylor, Everette Harp, and Doc Powell.

**Ozaki, Jinshi (Guitar)** is a Los Angeles-based guitarist who has been on the scene for the last 15 years. He specializes in jazz improvisation and acoustic solo guitar and has played with a diverse group of artists such as Kirk Whalum, Scott Kinsey, Kenny Garrett, Akira Jimbo, Jody Watley, and sax legend Bill Perkins, as well as many other Los Angeles based artists. Jinshi has been influenced by Beatles, S&G, Eric Clapton, James Taylor, Billy Joel, The Eagles, Bob Marley, Keith Jarrett, Miles Davis, Charlie Parker, Herbie Hancock, Jaco Pastorius, Sonny Rollins, Chick Corea, Kenny Kirkland, Jack DeJohnette, Bob James, A.C. Jobim, João Gilberto, Joe Pass, George Benson, David Russell, Chris Perkening, Ry Cooder, Willie Nelson, Paco De Lucia, Vicente Amigo, Django Reinhardt, Pat Metheny, Bill Frisell, John Scofield, Ted Greene, Eric Gale, Stevie Wonder, Donny Hathaway, Ashkenazy, Claudio Arrau, Bach, Beethoven, Chopin, Debussy, M. Ravel, and many others.

**Pilo, Craig (Drums)** Originally from Connecticut, Craig Pilo graduated from the University of North Texas College of Music in 1995 with a Bachelor's Degree in Music. In the fall of 1996, he moved to Los Angeles where he resides today. In 1997, Craig did the fall tour with famed trumpeter Maynard Ferguson to promote his "One More Trip to Birdland" CD. From 1998 until 2002, Craig worked around Los Angeles and maintained a regular schedule with Player ("Baby Come Back"), a few local artists, and did sessions for TV, Film, and local artists' CD's. 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*. Some of the artists include: Billy Vera, Malo, Heatwave, Blue Magic, and Deniece Williams. In the spring of 2002 Craig began touring and recording regularly with Boone. In October of 2005, Craig joined "Rock N Roll H. Fame" singer Frankie Valli for his touring band. Two

later, in 2007, Craig was also able to tour with Edgar Winter. In April of 2007 Craig released a solo CD called "Just Play" on Rue De La Harpe Records, winning the "Jazz Artist of the Year" award at the Los Angeles Independent Music Awards. In November of 2008, Craig played on and produced "Expressionism" for the Slow Club Quartet. The CD received glowing reviews and attained a global audience. Currently Craig continues touring with Frankie Valli, composing music, recording drums for various projects, and working on his second solo CD due out late 2010 or early 2011.

**Quintero, Juan Carlos (Guitar)** During his formative years as a guitarist, Juan Carlos Quintero found a dual affection for copping licks from rock legends like Jeff Beck and Led Zeppelin (jamming with his friends) and then coming home to the excitement of listening to the cumbia rhythms from his Colombian heritage. The release of his fourth recording, *Los Musicos*, on Discipline Global Mobile/Moondo Records brings those special worlds together in an unexpected and unique way. Musically, he digs even more deeply into the varied South American styles he performed on his 1997 release *The Way Home*, adding inspiring melodic and rhythmic twists to traditional cumbia, bolero, samba, cha cha cha, rumba and merengue inspirations. Moondo is Quintero's own label, which struck a distribution and marketing deal with Discipline Global Mobile (DGM), a British based label founded by King Crimson's Robert Fripp. Fripp's roster includes progressive artists Bill Bruford, John Paul Jones, The California Guitar Trio and Adrian Belew.

**Raskovski, Uros (Guitar)** studied at Berklee College of Music and the Los Angeles Music Academy. He has over 12 years of teaching experience and acts as Curriculum Coordinator and instructor at CCM. His intense but careful approach to teaching has changed and greatly improved his students' perception of music over the years. Having taught guitarists, bassists, drummers, and keyboardists, he focuses on feel, technique, applying theory to the instrument and systematic knowledge of the instrument. He has 19 years of performing and recording experience in styles ranging from rock, shred, and blues to funk, with such acts as Steelheart, Five Finger Death Punch, Marcel Coenen, and Jacob Armen.

**Salas, Rex (Keyboards, Music Direction)** has risen to the top of the music industry as a music Academic Dean. Currently he is music Academic Dean for Janet Jackson, Cher and Sheena Easton, and other artists he has worked with include Justin Timberlake, Boyz II Men, Mariah Carey, Rihanna, Leona Lewis, TLC, Brian McKnight, Maxwell, Vanessa Williams, Robert Palmer, Earth Wind & Fire, Stevie Wonder, Lionel Richie, and Adam Levine of Maroon 5. He heads up the piano and keyboard department and brings his years of experience in music direction to CCM.

**Scott, Joel (Piano/Keyboard)** Scott has been in demand in the jazz and pop worlds for 20 years. He has backed such pop notables as the Jackson 5, Aretha Franklin, Lou Rawls and Dionne Warwick, crafting a new arrangement of her hit "Always Something There to Remind Me" on her 1998 album "Dionne Sings Dionne." In the jazz realm, Scott has worked with many first-rate singers, among them Marlana Shaw, Carmen Bradford and O.C. Smith. He can be heard playing the jazz piano parts that Jeff Bridges rendered in a nightclub scene in the movie *The Fabulous Baker Boys*. While he names jazz giants such as Wynton Kelly, Oscar Peterson and Bill Evans as key influences, Scott's classical background permeates his jazz. "When I play bebop, I try to make it sound like Bach, if he were me," he said.

**Segal-Garcia, Cathy (Vocal)** Boston-bred Cathy Segal-Garcia loved jazz since the age of 5 when she would hang around with her dad (sax player Mike Segal) while she listened to and copied Ella Fitzgerald. Her mother and sisters were also musical, and the family got her started on flute at the age of 10. Cathy attended the Berklee School of Music from 1972 through 1975, where she studied flute and Arranging and Composition. After college, she moved to San Francisco for a brief period, and then to Los Angeles in late 1975, where she still resides. Cathy Segal-Garcia is now a jazz singer, recording artist with 7 CDs under her own name, educator, and composer based in Los Angeles. She has performed for over 30 years with literally hundreds of musicians, some of the more well known include Russell Ferrante, Tom Brechtlein, Marc Johnson, Gary Willis, Ted Greene, Jeff Richman, Mike Miller, Bob Sheppard, Peter Erskine, Kei Akagi, Joey Barron, Mike Lang, Diana Krall, John Robinson, David Benoit, Billy Childs, Joey Heredia, Sam Most, Carl Schroeder, Bill Berry, Don Menza, Dave Mackay, John Pisano...the list goes on. She has sung in styles that range from bebop to modern jazz. She has taught for 30 years, has had a weekly jazz jam session in L.A. for the last 10 years, and is in demand internationally and nationally for clinics, private teaching, compositions, live performances and studio recording, Cathy has traveled 53 countries, Australia, Argentina, throughout Europe, and Japan. She created The Vocal Workshop Network in 1997, hosting various clinicians, including herself, every month, sometimes several a month. These workshops cover performance, technique, preparation, studio work, jazz, blues, Brazilian, music business, internet...anything that a singer would be interested in, and many times other musicians and non-musicians are in attendance as well.

**Simpson, David (Audio/Video)** has a production background that is both varied and accomplished. He has served as manager of large news, commercial, and programming production staffs for Comcast Cable Communications, Colony Cablevision, KESQ-TV3 ABC Affiliate and Continental Cable companies. Mr. Simpson also served as Technical Academic Dean and Consultant for

Court TV on the televised proceedings of The Rodney King Trial, The Reginald Denny Trial, and the Robert Downey Jr. Court Hearings; and he is a regular contributor for production services for E! Entertainment's "True Hollywood Stories". Mr. Simpson has served as Executive Producer and Academic Dean of Photography for 9 years on "Inside the Classic" (PGA) Bob Hope Chrysler Classic Tournament and "Inside the Dinah Shore" (LPGA) Kraft Nabisco Championship. Mr. Simpson's experience also extends to projects with HBO Sports, ESPN, PBS, FOX Sports, The Playboy Channel and many others. He possesses over twenty years in the television/video production industry; numerous awards and recognition; vast knowledge of equipment and computer systems; and Operational and Management skills from other established businesses.

**VanDunk, Juan (Bass)** has been performing live in clubs since the age of 15. From New York to Los Angeles (where he now resides), Juan is a consummate musician and music Academic Dean. He is proficient in all musical styles, but he loves to mix them together. He has recorded for Capitol

Records, Interscope Records, Columbia Records and, most recently, Virgin II. Most his professional life has been touring and recording music for film and TV. He has worked with many industry greats, such as Glenn Murdock, Bernie Worrell, Betty Davis, Nona Hendricks and Grammatrain, Michael Cates, Danny Federici, Jon Blackstone, Timothy James Meaney, Jeffery McCormack.

**Yslas, Ray (Music Business, Drums)** has performed extensively all over the world with many of today's top artists in almost every modern musical style. He joined Christina Aguilera's "Stripped Tour" in late 2002. This tour covered the US, Japan, Europe, Australia, and Canada, and ended with a DVD taping in London "Live in the UK" and a performance on the Grammy Awards in 2004. He then joined the Patti Labelle tour through 2004. 2005 was filled with sessions and touring with the Tony Award winning Heather Headley. He then traveled with the 2006/2007 Christina Aguilera's "Back to Basics" World Tour. He also recorded on the Grammy winning song "Ain't No Other Man" by Christina Aguilera. Other artist credits include Nick Lachey, Willie Nelson, Stevie Wonder, Colbie Caillat, Chris Botti, and Brian McKnight.

"As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement."

"Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [www.bppe.ca.gov](http://www.bppe.ca.gov), toll-free telephone number (888) 370-7589 or by fax (916) 263-1897."

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# ACKNOWLEDGMENT OF RECEIPT AND UNDERSTANDING OF CCM CATALOG

Your signature below on this page indicates your acknowledgement that you have received both the CCM Catalog from the California College of Music, and that you have read and understand the statements and policies contained therein. "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." Your signature below indicates your understanding that this document contain the rules, regulations, course completion requirements, and costs for the specific program in which you have enrolled.

---

Printed Name (Student)

---

Signature

Date

**Please sign, date, and return this page  
to the CCM Admissions Coordinator at the address below.**

CCM Admissions 42 South Catalina Ave. Pasadena, CA 91106

*Thank you, and welcome!*

FOR CCM OFFICE USE ONLY:

---

Enrolled by:

Date

# APPENDICES



SCHOOL PERFORMANCE FACT SHEET
CALENDAR YEARS 2010 & 2011

Completion Rates - 2010 & 2011

Artist Development - 2 Quarters (6 Months)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, Graduates, Completion Rate. Rows for 2010 and 2011.

Engineering/Music Production - 4 Quarters (1 Year)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, Graduates, Completion Rate. Rows for 2010 and 2011.

Music Program - 4 Quarters (1 Year)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, Graduates, Completion Rate. Rows for 2010 and 2011.

Students Completing After Published Program Length - 150% Completion Rate

Artist Development - 2 Quarters (6 Months)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, 150% Graduates, 150% Completion Rate. Rows for 2010 and 2011.

Engineering/Music Production - 4 Quarters (1 Year)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, 150% Graduates, 150% Completion Rate. Rows for 2010 and 2011.

Music Program - 4 Quarters (1 Year)

Table with 5 columns: Calendar Year, # of Students Who Began Program, Students Available for Graduation, 150% Graduates, 150% Completion Rate. Rows for 2010 and 2011.

1 "Students Available for Graduation" is the number of students who began program minus the number of "Students unavailable for graduation," which means those students who have died, been incarcerated, or called to active military duty.

2 "150% Completion Rate" is the number of students who completed the program in the reported calendar year within 101%-150% of the published program length divided by the Number of Students Available for Graduation in the published program length period.

Initial: \_\_\_\_\_ Date: \_\_\_\_\_ I have read and understand the above completion rate.



Placement Rates

**Artist Development - 2 Quarters (6 Months)**

Calendar Year	# of Students Who Began Program	# of Graduates	Graduates Available for Employment	Graduates Employed in the Field	Placement Rate Employed in the Field	Graduates Employed in the Field an average of less than 32 hours per week	Graduates Employed in the Field at least 32 hours per week
2010	1	1	0	0	0	0	0
2011	1	1	1	1	100%	0	0

**Engineering/Music Production - 4 Quarters ( 1 Year)**

Calendar Year	# of Students Who Began Program	# of Graduates	Graduates Available for Employment	Graduates Employed in the Field	Placement Rate Employed in the Field	Graduates Employed in the Field an average of less than 32 hours per week	Graduates Employed in the Field at least 32 hours per week
2010	7	3	3	1	33%	N/A	N/A
2011	4	4	4	2	50%	N/A	N/A

**Music Program - 4 Quarters (1 Year)**

Calendar Year	# of Students Who Began Program	# of Graduates	Graduates Available for Employment	Graduates Employed in the Field	Placement Rate Employed in the Field	Graduates Employed in the Field an average of less than 32 hours per week	Graduates Employed in the Field at least 32 hours per week
2010	7	4	2	2	100%	2	0
2011	8	8	7	4	57%	2	0

California College of Music had mostly international students enrolled in 2010 and 2011, who did not have visa which allowed them to work in the United States within six months after graduation.

Initial: \_\_\_\_\_ Date: \_\_\_\_\_ I have read and understand the above completion rate.



Wage/Salary Data for Musicians/Singers at <http://www.labormarketinfo.edd.ca.gov/>

Musicians and Singers in California (SOC Code: 27-2042)

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, V, film, video, or record in studios. Employers usually expect an employee in this occupation to be able to do the job after Long-term on-the job training (> 12 months).

**Occupational Wages**

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2010	1st Qtr	\$ 35.33	\$ 21.00	\$ 29.00	\$ 42.37
	2011	1st Qtr	\$ 41.49	\$ 21.80	\$ 31.32	\$ 50.77

**Salary and Wage Information**

**Artist Development - 2 Quarters (6 Months)**

Calendar Year	Grads Available for Employment	Grads Employed in Field	Annual Salary and Wages Reported Graduates Employed in the Field					Students not Reporting Salary
			\$15,000 to \$20,000	\$20,001 to \$25,000	\$25,001 to \$30,000	\$30,001 to \$30,000	\$30,001 to \$35,000	
2010	0	0	N/A	N/A	N/A	N/A	N/A	0
2011	1	1	N/A	N/A	N/A	N/A	N/A	1

**Engineering/Music Production - 4 Quarters (1 Year)**

Calendar Year	Grads Available for Employment	Grads Employed in Field	Annual Salary and Wages Reported Graduates Employed in the Field					Students not Reporting Salary
			\$15,000 to \$20,000	\$20,001 to \$25,000	\$25,001 to \$30,000	\$30,001 to \$30,000	\$30,001 to \$35,000	
2010	3	1	N/A	N/A	N/A	N/A	N/A	3
2011	4	2	N/A	N/A	N/A	N/A	N/A	4

**Music Program - 4 Quarters (1 Year)**

Calendar Year	Grads Available for Employment	Grads Employed in Field	Annual Salary and Wages Reported Graduates Employed in the Field					Students not Reporting Salary
			\$15,000 to \$20,000	\$20,001 to \$25,000	\$25,001 to \$30,000	\$30,001 to \$30,000	\$30,001 to \$35,000	
2010	7	4	N/A	N/A	N/A	N/A	N/A	7
2011	8	8	N/A	N/A	N/A	N/A	N/A	8



If you have any questions about how the data reflected on the above charts was gathered or if you want a list of employment positions determined to be within the field for any specific program for which statistics are reported above, please speak with an Admission Coordinator.

The average starting salary our graduates have earned after finishing the occupational programs is unknown at this time. Information regarding general industry salary statistics may be available from government sources or from the institution but it is not equivalent to actual performance data. Please be advised that self-employment ("freelance work") is a common vocational objective in the music industry.

This fact sheet is filed with the Bureau for Private Postsecondary Education. Regardless of any information you may have relating to completion rates, placement rates, starting salaries, or license exam passage rates, this fact sheet contains the information as calculated pursuant to state law.

Any questions a student may have regarding this fact sheet that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education.

Bureau for Private Postsecondary Education (BPPE)  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
<http://www.bppe.ca.gov>  
Tel: 916-431-6959  
Toll Free: 888-370-7589  
Fax: 916-263-1897  
Email: [bppe@dca.ca.gov](mailto:bppe@dca.ca.gov)

**I have read and understand this School Performance Fact Sheet. The School Performance Fact Sheet was reviewed and discussed with a school official prior to signing an enrollment agreement.**

---

**Student Name – Print**

---

**Student Signature** **Date**

---

**School Official** **Date**



Enrollment Agreement

Date: \_\_\_\_\_

Student Information

Domestic Student  International Student

Last Name (Family Name) First Name Middle Initial Date of Birth (MM/DD/YYYY)

Permanent - Street Address Social Security Number

City State, Zip Code Country Phone Number

Enrolled Program Title Total Minimum Clock Hours/Credits Required Program Start Date Program End Date

Payment Choose payment option and make your payment as shown in the grand total

Tuition Fees, Charges & Expenses

- Total Program Tuition..... \$
Non-refundable STRF Assessment Fee\*..... \$
Other non-refundable Fees
Application Fee.....\$
Books & Supplies.....\$
Equipment & Maintenance Fee.....\$
Student I.D. Card.....\$
SEVIS I-20 Processing Fee.....\$
Express Mail Fee.....\$
Wire Transfer Fee.....\$
Housing Placement Fee (optional).... \$
Estimated Monthly Rent (optional).... \$
Airport Pickup Fee (optional)..... \$
Change of Program Fee.....\$

Total Tuition Fees, Charges & Expenses \$
Scholarship Awards Granted..... - \$
GRAND TOTAL..... \$

Payment Method: (Please check one)

- Credit Card
[ ] Visa [ ] MasterCard
(a 5% service charge will be applied when you make a payment by credit card)
[ ] Check [ ] Money Order [ ] Cash
[ ] Bank Transfer
(check your invoice for CCM's bank information)

Period Covered by the Enrollment Agreement

\_\_\_\_\_ to \_\_\_\_\_

Payment Schedule : (Please check one)

- [ ] Tuition will be paid in FULL
[ ] Payments will be made: [ ] Quarterly [ ] Monthly

In an amount of \$ \_\_\_\_\_ Payments will begin on \_\_\_\_\_ and end on \_\_\_\_\_

[ ] Other (please specify) \_\_\_\_\_

Co-signer contact information

Full Name Phone Number

Permanent Address Social Security No.

\*The Student Tuition Recovery Fund Assessment is set by the state at \$0.50 per \$1000 of institutional charges rounded to the nearest thousand. The assessment shall be collected up-front for the entire period of enrollment, regardless of the student's selected payment plan. Tuition is rounded, then multiplied by .0005

You must pay the state-imposed assessment fee for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered students who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

NOTE: Authority cited: Sections 94803, 94877 and 94923, Education Code. Reference: Section 94923, Education Code.

**Health Insurance Requirement:** All students must have health insurance while attending California College of Music (CCM). At Orientation you will be given and required to submit a Health Insurance Plan Information Record.

**Translation:** A translator is available upon student request.

## PAYMENT POLICY

### For Domestic Students

- The first payment is due immediately on the date this agreement is signed.
- Every monthly or quarterly payment thereafter is due on the 20th day of each calendar month.

### For International Students

- Full payment is due immediately on the date this agreement is signed.

Should the student named above default on payment and not keep the terms of this agreement to make their payment, this agreement will be terminated immediately. Any late payments will be charged a fee of \$45 per week starting immediately within 24 hours of the payment due date. If student has any pending payments due at the end of the quarter, student will be removed from the following quarter's student roster and will be unable to enroll in classes. There will be a \$35 charge for each returned check.

Student accepts the above terms by signing this agreement. She/He will be responsible for all payments, and if student has any outstanding payments when program ends, her/his current cosigner will be contacted to retrieve all outstanding amounts.

#### EMPLOYMENT GUARANTEE DISCLAIMER

While CCM pledges to provide assistance in securing training-related employment for students who complete our programs, CCM cannot guarantee employment will be found. Self-employment is a common vocational objective within the music and recording industries.

#### CANCELLATION, WITHDRAWAL, AND REFUND POLICY

##### **“STUDENT’S RIGHT TO CANCEL”**

Every student has the right to cancel a program and obtain a refund by providing written notice to the CCM Director.

The student has the right to cancel their Enrollment Agreement and obtain a full refund (minus the application fee and all other clearly stated non-refundable fees) by providing written notice of cancellation to the CCM Director *before 5:00 p.m. on the first day of instruction or the seventh day after enrollment, whichever is later*. If the student pays tuition but does not show up for class during the entire first week of the quarter (a type of cancellation known as a “no-show”), the student will be issued a full refund (minus the application fee and all other non-refundable fees) and will be automatically removed from their classes. The student may return their printed curricula and books in new, unused condition for a refund by the end of the cancellation period. If the student fails to return the supplies, equipment, and/or books, in good condition within the cancellation period, the institution may keep that portion of the monies paid equal to the cost, and shall only refund the remaining balance. Students may be charged for used textbooks, supplies, equipment, and maintenance fees if applicable. The institution will make refunds within 45 days from the date of notice of cancellation. If CCM cancels or discontinues a program subsequent to a student’s enrollment, the College will refund all monies paid by the student, minus the application fee.

Withdrawal is the voluntary departure from a program of study at any time after 5:00pm on the first day of the first quarter of the program. Every student has the right to withdraw at any time once a program has begun, and, if 60% or less of the program has been completed, receive a pro rata refund (minus the application fee and all other clearly stated non-refundable fees). The pro rata refund shall be calculated using the last day of attendance (LDA), and all refunds shall be issued within forty-five (45) days from the date of determination (DOD), the date the student gives the College notice of withdrawal. In any withdrawal, the student is obligated to pay for all educational services rendered, any unreturned equipment, and material/maintenance fees for the quarters attended. The College may also retain a withdrawal fee up to a maximum of \$250 (including the application fee). For international students who are in the country carrying a student visa and an I-20, withdrawals must be made in writing with the CCM Director. All students must submit in writing a notice of intent to withdraw to the admissions coordinator, and notify their instructor of their wish to withdraw. A withdrawal may be effectuated by the student’s written notice or by the student’s conduct, including, but not necessarily limited to, a student’s lack of attendance. A student who is absent for more than 10 consecutive days of instruction shall be considered a withdrawal, unless that student declares a leave of absence.

The student’s pro rata refund shall be a percentage of the full amount of tuition paid, representing instruction paid for but not received. This percentage is calculated by dividing the number of weeks remaining in the program (those weeks not yet attended) by the total number of weeks in the program. When determining the number of weeks completed by the student, the College will consider a partial week the same as if a whole week were completed, provided the student was present at least one day during the scheduled week. If the student withdraws after completing more than 60% of the quarter, *the College will retain 100% of tuition and Fees*.

##### **REFUND POLICY**

Refund requests for enrollment cancellations and withdrawals must be done in writing, preferably on a Refund Request Form provided by the California College of Music; verbal refund requests will also be honored. The Refund Request Form should be delivered to CCM at 42 South Catalina Avenue, Pasadena, CA 91106, and should be addressed to the Director. CCM will refund all monies paid, less non-refundable charges, if a student is denied for enrollment or a visa application.

Refund payments will be issued within forty-five (45) calendar days of the date the College receives notice of cancellation or withdrawal, or the date the College determines a student is withdrawn due to lack of attendance or violation of College policy. For balances remaining after the refund calculation has been made, if the amount the student owes CCM is more than the amount already paid, the student will be billed for the remaining balance.

If the student receives any federal student financial aid funds, he/she is entitled to a refund of the monies not paid from federal student financial aid program funds.

### LOANS AND THIRD-PARTY FUNDING SOURCES

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 as per the financial agreement signed with that organization, if applicable.* If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. If the student is eligible for a loan guaranteed by the federal or state government, and the student defaults on the loan, both of the following may occur: the federal or state government or a loan guarantee agency may take action against the student, including garnishing an income tax refund; and the student may not be eligible for any other government financial assistance at another institution until the loan is repaid.

### TUITION REFUND EXAMPLE

22 weeks of training over two quarters; scheduled to begin on January 11<sup>th</sup> and end on June 25<sup>th</sup>. Student is financially obligated for the entire program, 22 weeks of training. Tuition is \$9,300. Last date of attendance and date of determination is February 18<sup>th</sup>.

Number of weeks student attended	6 weeks	
Number of weeks in the program	22 weeks	
Percentage of tuition for period of attendance (based on 6 of 22 weeks)		= 27%
	27% of \$9,300	= \$2,511
	+ \$250 withdrawal fee	= \$2,761 (owed to institution)
	<b>Pro rata refund amount (Refunded to student by April 4<sup>th</sup>)</b>	<b>= \$6,539</b>

---

### "NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION"

"The transferability of credits you earn at CCM is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate you earn in your program of study is also at the complete discretion of the institution to which you may seek to transfer. If the 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 CCM to determine if your degree or certificate will transfer."

CCM pledges to assist students who request outgoing transfer credit by providing counseling and all relevant transcripts, syllabi and course outlines in a timely fashion. (A \$20 fee applies for each official transcript requested.)

### Receipt of CCM Catalog and School Performance Fact Sheet

These documents contain important policies and performance data for this institution. This institution is required to have you sign and date the information included in the School Performance Fact Sheet relating to completion rates, placement rates, license examination passage rates, and salaries or wages, prior to signing this agreement.

"Prior to signing this enrollment agreement, you must be given a catalog or brochure, and a School Performance Fact Sheet, which you are encouraged to review prior to signing this agreement. These documents contain important policies and performance data for this institution. This institution is required to have you sign and date the information included in the School Performance Fact Sheet relating to completion rates, placement rates, license examination passage rates, and salaries or wages, prior to signing this agreement."

"I certify that I have received the catalog, School Performance Fact Sheet, and information regarding completion rates, placement rates, license examination passage rates, and salary or wage information included in the School Performance Fact Sheet, and have signed, initialed, and dated the information provided in the School Performance Fact Sheet. "

STUDENT INITIALS: \_\_\_\_\_

**CCM is Approved to Operate by the Bureau for Private Postsecondary Education**

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.

"Any questions a student may have regarding this enrollment agreement that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [www.bppe.ca.gov](http://www.bppe.ca.gov), toll-free telephone number (888) 370-7589 or by fax (916) 263-1897."

"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](http://www.bppe.ca.gov)."

**TOTAL CHARGES FOR CURRENT PERIOD OF ATTENDANCE:** \$ \_\_\_\_\_

**TOTAL ESTIMATED CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM:** \$ \_\_\_\_\_

**TOTAL CHARGES DUE UPON EXECUTION OF THIS AGREEMENT:** \$ \_\_\_\_\_

**"I understand that this is a legally binding contract. My signature below certifies that I have read, understood, and agreed to my rights and responsibilities, and that the institution's cancellation and refund policies have been clearly explained to me."**

**This Agreement is legally binding when signed by the student and accepted by the institution.**

X \_\_\_\_\_  
Student Signature Date

X \_\_\_\_\_  
Legal Guardian Signature Date  
(if student is under 18)

X \_\_\_\_\_  
CCM Representative Date