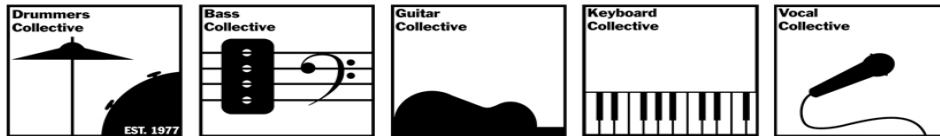


thecollective[®] SCHOOL OF MUSIC

An Accredited Institutional Member of the National Association of Schools of Music



SCHOOL CATALOG

VOL.11

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1. THE COLLECTIVE, A BRIEF HISTORY

Founded in 1977 as **The Drummers Collective**, the school was created by a small group of professional New York drummers. The idea was to assemble a faculty of top professional players who had the professional experience and the ability and desire to teach. For the past 36 years, this original concept has been the foundation stone of The Drummers Collective, as well as the other divisions of The Collective.

The Bass Collective was started in 1996, as a complement to The Drummers Collective with the philosophy that drummers and bass players should learn together the music that they play together.

The Guitar and Keyboard Collective programs were added to The Collective in year 2000. These two new divisions give The Collective a complete rhythm section capability. Rhythm sections are a fundamental part of our curriculum and therefore offer the most effective learning environment for the students of popular music.

The Vocal Collective is the newest division of The Collective, started in the Fall of 2012 in order to accommodate the growing number of students interested in developing their vocal skills as a compliment to their first instrument and it has already grown into a viable program for students who are pursuing a career as a professional vocalist.

2. MISSION GOALS AND OBJECTIVES

1. MISSION STATEMENT - The mission of The Collective is to be a high quality educational institution in the area of contemporary music performance.

2. GOALS - Our goal is to prepare students for careers as well-trained performers of contemporary music by offering a structured curriculum which focuses on developing the highest level of musicianship and which provides the technical, conceptual, and performance-oriented training necessary for artistic and commercial success.

3. OBJECTIVES - Our objectives include: the student's development of skills, such as sight-reading and instrumental technique, the assimilation of practical information from music theory to standard contract provisions, and the acquisition of a wide range of performance experience in a variety of typical musical settings and styles. Programs, which range in length from one to eight 10-week quarters, are designed to present specific sequential material to students in small class settings and with a maximum of exposure to professional musicians who are experienced professionals in the specific topic area, and who have demonstrated competency as instructors.

3. GOVERNING BODY AND ADMINISTRATIVE PERSONNEL

The Collective is owned and operated by the Drummers Collective, Inc., Anthony Citrinite, President, and John Castellano, Vice President.

Anthony Citrinite – Director

Tel.: 212-741-0091 x117 / anthonyc@thecollective.edu
Licensed New York State BPSS Director, Agent

John Castellano – Provost / Admissions Director

Tel.: 212-741-0091 x103 / johnc@thecollective.edu
Licensed New York State BPSS Agent

Tony Maggiolino – Assistant Director

Tel.: 212-741-0091 x107 / tonym@thecollective.edu

Yahya Alkhansa – Director of Student Services

Tel.: 212-741-0091 x104 / yahyaa@thecollective.edu
Licensed New York State BPSS Agent

Yoichi Sato – Operations Manager

Tel.: 212-741-0091 x120 / yoichis@thecollective.edu

Benhur Oliviera – Scheduling Coordinator

Tel.: 212-741-0091 x108 / beno@thecollective.edu

Randy Satarsky – Facilities Manager

Tel.: 212-741-0091 x120 / randys@thecollective.edu

4. FACULTY

The Collective Faculty

The Collective faculty members are top-tier working professionals who have the educational background and interest to share what they know with students. Each one brings something unique to the programs in which they teach and to the school as a whole. The following is a list of our faculty arranged by instrument or area.

Bass Faculty

Sean Conly

Studied: North Texas State University
Licensed New York State BPSS, Teacher

Joe Fitzgerald

B.M., New England Conservatory of Music
Studied, M.A, Program Manhattan School of Music
Instructor in Jazz History at Harvard University.
Licensed New York State BPSS, Teacher

Lincoln Goines

Co-Author: *“Funkafying The Clave”*, Alfred Publishing
Co-Author: *“Afro-Caribbean Rhythms for the Bass”*. Carl Fischer Publishing
Licensed New York State BPSS, Teacher

Frank Gravis

Adjunct Faculty: (1975) University of Miami 1975
Co-Author: A textbook on funk grooves with Steve Marks for The Collective School of Music 2008
Licensed New York State BPSS, Teacher

Hilliard Greene

Studied at Berklee College of Music in Boston
Studied: University of Northern Iowa.

Steve Marks

Studied: Queens College, New York City
Author: “Developing Reading Skills for the Contemporary Bass Guitarist”
Co-Author: *“Afro-Caribbean Rhythms for the Bass”*. Carl Fischer Publishing
Licensed New York State BPSS, Teacher

Irio O’Farrill

B.A. Music Education, New Jersey City University
Co-Author: *“Afro-Caribbean Rhythms for the Bass”*. Carl Fischer Publishing
Licensed New York State BPSS, Teacher

Gary Pickard

B.A. Music Performance, New School University
Licensed New York State BPSS, Teacher

Drums & Percussion Faculty

Vince Cherico

6 Grammy Nominations

2008 Grammy Award Winner: Arturo O'Farrill & The Afro Latin Jazz Orchestra – Best Latin Jazz Album - "*SONG FOR CHICO*"

2014 Grammy Award Winner: The Chico O'Farrill Afro-Cuban Jazz Orchestra – Best Instrumental Album - "*FINAL NIGHT AT BIRDLAND*"

Licensed New York State BPSS, Teacher

Leroy Clouden

Studied at Queens College, New York City

Licensed New York State BPSS, Teacher

Marko Djordjevic

Berklee, Zildjian Scholarship recipient

B.M., Berklee School of Music

Faculty, Berklee College of Music

Author: "*The New Frontier*", DVD "*Where I Come From*", Alfred Publishing

Member: Modern Drummer Magazine Educational Panel

Licensed New York State BPSS, Teacher

Mark Flynn

B.M. Berklee College of Music

M.A. New York University

Licensed New York State BPSS, Teacher

Ian Froman

Recipient: Canadian Juno Award 1997, 1998 (CDN Grammy).

B.M. Berklee College of Music

M.M. New England Conservatory of Music

Faculty, Berklee College of Music

Adjunct Faculty: New School University, Queens College, City College of New York City

Co-Author: "*Contemporary Jazz Styles For Drums*", Carl Fischer Publishing

Contributing writer for Modern Drummer Magazine

Licensed New York State BPSS, Teacher

Camille Gainer

Music scholarship recipient at Long Island University

Licensed New York State BPSS, Teacher

Jason Gianni

Collective Alumnus

Bachelor of Percussion performance, University of Delaware

Masters of Percussion performance, Penn State University

Author: "*The Drummers Bible*", See Sharp Press

Member: Modern Drummer Magazine Educational Panel

Licensed New York State BPSS, Teacher

Fred Klatz

Author: "*On Time*", Dream Museum Productions

Author: "*Contemporary idea and Phrasing*"

Co-Author (with Terry Bozzio): "*Solo Drums*" DVD Booklet

Winner: Modern Drummer solo competition - 1988

Licensed New York State BPSS, Teacher

Kim Plainfield

Studied, UC, Berklee – Music Major
Former Associate Professor at S.U.N.Y. Purchase Music Conservatory
Associate Professor, Berklee School of Music
Author: *“Advanced Concepts”*, Alfred Publications
Author: *“Fusion, A study in Contemporary Music for Drums”*, Hal Leonard Publications
Licensed New York State BPSS, Teacher

Dave Previ

Collective Alumnus
B.M., West Virginia University
Faculty: The Brooklyn Music Factory"
Contributing columnist for Modern Drummer Magazine
Licensed New York State BPSS, Teacher

Tobias Ralph

Winner of the first Buddy Rich Memorial Scholarship
Collective Alumnus
Recipient of the Berklee College, Yamaha Young Performing Artist recognition award.
Licensed New York State BPSS, Teacher

Peter Retzlaff

B.A. in Jazz and Commercial Music, Capital University
B.A. in Business Administration, Capital University
M.M. in Jazz Studies, Manhattan School of Music.
Co-Author: *“Contemporary Jazz Styles For Drums”*, Carl Fischer Publishing
Licensed New York State BPSS, Teacher

Adriano Santos

B.A. in Film Scoring, Berklee College of Music
Associate Faculty of Columbia University
Adjunct Faculty of New York University
Faculty of Brazilian Music Foundation
Co-Author: *“Afro Caribbean & Brazilian Rhythms for the Drums”*
Licensed New York State BPSS, Teacher

Maciek Schejbal

M.A. (Classical Percussion) Academy of Music, Cracaw, Poland
Co-Author: *“Afro Caribbean & Brazilian Rhythms for the Drums”*
Licensed New York State BPSS, Teacher

Guitar Faculty**Sheryl Bailey**

B.M Berklee College of Music
Faculty, Berklee College of Music
Author: *“Moveable Shapes: Concepts For Re-Harmonizing II-V-!S”*, Mel Bay Publications
DVD: *“50 Essential Bebop Licks You Must Know”*, Truefire
DVD: *“Bebop Dojo: Essentials”*, Truefire
Licensed New York State BPSS, Teacher

Chris Biesterfeldt

B.A. University of North Carolina
M.M. University of Tennessee
Licensed New York State BPSS, Teacher

Andrea Longato

BS in Engineering and Management - University of Padua (Padua, Italy)
MS in Engineering and Management - University of Padua (Padua, Italy)
Licensed New York State BPSS, Teacher

Nate Radley

B.S. Sociology, University of Chicago
M.A. New England Conservatory of Music
Licensed New York State BPSS, Teacher

Keyboard Collective Faculty**Fernando Hernandez**

Studied piano with Nestor Casteñeda and Humberto Hernández Medrano,
Performed with Orquesta Sinfónica del Estado de México.
Licensed New York State BPSS, Teacher

Isamu McGregor

B.M. New York University
Licensed New York State BPSS, Teacher

Bob Quaranta

BM in Music Theory, Philadelphia College of Performing Arts.
Licensed New York State BPSS, Teacher

Vocal Studies Faculty**Bob Burke**

B.A. in Music Composition from Queens College of New York
B.F.A. Fordham University, Bronx, NY.
Licensed New York State BPSS, Teacher

Susan Didrichsen

B.A. General Studies with Emphasis on Musical Performance, Ohio University
Licensed New York State BPSS, Teacher

Rebecka Larsdotter

Masters Degree in Music from Örebro and Malmö University of Music.
Licensed New York State BPSS, Teacher

Gary Pickard

B.A. in Jazz and Contemporary Music Performance, The New School University
Licensed New York State BPSS, Teacher

Other Faculty**John Castellano**

B.M Juilliard School of Music
Adjunct Faculty, New York University
Provost and former Director: The Collective School of Music
Author: *"What Every Musician Should Know"* SOJ Publishing
Author: *"SOJ Sight-Reading Method"*, SOJ Publishing
Licensed New York State BPSS, Teacher

Tony Conniff

Studied: Berklee College of Music
Author: Weekly Songwriting blog (since 2012); '25 Songwriting Assignments' e-book
Licensed New York State BPSS, Teacher

5. EVALUATION STANDARDS

The Collective uses a 6-tier evaluation system to establish minimum requirements for entrance and advancement in any given program of study. The following represents the minimum standard for each level:

Level 1: Advanced Beginner

Level 2: Advanced Beginner

Level 3: Intermediate Student

Level 4: Advanced Intermediate

Level 5: Advanced Student

Level 6: Professional

MINIMUM INCOMING TO OUTGOING PROFICIENCY LEVELS BY PROGRAM:

Over-all level evaluations are based on (1) Technical Skills, (2) Reading Proficiency, (3) Musicianship, (4) Performance Skills.

Prep A	Incoming minimum: level 1.0	Outgoing minimum level 1.5
Prep B	Incoming minimum: level 1.5	Outgoing minimum levels 2.0
Certificate Program A&B	Incoming minimum: level 2.0	Outgoing minimum levels 3.0
Performance Musicianship	Incoming minimum: level 2.5	Outgoing minimum level 3.0
Elective Intensive	Incoming minimum: level 3.5	Outgoing minimum level 4.0
Advance Performance	Incoming minimum: level 4.0	Outgoing minimum level 5.0

6. ADMISSIONS

A. Entrance Requirements for Each Program.

The following represent the minimum overall levels for acceptance into a Collective Diploma Program:

1. 2-Year Diploma Program: A minimum overall level of 1. (see Evaluation Standards above)
2. 1.5 - Year Diploma Program: A minimum overall level of 2. (see Evaluation Standards above)
3. The Collective requires a minimum of a high-school diploma or equivalent for all incoming students.

B. Admissions Procedure

1. Applicants must submit a completed online application form, by logging onto www.thecollective.edu and filling in all the required information.
2. Auditions may be taken in person, by contacting the Admissions Director at: johnc@thecollective.edu, or 212-741-0091 x103; or recorded auditions may be submitted as an attachment to the online application. (See audition requirements below).
3. Once the application and audition material is received, a response letter will be sent to each applicant stating the determination that has been made and explaining the options available to the applicant.

C. Audition Requirements

For Drummers

- 1. Technique:** Single stroke roll, double stroke roll, paradiddles: start each slowly and evenly and increase speed to fastest point and then slow back down to the slower starting rate.
- 2. Styles:** Maximum of one minute playing the specified groove or style:
 - A. For year -1 students (Prep & or Certificate Program): Rock, Funk, Swing, Shuffle
 - B. For Year-2 students (PMP, EIP, APP): Rock, Funk, Swing, Shuffle, Afro-Cuban, Brazilian
- 3. Reading:** You will be placed in our reading program based on a day-one evaluation by a faculty member.

For Bass, Guitar, and Keyboard

- 1. Technique:** Play all major scales ascending and descending – two octaves.
 - A. For Year-1 students (Prep & or Certificate Program): Play arpeggiated triads ascending and descending for two octaves.
 - B. For Year-2 students (PMP, EIP, APP): Play arpeggiated 7th chords (Maj7th, Dom7th, Min7th, Min7th (-5), Dim7th)
- 2. Styles:** Maximum of one minute playing the specified groove or style:
 - A. For year -1 students (Prep & or Certificate Program): Rock, Funk, Swing, And Shuffle
 - B. For Year-2 students (PMP, EIP, APP): Rock, Funk, Swing, Shuffle, Afro-Cuban, Brazilian
- 3. Reading:** Rate yourself on a level of 0-10. (Note: you will be placed in our integrated reading program based on a day-one evaluation by a faculty member.)

For Vocalists

- 1. Technique:** Sing a major scale one octave, ascending and descending. Sing a chromatic scale one octave ascending and descending.
- 2. Musicianship:** Rate your music theory level on the following levels; beginner, intermediate, advanced (A follow up musicianship placement test will be administered prior to the start of classes.)
- 3. Vocal Performance:** Record yourself singing three songs, in varying styles, either a cappella, or with accompaniment.
- 4. Keyboard Skills:**

Play all major scales, two octaves, with both hands, ascending and descending.
Perform a piece of music, any styles, classical, jazz, or pop.

C. International Students

International students are required by law to maintain a full-time program in a regular program. The Collective will, as required by law, report any international student who does not maintain a minimal attendance level, or who has withdrawn from a program.

ENGLISH LANGUAGE REQUIREMENT

It is the policy of the U.S. government and The Collective that students must have sufficient English language skills to participate successfully in their chosen curricula. If it becomes apparent that a student's English language skills are inadequate, the school may require the student to take English lessons. The Collective Director can help advise students about ESL teachers and resources. A low level of English ability may lengthen the time necessary to complete a program of study and may extend enrollment.

I-20 FEE

Each International student will be required to pay a fee for the quick delivery of an I-20. The fee is usually \$75. International students are required to pay SEVIS fee before bringing their I-20 form to US consulate for M1 Visa interview. Students are also required to pay a fee to book an appointment with the consulate.

7. SCHOOL CALENDAR

A. School Calendar

The Collective runs on a quarterly basis, with each quarter being 10 weeks in length.

2015-16 School Year

Fall 2015: September 14 – November 20

Winter 2016: January 11- March 18

Spring 2016: March 28 – June 3

Summer 2016: June 13 – August 19

2016-17 School Year

Fall 2016: September 12 – November 18

Winter 2017: January 10- March 18

Spring 2017: March 28 – June 3

Summer 2017: June 13 – August 19

B. School Holidays:

New Year's Day (January 1)

Memorial Day (last Monday in May)

Independence Day (July 4)

Labor Day (first Monday in September)

Thanksgiving Day (fourth Thursday in November)

Christmas Day (December 25)

8. ATTENDANCE POLICIES

A. Make-ups

Students will be required to make up all missed classes. Students must use their own private lessons to make up missed classes within two weeks.

B. Changing Programs

Students wishing to change programs, must first get permission from the Admissions Director, and may be subject to the loss of the multiple-quarter program discount. Multi-quarter program changes must be made no later than four weeks prior to the upcoming quarter. (See "Refunds")

C. Tardiness

Maintaining good attendance is essential to success in Collective classes, which are performance based. The following policy demonstrates how tardiness and poor attendance are measured and reflected in the grading system.

15 minutes late = late

25 minutes late = absent

2 unexcused lates = 1 absent

3 unexcused lates = dropped letter grade

3 unexcused absences = failure of the class

Students with three (3) unexcused absences must meet with the Director and, subject to the Director's discretion, may be put on academic probation or dismissal.

9. ACADEMIC POLICIES - Standards for Monitoring Progress

A. Leave of Absence Policy

Students applying for a leave of absence due to bereavement, national service, or serious illness, are required to submit a written request to the Director. Students requesting a leave of absence, upon approval, can take up to 30 days off and one extension of another 30 days only with the Director's approval.

B. Grading System

Individual classes are graded on a percentage and letter grade basis. Incoming evaluations and juries are graded on a 1 to 5 basis, with 1 representing a beginner level, and 5 representing an advanced pre-professional level. All of The Collective programs have a number designation representing the minimum required level for that program. (See program levels below under "Curriculum")

C. Minimum Satisfactory Grade

Students must maintain an average program grade of C or higher for all of their courses. Student¹s receiving a grade lower than C will be put on probation status for the following quarter. A faculty member will be assigned to each student, as an anchor teacher, during the probation period. Any student placed on probation will receive a written warning. Students on probation that are receiving Federal Financial Aid will need to speak with the Financial Aid Advisor to find out if their financial aid may be affected.

D. Minimum Standards of Proficiency

There is an expectation that students will invest the appropriate amount of time to achieve a minimal degree of proficiency on each of the week-to-week assignments within the course. The instructor will determine and communicate what the minimal level of proficiency is for each assignment. Students falling behind in any area should first review the material with their anchor teacher. If, after reviewing the material with their anchor teacher, the student is still having trouble catching up with the class assignment, then it is recommended that the student use an elective lesson to take an extra private lesson with the course instructor. If the student does not have an extra elective private lesson available, the student may opt to pay for an additional lesson.

If the student is unable to utilize the above remedies, or has used these remedies without achieving an appropriate level of proficiency, then the student should meet with the school Director to discuss the problem and possible solutions

E. Satisfactory Academic Progress

The Collective School of Music is required by federal regulations to establish minimum standards of satisfactory academic progress (SAP) to determine a student's eligibility to receive federal Title IV student aid for their chosen program of study. Currently, The Collective participates in the Federal Pell Grant aid program, which is a program of the federal Title IV student aid program.

Conditions for Maintaining Satisfactory Academic Progress

To maintain student financial aid eligibility, the student must progress satisfactorily toward completing either the six-quarter, or two-year diploma programs. Students must pass 70% of all courses taken within a program, and must maintain a minimum average letter grade of C in all program work for the quarter.

Any student who fails to meet the satisfactory academic progress standards will be placed on financial aid probation for one quarter. During this probationary quarter, a student will continue to be eligible for Pell grant funds. However, only one quarter of probation will be granted to students during their entire program of study. A student placed on FA probation will not be eligible to apply for a student loan or work-study during the probationary quarter of attendance.

Upon completion of the probationary quarter, if the minimum SAP standards are not achieved on the courses enrolled in, then all federal and state financial aid will be suspended for the next quarter of attendance. Students on financial aid suspension must attend at his/her expense and attain the minimum grades required for satisfactory progress as above indicated.

Time Frame

Federal regulations allow a maximum time frame of 150% of the normal number of quarters needed to complete the program – Three years for the two-year diploma program, and two-years and a quarter years for the six-quarter program.. This time frame is effective for all students, even those that have not previously received financial aid. A student who attempts 150% of all the coursework for their diploma and hasn't yet received the diploma cannot receive further aid for that program. If a student has received a higher degree, such as, a Bachelor's or Master's Degree, then those students will have to file an appeal in order to determine any Federal loan eligibility.

If the student has been placed on financial aid suspension for one program, they will not be eligible for aid, regardless, if they change their program of study. They will have to attend one quarter at their own expense for a new program. If they meet the SAP standards, they will be eligible to file an appeal for reinstatement to the financial aid programs at that time

Status Review and Notification

A student's entire record at The Collective will be evaluated to determine SAP, regardless if financial aid was received for all quarters.

Restart

For Federal student aid purposes, Academic Restart is not recognized.

SAP will be checked at the end of each of The Collective's quarters. For all students receiving Federal student aid. Attempts to notify all students by Email will be made; however, students should be aware of SAP requirements.

Any quarter in which a student withdraws for any reason will be counted as a quarter of attendance and will count towards the number of quarters allowed to participate in the financial aid programs. If a student receives a grade of "I" (incomplete) in any course, this "I" will be treated as if it were an "F" for financial aid purposes. If the grade changes to a "C" or above, it is the student's responsibility to notify the financial aid office to have his/her transcript reviewed to determine financial aid eligibility.

Appeal Process

A student wishing to appeal the decision of the Financial Aid Director may do so by completing a financial aid appeal form available in the Financial Aid Office. In order to be eligible to file an appeal for financial aid reinstatement, the student must demonstrate that the student's failure to meet SAP requirements was due to mitigating circumstances such as:

1. Illness of student
2. Severe injury of student
3. Death of a close relative
4. Undue hardships or other circumstances

The student must submit to the Financial Aid Appeals Committee, in writing, why the aid should not be suspended. The appeal will then be reviewed and a decision reached as to whether financial aid probation or suspension is justified. The student will be notified by mail of the FA Appeals Committee's decision on the suspension. If the student is reinstated, the reinstatement letter will give the conditions the student must achieve per quarter or the reinstatement will be terminated. The reinstatement is in most cases for Pell grant funds only. A student will have to meet the terms of the reinstatement for 2 consecutive quarters before they will be eligible to apply for a student loan. The student will have to sign and return one copy of the letter accepting the conditions. Financial aid suspension does not prevent students from attending classes at The Collective provided they are not on academic suspension.

Eligibility

Eligibility for most financial aid is based on financial need. Students are expected to contribute to their own educational expenses and should not expect financial aid to provide for all living expenses. Financial aid is to be used only for education-related costs. Students receiving Title IV funds must not engage in the unlawful use of any controlled substance; must not be in default on a federal student loan; or owe an overpayment on a federal student grant. No financial aid will be processed until all admission requirements are met. If a student has a prior year charge, no more than \$200 total from current year Federal student aid funds can be used to pay those charges per Federal regulations.

Borrowing limits

Students will be subject to specified borrowing limits as established by law. The Financial Aid Director will be able to tell you what your limit is.

Enrollment Status

Financial aid through The Collective is awarded and paid only to full time students in good standing in either the six-quarter, or two-year diploma programs.

Return of Title IV Funds

A Title IV federal aid recipient who withdraws, officially or unofficially, from all classes on or before the 60% point of the academic term (6th week of a quarter) will be subject to repayment based upon the federal "Return of Title IV Funds" calculation. Please refer to The Collective's "R2TF" for more detailed information regarding the return of funds. Federal regulations require that a percentage of the funds disbursed be returned. Students "earn" federal aid funds in direct proportion to the length of time they remain enrolled. A student who remains enrolled past the 60% point of a two-quarter period (12 of 20 weeks) has earned 100% of the Title IV federal aid for the enrollment period. Pell grant awards are processed based on the student's enrollment status after the 8th week is past for the quarter.

Refunds

(See refund policy section 19)

E. Academic Probation and Dismissal Policy

1. Students failing a course will be placed on academic probation and have one quarter to make up the work. A special "anchor" teacher will be assigned to the student to supervise and advise the student during this period.
2. Students receiving a letter grade lower than C will be put on academic probation. Two consecutive quarters of below par grades (below C) shall be considered as a failure and subject to the stipulations in section #1, above.
3. Students on academic probation are subject to the loss of scholarship and will not be qualified for a school work-study position.

F. Graduation Requirements

Students must have completed a minimum of the 6 quarters Diploma program, with an average passing grade of C or above. Students must also have completing a minimum of 4 reading levels and 4 musicianship levels.

10. STUDENT CONDUCT AND DISMISSAL POLICY

The safety and security of all students, faculty, staff and customers is a proper concern of The Collective School of Music. Acts of violence made by or against any of the aforementioned are not permitted. Students, faculty, staff or customers committing acts of violence are subject to disciplinary action that may result in suspension of privileges, suspension and/or dismissal from the College, and/or prosecution under the appropriate general statutes.

The following behaviors are prohibited:

- Any act or threat of violence made by a student, employee or customer against another;
- Any act or threat of violence including, but not limited to, intimidation, harassment or coercion;
- Any act or threat of violence which endangers the safety of students, employees, customers, vendors, contractors or the general public;
- Any act or threat of violence made directly or indirectly by words, gestures or symbols; and
- Use or possession of dangerous weapons on the College campus.
- The use of alcohol, drugs, or cigarettes of any kind is not tolerated or permitted inside The Collective building or facility. Any student caught with any of these items in the school will be asked to leave promptly and risks being terminated from their current program.

GENERAL

- Students enrolled at The Collective are expected to maintain a high level of professionalism and courtesy at all times. All rules and policies must be adhered to without exception. The Collective reserves the right to terminate any student who does not adhere to the policies, rules and procedures of The Collective, or who acts in any manner that creates a negative impact on the school and or its students, staff, and faculty.

FACILITY SECURITY POLICY

- Full-Time students must possess and wear their student identification cards at all times. Students entering the building without their identification cards must obtain a temporary identification sticker from the front desk upon arrival. Students bringing guests into the building must sign their guest in at the front desk and receive a visitor's identification sticker.

11. SCHEDULE OF TUITION

Two-Year Diploma in Music performance – \$60,500

Year and a half Diploma in Music performance – \$48,000

Year and a half Diploma in Vocal performance – \$48,000

TUITION & FEES

The balance of all program tuition is payable on the first day of the quarter, unless you have made arrangements for a payment plan. All students are required, when applying to The Collective, to pay a \$95 non-refundable application fee.

COURSE BOOKS: The following books are required:

- | | |
|---|--------------------------------|
| 1. Title: Contemporary Jazz styles for Drums | Cost: \$17.95+Tax (Drums Only) |
| 2. Title: Contemporary Rock styles for Drums | Cost: \$17.95+Tax (Drums Only) |
| 3. Title: Afro-Caribbean and Brazilian Rhythms for Drums | Cost: \$24.95+Tax (Drums Only) |
| 4. Title: Contemporary Rock styles for Bass | Cost: \$14.95+Tax (Bass only) |
| 5. Title Afro-Caribbean and Brazilian Rhythms for Bass | Cost: \$24.95+Tax (Bass only) |

iPods: Selected full-time students will be given an iPod loaded with course material to use during the quarter. A \$250 refundable deposit is required for this item. This deposit will be refunded upon the return of the iPod in good working order.

12. LOCATIONS AND FACILITY

A. Location

The Collective is located on the 3rd and 4th floors at 541 Avenue of The Americas, in the famous Chelsea area of New York City, within a block of the 14th Street transportation hub; with subway, bus, and Path Train service.

B. Description of Facility and Equipment

The Collective provides 16 fully-equipped, ADA compliant studios, all of which are air-conditioned and equipped with state-of-the-art drumsets, bass/guitar amps, and audio set-ups. Double bass drum pedals, Latin Percussion instruments, and vibes are also available as needed. Also in the facility is a computer lab/library, student lounge, 5 administrative offices, and a bathroom on each floor.

13. STUDENT SERVICES

Advisement

Each student is assigned an “anchor” teacher to advise him/her on course-related issues. In addition, the Collective’s Director and Admissions Director serve as advisors for personal or general program issues.

Health & Welfare

The Collective does not offer student health insurance. Students should make arrangements with their family’s insurer for appropriate insurance coverage.

Student ID Discounts

Each matriculated fulltime student is given a picture ID to be worn while on the school premises. These ID cards may also be used to take advantage of student discounts at local area restaurants and music venues, and generally throughout New York City.

Housing Assistance

The Collective maintains an up-to-date list of student residences, and other apartment rentals serving a student population.

14. GRANTING ADVANCE STANDING POLICY

The Collective does not accept transfer credits. Applicants are evaluated and placed within a given program according to their current levels of technical ability, musicianship, and performance skills.

15. FINANCIAL ASSISTANCE AND SCHOLARSHIP INFORMATION

A. Federal Student Aid

Federal Student Aid is available to all US students enrolled in either the six-quarter or two-year diploma programs. If you would like information on Federal Student Aid at The Collective, please email yahyaa@thecollective.edu.

Withdrawal, Refund and R2T4 Policies

Attendance Policy Regular attendance in classes is necessary for students to achieve success. Attendance will be monitored by the administrative staff on a regular basis. In accordance with stated policy, students with excessive absences may be subject to grade reductions and/or course failure. Students with excessive absences/attendance issues in individual courses will receive a warning after two unexcused absences. Students with excessive absences/attendance issues in multiple courses may, after having received a written warning, be withdrawn from the program at the discretion of the Director.

Official Withdrawal Policy A student who intends to withdraw from the program is required to notify the Director of his/her intent to withdraw. Whenever possible, the notification shall be either in writing or in-person. Withdrawal notifications by telephone, e-mail, third-party communication, or other communications method are deemed "official notifications" at the discretion of the Director (or other designated official) based upon the credibility of the communication. All withdrawal notifications may be subject to verification through follow-up communication to the student. If it becomes apparent to the Director, based on instructor reports, that a student may have discontinued his/her studies during a quarter without notifying the school, the Director (or other designated official) will attempt to contact the student to determine the student's status. If the school is unable to contact the student, the student may be administratively withdrawn from the program at the discretion of the Director.

Official Date of Withdrawal and the Official Date of Determination: The official date of withdrawal and the official date of determination are determined as described below, for all purposes including the federal "Return to Title IV" (R2T4) calculation.

The date of withdrawal, for a student who withdraws between quarters or otherwise does not return for a subsequent quarter for any reason (including dismissal), shall be the last day of scheduled classes/examinations for the prior quarter. The date of determination shall be the date the school was notified of the student's intent to withdraw/discontinue, the date the school dismissed the student academically, or the last day of the drop/add period for the subsequent quarter, whichever is earliest.

For a student who is dismissed or withdraws during a quarter, both the official date of withdrawal and the official date of determination shall be the date the student began the official withdrawal process by notifying the school (as detailed in the policy above), the date the school became aware of the student's intent to withdraw through credible communication with the Director (or other designated official), or the date the student was dismissed or withdrawn for any reason, whichever is earliest. Students who withdraw prior to the 60% point of the quarter (6 weeks) may lose partial eligibility for student aid, and thus may owe a balance to The Collective or to the US Department of Education. Students considering withdrawal are strongly encouraged to meet with the school Director or contact the Financial Aid Advisor.

Financial Aid Return Policy (Return to Title IV): Recipients of Federal Title IV financial aid that withdraw from enrollment at The Collective, or have their enrollment terminated for administrative, disciplinary, attendance, or other reasons will have their financial aid eligibility re-calculated under a formula prescribed by the U.S. Department of Education. This formula is called the "Return to Title IV" or "R2T4" formula. In general, a student will keep only the pro-rated portion of student aid "earned" through attendance in the first sixty percent of the enrollment period. Upon completion of the first sixty percent of the first or second year, all of a student's financial aid is considered "earned" and no return of Title IV funds is necessary.

The school will calculate the amount of aid earned/retained using the pro-rata R2T4 formula prescribed under Federal regulation. The Financial Aid Advisor will determine the amount of Title IV aid earned by multiplying the total Title IV aid for which the student qualified by the percentage of time enrolled. The student is only entitled to the pro-rated portion of the federal student aid received according to the formula, and may be required to return aid funds to the U.S. Department of Education under certain circumstances. More detailed information on the Return of Title IV Funds may be obtained by contacting the Financial Aid Advisor.

The pro rata refund calculation stated above does not include the registration fee or books, or other materials. If a student drops out of school, any refund that is due will be paid within 45 days of the earliest of (I) date on which the school determines that the student dropped out or withdrew; or (II) expiration of the period of enrollment for which the student has been charged.

The Federal Aid Office can be reached at 212-741-0091 x104.

B. No-Interest Payment Plans

The Collective offers all multiple-quarter students a no-interest payment plan, consisting of a deposit of 25% of the tuition, with the balance being paid in equal monthly installments through the balance of the term (minus one month) of study

C. Merit Scholarship

Partial Merit Scholarships are awarded to a number of selected students. All applications and auditions will be reviewed for eligibility. The amount of scholarship is based on the performance and technique level of the student and is decided by the Admissions committee. Merit scholarships are awarded in advance for the successful completion of the program to which the student is enrolled and will be withdrawn if the program is dropped, changed, or left uncompleted and will be factored in refund calculations.

Scholarships are available for the Drums, Bass, Guitar and keyboard students in the Two-Year Diploma and the Year and a half Diploma and the Vocal students in the Year and a half Vocal Diploma.

16. COMPLETION AND PLACEMENT DATA

The Collective's completion percentage is 97%. Although the Collective does not have a formal placement service, it does, regularly make recommendations of current and former students for professional work in the music industry.

17. ACCREDITATION AND CERTIFICATION BODIES

The Collective is a New York State Certified Vocational School, and is accredited through the National Association of Schools of Music (NASM).

18. STUDENT'S RIGHT TO KNOW

State Education Law and the Regulations of the Commissioner of Education mandate the use of various forms to guide the administrative and record keeping responsibilities of the school. The BPSS web site contains prototypes of administrative forms that are approved for use in non-degree licensed private career schools. Each of the prototypes contains the required information and should be used routinely, if practicable.

The State Education Department recommends that students know their rights regarding the refund policy and enrollment agreement, as well as other policies and procedures through the following web link:

http://www.acces.nysed.gov/bpss/schools/administrative_forms.htm

A. Internal Complaint Procedure

All students are able to file a complaint to the school if they feel their rights as a student are being violated by any of the school's staff or faculty. Students can submit a written complaint to the Director either in a letter or via email. After receiving the complaint, the Director may schedule an appointment with the student to discuss the issue and resolve it. The students should know that they would not be penalized for submitting complaints and feel safe in doing so if it's needed. Students also have the option of submitting the complaint to the New York State Education Department (See section B)

B. Student Complaint Procedure through New York State Education Department

All prospective and enrolled students in a non-degree granting proprietary school are required to receive this pamphlet. This pamphlet provides an overview of students' rights with regard to filing a complaint against a school and accessing the tuition reimbursement fund if they are a victim of certain violations by the school.

Licensed private career schools which are licensed by the New York State Education Department are required to meet very specific standards under the Education Law and Commissioner's Regulations. These standards are designed to help insure the educational appropriateness of the programs which schools offer. It is important for you

to realize that the New York State Education Department's Bureau of Proprietary School Supervision closely monitors and regulates all non-degree granting proprietary schools. The schools are required to have their teachers meet standards in order to be licensed by the Department. Schools are also required to have their curriculum approved by the New York State Education Department, at minimum, every four years, thereby helping to insure that all curriculum offered in the schools are educationally sound.

In addition, staff members of the Bureau of Proprietary School Supervision are often in the school buildings monitoring the educational programs being offered. The interest of the New York State Education Department is to ensure that the educational program being offered meets your needs and that your financial investment is protected.

The New York State Education Department's Bureau of Proprietary School Supervision wishes you success in your continued efforts to obtain the necessary skill training in order to secure meaningful employment. In addition, Bureau staff will continue to work with all the schools to help insure that a quality educational program is provided to you.

Who can file a complaint?

If you are or were a student or an employee of a Licensed Private Career School in the State of New York and you believe that the school or anyone representing the school has acted unlawfully, you have the right to file a complaint with the New York State Education Department.

What can a student or employee complain about?

You may make complaints about the conduct of the school, advertising, standards and methods of instruction, equipment, facilities, qualifications of teaching and management personnel, enrollment agreement, methods of collecting tuition and other charges, school license or registration, school and student records, and private school agents.

How can a complaint be filed by a student or employee?

You should try to resolve your complaint directly with the school unless you believe that the school would penalize you for your complaint. Use the school's internal grievance procedure or discuss your problems with teachers, department heads, or the school director. We suggest that you do so in writing and that you keep copies of all correspondence to the school. However, the school cannot require you to do this before you file a complaint with the New York State Education Department. If you do file a complaint with the Department, please advise the Bureau of any action that you have taken to attempt to resolve your complaint.

The steps you must take to file a complaint with the New York State Education Department are:

Write to the New York State Education Department at 116 West 32nd Street, 5th Floor, New York, New York 10001, or telephone the Department at (212) 643-4760, requesting an interview for the purpose of filing a written complaint. Bring all relevant documents with you to the interview, including an enrollment agreement, financial aid application, transcripts, etc. An investigator from the Department will meet with you and go through your complaint in detail.

If you cannot come for an interview, send a letter or call the office to request a complaint form. You must complete and sign this form and mail it to the office. Please include with it copies of all relevant documents. You should keep the originals. You must file a complaint within two years after the alleged illegal conduct took place. The Bureau cannot investigate any complaint made more than two years after the date of the occurrence.

The investigator will attempt to resolve the complaint as quickly as possible and may contact you in the future with follow-up questions. You should provide all information requested as quickly as possible; delay may affect the investigation of your complaint. When appropriate, the investigator will try to negotiate with the school informally. If the Department determines that violations of law have been committed and the school fails to take satisfactory and appropriate action then the Department may proceed with formal disciplinary charges.

What is the Tuition Reimbursement Fund?

The Tuition Reimbursement Fund is designed to protect the financial interest of students attending non-degree proprietary schools. If a school closes while you are in attendance, prior to the completion of your educational program, then you may be eligible for a refund of all tuition expenses which you have paid. If you drop out of school prior to completion and you file a complaint against the school with the State Education Department, you may be eligible to receive a tuition refund if the State Education Department is able to provide factual support that your

complaint is valid and to determine that there was a violation of Education Law or the Commissioner's Regulations as specified in Section 126.17 of the Commissioner's Regulations. To file a claim to the Tuition Reimbursement Fund, you must first file a complaint with the State Education Department at the address included in this pamphlet. The staff of the State Education Department will assist you in the preparation of a tuition reimbursement form (a sample of this form should have been provided to you upon enrollment).

What is the tuition refund and cancellation policy?

All schools must have a tuition refund and cancellation policy for each program included in the catalog and in the student enrollment agreement.

Read and understand the school's policy regarding tuition refund and cancellation before you sign the enrollment agreement. If you do not understand it, or are confused by the school's explanation, get help before you sign. You may ask for assistance from the Department at the address included in this pamphlet.

What should students know about "private school agents?"

Private School Agents are employed by schools for the purpose of recruiting or enrolling students in the school; they are not school counselors. Private school agents cannot require a student to pay a placement or referral fee. Each school agent must be licensed by the New York State Education Department, must have an Agent identification card and must be a salaried employee of the school. School agents who cannot show an Agent Identification Card are breaking the law if they try to interest students in enrolling in a particular school or group of schools. The name(s) of the agent(s) who enrolled a student must appear on that student's enrollment agreement. Therefore, you should write down the name of the agent who talked to you. Each student will be required to confirm the name(s) of the agent(s) when signing the enrollment agreement. A full refund shall be made to any student recruited by an unlicensed private school agent or even by a licensed agent if there is evidence that the agent made fraudulent or improper claims. To find out if you are eligible to receive a refund, you must follow the complaint procedures included in this page.

What should students know about "grants and guaranteed student loans"?

A grant is awarded to a student based on income eligibility, and it does not need to be repaid (for example, New York State Tuition Assistance Program (TAP) grants or Pell grants provided by the federal government). Guaranteed student loans are low interest loans provided under the Federal Guaranteed Student Loan Program. The decision to apply for such a loan is yours--the school cannot require that you apply for a loan. You should understand that if you pay school tuition with money loaned to you from a lender you are responsible for repaying the loan in full, with interest, in accordance with the terms of the loan agreement. A failure to repay the loan can hurt your credit rating and result in legal action against you. Even if you fail to complete your educational program, you are still responsible for repaying all of the money loaned to you.

It is your right to select a lender for a guaranteed student loan. The school cannot require you to apply to a particular lender or lending institution. However, the school can recommend a lender, but if it does, the school must also provide you with a statement about your right and ability to obtain a loan from another lender and the insurance premiums charged on these loans. Read and understand all the information and applications for financial aid grants and loans before signing.

Where can students file a complaint, file a claim to the tuition reimbursement fund, or get additional information?

Contact the New York State Education Department at:
New York State Education Department 116 West 32nd Street, 5th Floor New York, New York 10001 Attention:
Bureau of Proprietary School Supervision (212) 643-4760.

This pamphlet is provided to you by the New York State Education Department (NYSED). The NYSED regulates the operation of Licensed Private Career Schools.

19. Tuition Refund Information

A. REFUND POLICY

The Collective refund policy is calculated based on New York State guidelines.

1. A student who withdraws within 7 days of signing the enrollment agreement will receive a full refund of all monies paid to date with the exception of the non-refundable registration fee.

2. Thereafter, a student will be responsible for:

- a. The non-refundable application fee
- b. The cost of any textbooks or supplies accepted
- c. Tuition liability as of the last day of physical attendance, or notification to the school of intent to withdraw.

B. REFUND SCHEDULE & TUITION LIABILITY BY WEEK

The Following charts show the tuition liability and the amount of refund for each quarter of study.

The amounts shown in the chart reflect the tuition and the tuition liability for that quarter only.

All tuition paid for subsequent quarters of study will be refunded in full.

The amount of refund is based on the assumption that the student has paid the full tuition. For students who are paying their tuition on a payment plan, the amount of refund will be based on the amount of tuition they have paid so far which may result in the student having a remaining tuition balance owed to the school.

2-Year Diploma	Tuition:	\$60,500	Each Quarter:	\$7,562
First Quarter	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program thru the first week	0%	\$0	\$7,562	
During 2 nd Week	25%	\$1,891	\$5,672	
During 3 rd Week	50%	\$3,781	\$3,781	
During 4 th Week	75%	\$5,672	\$1,891	
After 4 th week	100%	\$7,562	\$0	

Subsequent Quarters	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program thru the first week	0%	\$0	\$7,562	
During 2 nd Week	25%	\$1,891	\$5,672	
During 3 rd Week	50%	\$3,781	\$3,781	
During 4 th Week	75%	\$5,672	\$1,891	
After 4 th week	100%	\$7,562	\$0	

1.5-Year Diploma	Tuition:	\$48,000	Each	\$8000
			Quarter:	
First Quarter	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program thru the first week	0%	0	\$8,000	
During 2nd Week	25%	\$2,000	\$6,000	
During 3rd Week	50%	\$4,000	\$4,000	
During 4th Week	75%	\$6,000	\$2,000	
After 4th week	100%	\$8,000	\$0	

Subsequent Quarters	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program	0%	0	\$8,000	
During 2nd Week	25%	\$2,000	\$6,000	
During 3rd Week	50%	\$4,000	\$4,000	
During 4th Week	75%	\$6,000	\$2,000	
After 4th week	100%	\$8,000	\$0	

1.5-Year Vocal Diploma	Tuition:	\$48,000	Each	\$8000
			Quarter:	
First Quarter	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program	0%	0	\$8,000	
During 2nd Week	25%	\$2,000	\$6,000	
During 3rd Week	50%	\$4,000	\$4,000	
During 4th Week	75%	\$6,000	\$2,000	
After 4th week	100%	\$8,000	\$0	

Subsequent Quarters	Tuition Liability	Amount of Liability	Amount of Refund	
Up to 7 days prior to the start of the program	0%	0	\$8,000	
During 2nd Week	25%	\$2,000	\$6,000	
During 3rd Week	50%	\$4,000	\$4,000	
During 4th Week	75%	\$6,000	\$2,000	
After 4th week	100%	\$8,000	\$0	

C. REFUND REQUEST PROCEDURE (How to obtain a Refund)

1. Notify the Director in writing of your intension to withdraw, detailing the reasons for your request.
2. The staff will calculate your tuition liability and refund as per the refund policy.
3. You will receive a refund information form detailing your tuition liability and refund amount.
4. You then sign the refund information form.
5. Your refund will be made by check within 4 to 5 weeks of the date the form was signed.

STATEMENT: The failure of a student to notify the Director in writing of withdrawal may delay refund of tuition due to pursuant to Section 5002 of the Education Law.

20. HEALTH, SAFETY AND SECURITY POLICIES AND PROCEDURES

A. SAFETY AND SECURITY

Anyone entering the building without their identification cards must obtain a temporary identification sticker from the front desk upon arrival. Students bringing guests into the building must sign their guest in at the front desk and receive a visitor's identification sticker.

B. HEALTH AND SAFETY

The Collective has adopted the NASM-developed health and safety material for school administrators, and students. This includes the Basic Information on *Neuromusculoskeletal and Vocal Health* documents.

All students are required to take a two-hour seminar on these topics each fall quarter. The instructor for these classes is a medical professional from the local area medical community – usually a nurse or nurse-practitioner. This course is repeated in the spring quarter for any student who has not yet taken the course.

Each student receives the NASM student information sheet for both Neuromusculoskeletal and Vocal Health. The topic outline provided in the *Information and Recommendations for Administrators and Faculty in Schools of Music* is followed as written.

We provide free earplugs for all students and have a standing rule with our faculty regarding maintaining safe a volume for any ensemble rehearsal or performance.

21. DISCLOSURE STATEMENT

The student should be aware that some information in the catalog may change. It is recommended that students considering enrollment check with the school director to determine if there is any change from the information provided in the catalog. In addition, a catalog will contain information on the school's teaching personnel and courses/curricula offered. Please be advised that the State Education Department separately licenses all teaching personnel and independently approves all courses and curricula offered. Therefore, it is possible that courses/curricula listed in the school's catalog may not be approved at the time that a student enrolls in the school or the teaching personnel listed in the catalog may have changed. It is again recommended that the student check with the school director to determine if there are any changes in the courses/curricula offered or the teaching personnel listed in the catalog.

22. COURSE DESCRIPTIONS

TWO-YEAR DIPLOMA IN MUSIC PERFORMANCE

The Two-Year Diploma Program includes the following 8 quarters:

Prep-A, Prep-B, CP-A, CP-B, PMP, EIP, EIP, APP

Most Collective classes are two hours in length and require a minimum of two hours of preparation time.

Please see the course descriptions below for more details of each quarter

PREP - A

Level 1 (118.5 contact hours)

This course is designed as the Collective's entry-level program of study, and focuses on developing the rudimentary, technical, and musicianship skills required for further study, as well as an introduction to the rhythm section and the four foundation styles of Rock, Jazz, Afro-Cuban, and Brazilian. Students are assigned an "anchor" teacher to help guide them through the course work.

This course includes the following classes:

MUSICIANSHIP:(9 class sequence – 13.5 contact hours) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and form

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire*

TIME & GROOVE PREP CLASS 1: (3 class sequence – 6 contact hours)

This three-class sequence introduces students to the importance of playing in time and with a musical groove. Work includes playing a Latin groove for 32 bars with the metronome and transitioning to a shuffle groove. Students apply what they have learned by playing with a click track and with a professional rhythm section.

Exam Requirements: *Students are expected to be able to play musically with a click track, while maintaining a solid groove in the style being played.*

INTRUMENTAL TECHNICAL PROFICIENCY 1: (9 class sequence – 18 contact hours)

DRUMS: Students are introduced to the study of rudimental drumming as the foundation for a solid drumming technique. Students study and perform together as an ensemble.

Exam Requirements: *Students are expected to be able to show proficiency in performing the 8 beginning level drum rudiments at a pre-determined tempo established in advance by the instructor*

BASS, GUITAR, and KEYBOARD: Students are introduced to the basics of proper instrumental technique with a focus on proper hand and body position and correct fingerings and hand positions for commonly used scales and arpeggios.

Exam Requirements: *Students are expected to be able to perform all major scales, two-octaves at a rate of two-notes per beat at a Metronome marking of quarter note at 120 bpm, using proper hand-positions and fingerings.*

STYLE PREP SEQUENCE - STYLE PREP 1: (9 class sequence – 18 contact hours) Students work with an instructor on their instrument to develop the conceptual framework and application of applied techniques to perform in a rhythm section setting in the designated contemporary root styles of Rock and Jazz. Each week's class is dedicated to a particular sub-style.

Exam Requirements: *Students are expected to show competency in performing the technical elements required to perform in the Jazz and Rock idioms.*

STYLE PREP RHYTHM SECTION 1: (9 class sequence – 18 contact hours) This class gives the student the opportunity to apply the work

done in the style prep classes in an actual rhythm section setting made up of professional musicians.

Exam Requirements: *Students are expected to show competency in performing in the Jazz and Rock idioms, in a rhythm section setting. Elements of time keeping and musical interaction are the key components that are graded in these performances.*

PREP REAL-DEAL REHEARSAL 1: (9 class sequence – 18 contact hours) Students work together in a rhythm section format, under the supervision of a faculty member, to rehearse a series of practical real-life situations, the mastery of which is essential to every performing rhythm section musician.

Exam Requirements: *Students are expected to show competency as a member of a rhythm section ensemble, while responding to a series of musical changes, including, variations of style, tempo, and form.*

ANCHOR TEACHER PRIVATE LESSONS: (9 class sequence – 9 contact hours) Students are assigned a private instructor who acts as the student's principal teacher and advisor regarding the tasks presented in the overall program. Students meet with this anchor teacher on a weekly basis, usually starting in week 2 of the quarter.

Exam Requirements: *Students are expected to show overall competencies in the range of tasks presented in the program, plus any specific tasks presented by the anchor teacher.*

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

PREP-B

Level 1-2(118.5 contact hours)

This program continues with the work begun in the Prep-A program and focuses on rudimentary, technical, and musicianship skills, as well as further rhythm section work in the four foundation styles of Rock, Jazz, Afro-Cuban, and Brazilian. Students are assigned an “anchor” teacher to help guide them through the course work.

This program includes the following courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *: Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire*

TIME & GROOVE PREP CLASS 2: (3 class sequence – 6 contact hours) This three-class sequence continues to teach students about playing in time and with a musical groove. Students play a Latin groove for 32 bars with a metronome and transition to playing 32 bars of swing time. Also, students play a rock groove for 16 bars with the metronome and transition to a Hi-Hat groove for 16 bars. Students apply what they have learned by playing with a click track accompanied by a professional rhythm section.

Exam Requirements: *Students are expected to play musically with a click track, while maintaining a solid groove in the style being played.*

INSTRUMENTAL TECHNICAL PROFICIENCY 2: (9 class sequence – 18 contact hours)

DRUMS: Students continue the study of rudimental drumming as the foundation for a solid drumming technique.

Exam Requirements: *Students are expected to show proficiency in performing the 8 intermediate level drum rudiments at a pre-determined tempo established in advance by the instructor.*

BASS, GUITAR, KEYBOARD: Students continue to develop the basics of proper instrumental technique with a focus on proper hand and body position as well as correct fingerings and hand positions for commonly used scales and arpeggios.

Exam Requirements: *Students are expected to show competencies equal to or exceeding the minimum proficiency levels set forth in the Technical Proficiency Form.*

STYLE PREP SEQUENCE - STYLE PREP 2: (9 class sequence – 18 contact hours) Students work with an instructor on their instrument to develop the conceptual framework and application of applied techniques to perform in the designated ethnic root styles of Brazilian and

Afro-Cuban. Each week's class is dedicated to a particular style or groove.

Exam Requirements: *Students are expected to show competency in performing the technical elements required to perform in the Brazilian and Afro-Cuban idioms.*

STYLE PREP RHYTHM SECTION 2: (9 class sequence – 18 contact hours) This class gives the student the opportunity to apply the work done in the style preparation and student rehearsal classes in an actual rhythm section setting made up of professional musicians.

Exam Requirements: *Students are expected to show competency in performing the technical elements required to perform in the Jazz and Rock idioms.*

PREP REAL-DEAL REHEARSAL 2: (9 class sequence – 18 contact hours) Students continue to work together in a rhythm section format, under the supervision of a faculty member, to rehearse in a series of practical real-life situations, the mastery of which is essential to every performing rhythm section musician.

Exam Requirements: *Students are expected to show competency as a member of a rhythm section ensemble, while responding to a continued series of musical changes, including, variations of style, tempo, and form.*

ANCHOR TEACHER PRIVATE LESSONS: (9 class sequence – 9 contact hours) Students are assigned a private instructor who acts as the student's principal teacher and advisor. Students meet with their anchor teacher on a weekly basis, usually starting in week 2 of the quarter.

Exam Requirements: *Students are expected to show overall competencies in the range of tasks presented in the program, plus any specific tasks presented by the anchor teacher.*

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

CERTIFICATE-A (CP-A)

Level 3 (164.5 Contact Hours)

The Certificate Program is an intensive period of study, covering two quarters, which focus on musicianship skills, style performance competencies, and professional performance experiences. This is the first of this two-part program.

Musicianship and Technique Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours)

The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

TIME & GROOVE CLASS 3: (4-class sequence – 8 contact hours)

This four-class sequence reinforces to students the importance of playing in time and with an accurate and musical groove no matter what the technical challenge. Students play an advanced Latin groove for 16 bars with a metronome and transition to a Hi-Hat cross-stick groove for 16 bars. Transition exercises are also given from swing to shuffle and back. Repertoire includes tunes such as *Cold Sweat, My Girl, and Respect*. Students apply what they have learned by playing with a click track and with a professional rhythm section.

Exam Requirements: *Students are expected to play musically with a click track, while maintaining a solid groove in the style being played.*

TECHNICAL PROFICIENCY: (9 class sequence – 18 contact hours)

DRUMS: RUDIMENTAL DRUM ENSEMBLE 3: Students work in an ensemble setting learning and applying foundation rudiments. This course focuses on hand technique, ensemble performance, and reading skills.

Exam Requirements: *Students are expected to show proficiency in performing the 40 essential rudiments at a pre-determined tempo established in advance by the instructor.*

BASS, GUITAR, & KEYBOARD TECHNICAL PROFICIENCY 3: Students apply the basics of proper instrumental technique with a focus on proper hand and body position and correct fingerings to typical rhythm section and instrumental ensemble material
Exam Requirements: Students are expected to perform and show competency in the execution of scales, modes, and arpeggiated chord cycles.

PERFORMANCE AND LAB CLASSES: (8-class sequence – 8 contact hours for each division)

DRUMMERS LAB-1: This class is designed to help students integrate all the information that they are receiving in other classes and apply that information towards the steady development of new performance skills. Tasks include playing variations of single paradiddles with accents on the bass drum and crash cymbal, and the application of alternate sticking in a variety of 8th and 16th note grooves.

Exam Requirements: Students are expected to perform course material at a moderate tempo with a metronome, utilizing alternate sticking in a variety of 8th and 16th note exercises.

BASSIST WALKING BASS LINE LAB-1: This course introduces students to the important theoretical, conceptual, and technical aspects of walking bass lines. Course material includes the study of diatonic and chromatic passing tones on strong and weak beats – on dominant 7th chord structures, including II-V-I patterns in all keys. The ultimate goal is for the student to improvise strong, functional, and melodic bass lines.

Exam Requirements: Students are expected to perform course material at a moderate tempo with a metronome utilizing standard bass line patterns.

GUITAR ENSEMBLE: This ensemble gives the guitarists the opportunity to study, rehearse, and perform material written and conceived for this instrumentation. Students are coached on ensemble performance, dynamics, improvisation, and playing in a variety of styles.

Exam Requirements: Students are expected to perform and show competency in all the course material presented by the instructor.

KEYBOARD ACCOMPANIMENT-1: This course gives keyboardists the opportunity to develop the ability to accompany vocalists and other instrumentalists. Students are coached on conceptual and technical aspects of this skill area, while working with fellow vocal and instrumental students.

Exam Requirements: Students are expected to show competency in accompanying a vocalist on a ballad and up-tempo tune selected by the instructor.

REAL-DEAL REHEARSAL-1: (7 class sequence – 14 contact hours)

This course gives students the practical experience of working together with a faculty “band leader” in an actual rehearsal situation. Students perform and create arrangements in a variety of styles and settings in response to the demands of the music and bandleader. This course commences with a public student recital.

Exam Requirements: Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.

LATIN PERCUSSION ENSEMBLE-1: (5 class sequence – 10 contact hours)

This course gives students in all divisions the opportunity to study Afro-Cuban music, in an ensemble setting, on the indigenous percussion instruments.

Exam Requirements: Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.

STYLES AND HARMONIC SEQUENCES - 1

DRUMS AND BASS STYLE SEQUENCE - 1

Style Courses Sequence A:

Each style is presented in a four-class sequence consisting of a Style Analysis class followed by two Groove Mechanics classes and culminating with a style Rhythm Section.

Exam Requirements: Students are expected to show competency in each of the following styles:

1. US ROOTS (NEW ORLEANS)
2. US ROOTS (JAZZ)
3. TRADITIONAL ROCK / BLUES
4. TRADITIONAL AFRO-CUBAN
5. TRADITIONAL FUNK-SOUL
6. TRADITIONAL JAZZ
7. GOSPEL
8. AFRO-POP

1. STYLE ANALYSIS - SERIES 1: (8 class sequence – 16 contact hours)

Students are introduced to various styles and periods of music, and the important musicians and groups who helped define each

style. The instructor demonstrates the role played by each instrument in each style. Course material includes specially selected and representative discographies, which have been compiled by the instructor for class discussion and review.

Exam Requirements: *Students are expected to pass a written exam on the information covered in the Style analysis classes.*

2. GROOVE MECHANICS- SERIES 1: (16 class sequence – 32 contact hours)

This course follows up on the Style Analysis class by having the instructor work with the students in developing the instrumental techniques and conceptual frameworks required to perform competently in the designated style. All instruments meet separately. Students are also given I-pods on which the repertoire compilations are loaded.

Exam Requirements: *Students are expected to show competency in the understanding and technical aspects of the performance for each of the eight styles covered in the course.*

3. STYLE RHYTHM SECTION - SERIES 1: (8 class sequence – 16 contact hours)

This is an opportunity for students to work in a rhythm section setting with professional musicians who are experts in the designated style. Each instrumental division meets separately.

Exam Requirements: *Students are expected to show competency in a rhythm section setting, in the performance of the eight styles covered in this course.*

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of the faculty members who teach in the style sequence.

GUITAR AND KEYBOARD HARMONIC SEQUENCE - 1

Harmonic Studies Sequence - 1:

This four-class harmonic sequence takes students through a series of chord progressions, from modal harmonies to full chromatically altered chords. Students analyze, apply the progression to their instrument, and then finally, perform in a professional rhythm section on repertoire, which uses the progression being studied.

Harmonic Series -1 for Guitar and Keyboard CPA:

1. Modal Harmonies
2. Dominant 7th Harmonies (blues)
3. Chord Extensions
4. 2-5-1 Progressions (diatonic)
5. “Rhythm” Chord Changes

1. HARMONIC ANALYSIS - SERIES 1 (8-class sequence – 16 contact hours)

Students study the underlying theory of the progressions being studied.

Exam Requirements: *Students are expected to pass an exam covering the material presented in this course.*

2. APPLIED HARMONIES- SERIES 1 (16-class sequence – 32 contact hours)

This course shows students how to apply the topic being studied in a musical context and how to deal with the technical instrumental issues arising from the topics at hand.

Exam Requirements: *Students are expected to show competency in the application of harmonic principle to the instrument in a Pop and Jazz context.*

3. RHYTHM SECTION - SERIES 1 (8-class sequence – 16 contact hours)

This is an opportunity for students to perform the material being studied in a rhythm section setting accompanied by professional musicians. The instructor and the other rhythm section musicians critique student performances.

Exam Requirements: *Students are expected to show competency in the performance, in a rhythm section setting, of the harmonic material covered in the course, and on repertoire selected by the instructor.*

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of the faculty members who teach in the style sequence.

INDIVIDUAL STUDY AND PRACTICE – ALL DIVISIONS

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student’s principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

ELECTIVE PRIVATE LESSONS: (3 class sequence – 3 contact hours)

Students are allocated 5 private lessons to be used to do additional work or make up missed work with any regular faculty member.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

CERTIFICATE-B (CP-B)

Level 3-4 (164.5 Contact Hours)

The Certificate Program is an intensive period of study, which focuses on musicianship skills, style performance competencies, and professional performance experiences. This is the second 10-week portion of this two-part program.

(CP-A is prerequisite for taking CP-B)

Musicianship and Technique Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

TIME & GROOVE CLASS 4: (4 class sequence – 8 contact hours) This four-class sequence is a continuation of the classes taught in the CPA program, which emphasize to students the importance of playing in time and with a musical groove, no matter what the technical challenge. Students play a variety of transition grooves from and into Swing, Funk, Latin, and Shuffle. Students apply what they have learned by playing with a click track and with a professional rhythm section.

Exam Requirements: *Students are expected to play musically with a click track, while maintaining a solid groove in the style being played.*

TECHNICAL PROFICIENCY: (9 class sequence – 18 contact hours)

RUDIMENTAL DRUM ENSEMBLE 4: Students work in an ensemble setting learning and applying foundation rudiments. This course focuses on hand technique, ensemble performance, and reading skills.

Exam Requirements: *Students are expected to show a high degree of proficiency in performing all of the 40 essential drum rudiments as part of a sequence of challenging snare drum solo from the literature.*

BASS, GUITAR, KEYBOARD TECHNICAL PROFICIENCY 4: Students apply the basics of proper instrumental technique with a focus on proper hand and body position as well as correct fingerings to typical rhythm section and instrumental ensemble material. **Exam Requirements:** *Students are expected to meet minimum technical proficiency standards as set forth in the Technical Proficiency Standards.*

PERFORMANCE AND LAB CLASSES: (8-class sequence – 8 contact hours for each division)

DRUMMERS LAB-2: This class is designed to help students integrate all the information that they are receiving in other classes and apply that information towards the steady development of new performance skills. Tasks include playing variations of more complex rudiments with accents on the bass drum and crash cymbal, and the application of alternate sticking in a variety of 8th, 16th, 6/8 grooves.

Exam Requirements: *Students are expected to perform course material at a moderate tempo with the metronome, utilizing alternate sticking in a variety of 8th, 16th, & 6/8 exercises.*

BASSIST WALKING BASS LINE LAB-2: This course continues and builds on the work done in Walking Bass line 1. Students study more complex progressions and a wider range of bass line patterns. Course material continues with the study of diatonic and chromatic passing tones on strong and weak beats – on repertoire focuses on the minor as well as major mode. There will be considerable emphasis on rhythmic elements and creating bass lines in the context of non-functional harmony.

Exam Requirements: Students are expected to perform course material at a moderate tempo with a metronome utilizing standard bass line patterns.

GUITAR ENSEMBLE: This ensemble gives the guitarists the opportunity to study, rehearse, and perform material written and conceived for this instrumentation. Students are coached on ensemble performance, dynamics, improvisation, and playing in a variety of styles.

Exam Requirements: Students are expected to be able to perform and show competency in all the course material presented by the instructor.

KEYBOARD ACCOMPANIMENT-2: This course continues from where KA-1 left off. Keyboardists have the opportunity to develop the ability to accompany vocalists and other instrumentalists in a wide range of styles, including standards, R&B, Jazz, and Brazilian styles. Students are coached on conceptual and technical aspects of this skill area, while working with fellow vocal and instrumental students.

Exam Requirements: Students are expected to show competency in accompanying a vocalist on a ballad and up-tempo tune selected by the instructor.

REAL-DEAL REHEARSAL-2: (7 class sequence – 14 contact hours)

This course gives students the practical experience of working together with a faculty “band leader” in an actual rehearsal situation. Students are introduced to a variety of musical settings, including working with a vocalist and lead horn players in different styles, additional percussionists, and other instrumentalists. Course commences with a public recital.

Exam Requirements: Students are expected to show competency in the performance situations set up by the instructor.

LATIN PERCUSSION ENSEMBLE-2: (5 class sequence – 10 contact hours)

This course gives students in all divisions the opportunity to study Brazilian music, in a Batucada ensemble setting, on the indigenous percussion instruments.

Exam Requirements: Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.

STYLES AND HARMONIC SEQUENCES - 2

DRUMS AND BASS STYLE SEQUENCE - 2

Style Courses Sequence B:

Each style is presented in a four-class sequence consisting of a style analysis class, followed by two groove mechanics classes, and culminating with a pro style rhythm section.

Exam Requirements: Students are expected to show competency in each of the following styles:

9. CARIBBEAN
10. CONTEMPORARY ROCK
11. CONTEMPORARY JAZZ
12. CONTEMPORARY FUNK
13. CONTEMPORARY AFRO-CUBAN
14. BRAZILIAN
15. HIP-HOP
16. DRUM n BASS / ELECTROINIC

1. STYLE ANALYSIS - SERIES 2: (8 class sequence – 16 contact hours)

Students are introduced to various styles and periods of music, and the important musicians and groups who helped define each style. Instructors demonstrate the role played by each instrument in each style. Course material includes specially selected and representative discographies, which have been compiled by the instructors for class discussion and review.

Exam Requirements: Students are expected to pass a written exam on the information covered in the Style analysis classes.

2. GROOVE MECHANICS- SERIES 2: (16 class sequence – 32 contact hours)

This course follows up on the Style Analysis class by having the instructor work with the students in developing the instrumental techniques and conceptual frameworks required to perform competently in the designated style. All instruments meet separately. Students are also given I-pods on which the repertoire compilations are loaded.

Exam Requirements: Students are expected to show competency in the understanding and technical aspects of the performance for each of the eight styles covered in the course.

3. STYLE RHYTHM SECTION - SERIES 2: (8 class sequence – 16 contact hours)

This is an opportunity for students to work in a rhythm section setting with professional musicians who are experts in the designated style. Each instrumental section meets separately.

Exam Requirements: Students are expected to show competency in the performance, in a rhythm section setting, of the eight styles

covered in this course.

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of the faculty members who teach in the style sequence.

GUITAR AND KEYBOARD HARMONIC SEQUENCE - 2

Harmonic Studies Sequence - 2:

This four-class harmonic sequence takes students through a series of chord progressions, from modal harmonies to full chromatically altered chords. Students analyze, apply the progression to their instrument, and then finally, perform in a professional rhythm section on repertoire, which uses the progression being studied.

Harmonic Series -2 for Guitar and Keyboard CPB:

4. 2-5-1 Progressions (major & minor)
5. 2-5(b9)-1 Progressions
6. Altered 2-5-1 Progressions

1. HARMONIC ANALYSIS - SERIES 2 (8-class sequence – 16 contact hours)

Students study the underlying theory of the progressions being studied.

Exam Requirements: *Students are expected to pass an exam covering the material presented in this course.*

2. APPLIED HARMONIES- SERIES 2 (16-class sequence – 32 contact hours)

This course shows students how to apply the topic being studied in a musical context and how to deal with the technical instrumental issues arising from the topics at hand.

Exam Requirements: *Students are expected to show competency in the application of harmonic principle to the instrument in a Pop, Jazz context.*

3. RHYTHM SECTION - SERIES 2 (8-class sequence – 16 contact hours)

This is an opportunity for students to perform the material being studied in a rhythm section setting with professional musicians. The instructor and the other rhythm section musicians critique student performances.

Exam Requirements: *Students are expected to show competency while performing in a rhythm section setting, of the harmonic material covered in the course, and on repertoire selected by the instructor.*

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of faculty members who teach in the style sequence.

INDIVIDUAL STUDY AND PRACTICE – ALL DIVISIONS

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student’s principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

ELECTIVE PRIVATE LESSONS: (3 class sequence – 3 contact hours)

Students are allocated 5 private lessons to be used to do additional work or make up missed work with any regular faculty member.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

PERFORMANCE MUSICIANSHIP PROGRAM (PMP)

Level 4 (93.5 Contact Hours)

This program follows and compliments the work done in the Certificate Program. It is also designed as a “stand-alone” course to prepare students to meet the requirements of most full-time accredited music colleges and universities. It helps to develop the professional performance skills required to succeed as a professional musician, including proficiency in the most important styles and the repertoire commonly used in those styles. Each week students play two live rehearsals with a professional faculty ensemble. In addition to the rhythm section classes, the PMP students participate in weekly musicianship and reading classes as well as an elective class and regular private lessons.

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

PMP PERFORMANCE SEQUENCE: This sequence of classes gives students the opportunity to review and incorporate some of the important styles and repertoire presented in the Certificate Program. Students rehearse together in a rhythm section setting to learn the “must know” repertoire in the various styles covered in the course. All styles and tunes included in this sequence are known to be those of which any competent professional musician would be expected to be proficient in and to know when called to do a gig.

Styles covered in the PMP performance sequence:

1. Rock
2. Funk/R&B
3. Jazz
4. Brazilian
5. Afro-Cuban
6. Afro-Caribbean

PRO REHEARSALS: (16 class sequence – 32 contact hours)

This performance-oriented class gives students the opportunity to perform with a professional rhythm section twice per week, playing challenging repertoire, in a variety of styles and tempos. Students are required to learn a designated number of tunes from The Collective's “must know” tune list. This course culminates in a public recital.

Exam Requirements: *Students are expected to have competency in the performance of course material, in a rhythm section setting, on material presented by the instructor.*

ELECTIVE CLASS: (9 class sequence – 18 contact hours)

Students choose from a series of elective classes. Each elective class has a specific stylistic or technical focus, allowing the individual student the opportunity to personalize his/her plan of study.

INDIVIDUAL STUDY AND PRACTICE

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student's principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

PUBLIC RECITAL: (2 class – 4 contact hours)

The final public recital and recording represents the culmination of all the work done in the program. Each student chooses and arranges a number of pieces to perform at the recital and to record in the final recording session. Video and audio copies are made of each performance and given to students for their own private and professional use.

Exam Requirements: *Students are graded on their overall recital performance.*

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

ELECTIVE INTENSIVE PROGRAM (EIP)

Level 4-5 (117.5 Contact Hours)

This program gives the student the opportunity to undertake an intensive period of study in areas and topics of personal interest. Students choose from course offerings, each of which focuses on a specific style area or genre. Elective offerings vary from quarter to quarter.

Musicianship and Reading Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours)

This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire.*

ELECTIVE INTENSIVE PERFORMANCE SEQUENCE: (27 class sequence – 45 contact hours)

Each of the following Elective Intensive Programs includes a core sequence of rhythm section prep classes and anchor private lesson. All classes focus on the same topic area and performance requirements of the weekly rhythm section. Students are accompanied by professional musicians in all rhythm section classes.

1. ANCHOR PRIVATE STUDY: (9 class – 9 contact hours)

Each style offers private lessons with the EIP instructor for the purposes of preparing and reviewing the student's performance in the rhythm section class. Students who play a different instrument than the EIP instructor will be assigned a teacher on their instrument for these lessons.

Exam Requirements: *Students are expected to show competency in the course material and other supplemental material presented by the anchor teacher.*

2. RHYTHM SECTION PREP CLASS: (9 classes – 18 contact hours)

The Prep class gives the student the opportunity to work on the technical performance aspects of the topic being studied, and the tunes that are to be performed in the weekly rhythm section.

Exam Requirements: *Students are expected to show competency in the technical aspects of the Course topic style.*

3. RHYTHM SECTION: (9 class – 18 contact hours)

The rhythm section class represents the conclusion of the weekly 3-class sequence. Students have the opportunity to perform the course material in a professional rhythm section setting. This course culminates in a public recital.

Exam Requirements: *Students are expected to show competency in the performance of the course topic style in a rhythm section setting.*

NOTE: Elective Intensive offerings are subject to change and have minimal enrollment levels.

ELECTIVE INTENSIVE COURSE OFFERINGS (open to all division)

1. Brazilian Styles (fall & spring quarters only)
2. Contemporary Afro-Cuban (offered in the winter and summer quarters)
3. Contemporary Jazz (offered every quarter)
4. Contemporary Jazz – for bass, guitar and keyboard (offered in the fall and spring quarters)
5. Funk/Blues/R&B – for bass, guitar, and keyboard (offered in the winter and summer quarters)
6. Jazz / Groove (offered in the fall and spring quarters)
7. New Musical Concepts (offered in the winter and summer quarters)
8. Odd Meters (offered in fall, and spring quarters)

Note: Other elective intensives may be offered from time-to-time, based on a minimum enrollment demand

GENERAL PERFORMANCE AND INDIVIDUAL STUDY COURSES

STUDIO RECORDING 1: (offered in the fall and spring quarters) (9 class sequence – 18 contact hours)

This course focuses on performing with pre-recorded material in a recording studio setting. Student recordings are reviewed and critiqued on their ability to perform in a manner that complements the underlying music.

Exam Requirements: *Students are expected to show competency in the knowledge and performance of course material.*

OR

STUDIO RECORDING 2: (Studio Recording 1 is a prerequisite for this course, which is offered in the winter and summer quarters) (9 class sequence – 18 contact hours)

This course continues from where Recording 1 leaves off. In Recording 2, students record with a live student rhythm section and are critiqued on their ability to perform in a live interactive manner that enhances the music being performed and recorded.

Exam Requirements: *Students are expected to show competency in the knowledge and performance of course material.*

ELECTIVE CLASS: (9 class sequence – 18 contact hours)

Students may further personalize their plan of study by choosing from a list of elective classes. Prerequisites may apply. Elective class

offerings are subject to minimal enrollment levels and are open to non-fulltime students

ELECTIVE PRIVATE STUDY (5 class – 5 contact hours) Students may work privately with a teacher of their choice on material of their own choosing.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

ADVANCED PERFORMANCE PROGRAM

Level 5-6 (90.5 Contact Hours)

This is one of two advanced studies programs that are designed to facilitate a student's transition to becoming a professional musician. Courses focus on musicianship, technology, and a final audio or video recording, showcasing each student's unique talent. Students have the responsibility of choosing the material they want to rehearse, perform, and record. A faculty producer/advisor is assigned to the student to offer advice as well as help guide them through the process of producing their own final product.

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the materials and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire.*

INTRODUCTION TO MUSIC PRODUCTION: (9 class sequence – 18 contact hours) Having a deep understanding of current digital music technology is essential for today's professional musician. This course focuses on the recording and editing of each student's course material using the popular Pro-Tools software.

Exam Requirements: *Students are expected to show competency in the operation of digital software packages in order to create their own professional musical product.*

PERFORMANCE AND RECORDING SEQUENCE:

1. INTRODUCTION CLASS: (1 class – 2 contact hours)

This class introduces the Advanced Performance Sequence and details the purpose and focus of each class in the sequence.

2. ADVISOR MEETING (8 class – 8 contact hours)

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

3. BAND REHEARSAL (8 class – 8 contact hours)

Students are responsible to finish rehearsing their material and prepare it to be recorded the following day.

Exam Requirements: *Students are expected to show competency in the performance of the material presented by course instructor*

4. RECORDING SESSION: (8 class – 8 contact hours)

Students are given the opportunity to do a live recording of the material previously presented and rehearsed.

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

5. MIXDOWN SESSION: (8 class – 8 contact hours)

Students gain experience in practical over-dubbing, or "sweetening" sessions. In addition, each student meets with the staff engineer and participates in making a reference mix-down of his/her weekly project. Recordings are reviewed and critiqued by the assigned staff advisor.

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

ELECTIVE PRIVATE STUDY (5 class – 5 contact hours) Students may work privately with a teacher of their choice on material of their own

choosing.

RECITAL REHEARSAL : (2 class – 2 contact hours)

PUBLIC RECITAL: (1 class – 2 contact hours)

The final public recital and recording represents the culmination of all the work done in the program. Each student chooses and arranges a number of pieces to perform at the recital and to record in the final recording session. Video and audio copies are made of each performance and given to students for their own private and professional use.

Exam Requirements: *Students are graded on their overall recital performance.*

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

YEAR AND A HALF DIPLOMA IN MUSIC PERFORMANCE

The Year and a Half Diploma Program includes the following 6 quarters:

CP-A, CP-B, PMP, EIP, EIP, APP

Most Collective classes are two hours in length and require a minimum of two hours of preparation time.

Please see the course descriptions below for more details of each quarter

CERTIFICATE-A (CP-A)

Level 3 (164.5 Contact Hours)

The Certificate Program is an intensive period of study, covering two quarters, which focus on musicianship skills, style performance competencies, and professional performance experiences. This is the first of this two-part program.

Musicianship and Technique Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours)

The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

TIME & GROOVE CLASS 3: (4-class sequence – 8 contact hours)

This four-class sequence reinforces to students the importance of playing in time and with an accurate and musical groove no matter what the technical challenge. Students play an advanced Latin groove for 16 bars with a metronome and transition to a Hi-Hat cross-stick groove for 16 bars. Transition exercises are also given from swing to shuffle and back. Repertoire includes tunes such as *Cold Sweat, My Girl, and Respect*. Students apply what they have learned by playing with a click track and with a professional rhythm section.

Exam Requirements: *Students are expected to play musically with a click track, while maintaining a solid groove in the style being played.*

TECHNICAL PROFICIENCY: (9 class sequence – 18 contact hours)

DRUMS: RUDIMENTAL DRUM ENSEMBLE 3: Students work in an ensemble setting learning and applying foundation rudiments. This course focuses on hand technique, ensemble performance, and reading skills.

Exam Requirements: *Students are expected to show proficiency in performing the 40 essential rudiments at a pre-determined tempo established in advance by the instructor.*

BASS, GUITAR, & KEYBOARD TECHNICAL PROFICIENCY 3: Students apply the basics of proper instrumental technique with a focus on proper hand and body position and correct fingerings to typical rhythm section and instrumental ensemble material

Exam Requirements: *Students are expected to perform and show competency in the execution of scales, modes, and arpeggiated*

chord cycles.

PERFORMANCE AND LAB CLASSES: (8-class sequence – 8 contact hours for each division)

DRUMMERS LAB-1: This class is designed to help students integrate all the information that they are receiving in other classes and apply that information towards the steady development of new performance skills. Tasks include playing variations of single paradiddles with accents on the bass drum and crash cymbal, and the application of alternate sticking in a variety of 8th and 16th note grooves.

Exam Requirements: *Students are expected to perform course material at a moderate tempo with a metronome, utilizing alternate sticking in a variety of 8th and 16th note exercises.*

BASSIST WALKING BASS LINE LAB-1: This course introduces students to the important theoretical, conceptual, and technical aspects of walking bass lines. Course material includes the study of diatonic and chromatic passing tones on strong and weak beats – on dominant 7th chord structures, including II-V-I patterns in all keys. The ultimate goal is for the student to improvise strong, functional, and melodic bass lines.

Exam Requirements: *Students are expected to perform course material at a moderate tempo with a metronome utilizing standard bass line patterns.*

GUITAR ENSEMBLE: This ensemble gives the guitarists the opportunity to study, rehearse, and perform material written and conceived for this instrumentation. Students are coached on ensemble performance, dynamics, improvisation, and playing in a variety of styles.

Exam Requirements: *Students are expected to perform and show competency in all the course material presented by the instructor.*

KEYBOARD ACCOMPANIMENT-1: This course gives keyboardists the opportunity to develop the ability to accompany vocalists and other instrumentalists. Students are coached on conceptual and technical aspects of this skill area, while working with fellow vocal and instrumental students.

Exam Requirements: *Students are expected to show competency in accompanying a vocalist on a ballad and up-tempo tune selected by the instructor.*

REAL-DEAL REHEARSAL-1: (7 class sequence – 14 contact hours)

This course gives students the practical experience of working together with a faculty “band leader” in an actual rehearsal situation. Students perform and create arrangements in a variety of styles and settings in response to the demands of the music and bandleader. This course commences with a public student recital.

Exam Requirements: *Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.*

LATIN PERCUSSION ENSEMBLE-1: (5 class sequence – 10 contact hours)

This course gives students in all divisions the opportunity to study Afro-Cuban music, in an ensemble setting, on the indigenous percussion instruments.

Exam Requirements: *Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.*

STYLES AND HARMONIC SEQUENCES - 1

DRUMS AND BASS STYLE SEQUENCE - 1

Style Courses Sequence A:

Each style is presented in a four-class sequence consisting of a Style Analysis class followed by two Groove Mechanics classes and culminating with a style Rhythm Section.

Exam Requirements: *Students are expected to show competency in each of the following styles:*

1. US ROOTS (NEW ORLEANS)
2. US ROOTS (JAZZ)
3. TRADITIONAL ROCK / BLUES
4. TRADITIONAL AFRO-CUBAN
5. TRADITIONAL FUNK-SOUL
6. TRADITIONAL JAZZ
7. GOSPEL
8. AFRO-POP

1. STYLE ANALYSIS - SERIES 1: (8 class sequence – 16 contact hours)

Students are introduced to various styles and periods of music, and the important musicians and groups who helped define each style. The instructor demonstrates the role played by each instrument in each style. Course material includes specially selected and representative discographies, which have been compiled by the instructor for class discussion and review.

Exam Requirements: Students are expected to pass a written exam on the information covered in the Style analysis classes.

2. GROOVE MECHANICS- SERIES 1: (16 class sequence – 32 contact hours)

This course follows up on the Style Analysis class by having the instructor work with the students in developing the instrumental techniques and conceptual frameworks required to perform competently in the designated style. All instruments meet separately. Students are also given I-pods on which the repertoire compilations are loaded.

Exam Requirements: Students are expected to show competency in the understanding and technical aspects of the performance for each of the eight styles covered in the course.

3. STYLE RHYTHM SECTION - SERIES 1: (8 class sequence – 16 contact hours)

This is an opportunity for students to work in a rhythm section setting with professional musicians who are experts in the designated style. Each instrumental division meets separately.

Exam Requirements: Students are expected to show competency in a rhythm section setting, in the performance of the eight styles covered in this course.

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of the faculty members who teach in the style sequence.

GUITAR AND KEYBOARD HARMONIC SEQUENCE - 1

Harmonic Studies Sequence - 1:

This four-class harmonic sequence takes students through a series of chord progressions, from modal harmonies to full chromatically altered chords. Students analyze, apply the progression to their instrument, and then finally, perform in a professional rhythm section on repertoire, which uses the progression being studied.

Harmonic Series -1 for Guitar and Keyboard CPA:

1. Modal Harmonies
2. Dominant 7th Harmonies (blues)
3. Chord Extensions
4. 2-5-1 Progressions (diatonic)
5. “Rhythm” Chord Changes

1. HARMONIC ANALYSIS - SERIES 1 (8-class sequence – 16 contact hours)

Students study the underlying theory of the progressions being studied.

Exam Requirements: Students are expected to pass an exam covering the material presented in this course.

2. APPLIED HARMONIES- SERIES 1 (16-class sequence – 32 contact hours)

This course shows students how to apply the topic being studied in a musical context and how to deal with the technical instrumental issues arising from the topics at hand.

Exam Requirements: Students are expected to show competency in the application of harmonic principle to the instrument in a Pop and Jazz context.

3. RHYTHM SECTION - SERIES 1 (8-class sequence – 16 contact hours)

This is an opportunity for students to perform the material being studied in a rhythm section setting accompanied by professional musicians. The instructor and the other rhythm section musicians critique student performances.

Exam Requirements: Students are expected to show competency in the performance, in a rhythm section setting, of the harmonic material covered in the course, and on repertoire selected by the instructor.

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of the faculty members who teach in the style sequence.

INDIVIDUAL STUDY AND PRACTICE – ALL DIVISIONS

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student’s principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

ELECTIVE PRIVATE LESSONS: (3 class sequence – 3 contact hours)

Students are allocated 5 private lessons to be used to do additional work or make up missed work with any regular faculty member.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

CERTIFICATE-B (CP-B)

Level 3-4 (164.5 Contact Hours)

The Certificate Program is an intensive period of study, which focuses on musicianship skills, style performance competencies, and professional performance experiences. This is the second 10-week portion of this two-part program.

(CP-A is prerequisite for taking CP-B)

Musicianship and Technique Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

TIME & GROOVE CLASS 4: (4 class sequence – 8 contact hours) This four-class sequence is a continuation of the classes taught in the CPA program, which emphasize to students the importance of playing in time and with a musical groove, no matter what the technical challenge. Students play a variety of transition grooves from and into Swing, Funk, Latin, and Shuffle. Students apply what they have learned by playing with a click track and with a professional rhythm section.

Exam Requirements: *Students are expected to play musically with a click track, while maintaining a solid groove in the style being played.*

TECHNICAL PROFICIENCY: (9 class sequence – 18 contact hours)

RUDIMENTAL DRUM ENSEMBLE 4: Students work in an ensemble setting learning and applying foundation rudiments. This course focuses on hand technique, ensemble performance, and reading skills.

Exam Requirements: *Students are expected to show a high degree of proficiency in performing all of the 40 essential drum rudiments as part of a sequence of challenging snare drum solo from the literature.*

BASS, GUITAR, KEYBOARD TECHNICAL PROFICIENCY 4: Students apply the basics of proper instrumental technique with a focus on proper hand and body position as well as correct fingerings to typical rhythm section and instrumental ensemble material. **Exam Requirements:** *Students are expected to meet minimum technical proficiency standards as set forth in the Technical Proficiency Standards.*

PERFORMANCE AND LAB CLASSES: (8-class sequence – 8 contact hours for each division)

DRUMMERS LAB-2: This class is designed to help students integrate all the information that they are receiving in other classes and apply that information towards the steady development of new performance skills. Tasks include playing variations of more complex rudiments with accents on the bass drum and crash cymbal, and the application of alternate sticking in a variety of 8th, 16th, 6/8 grooves.

Exam Requirements: *Students are expected to perform course material at a moderate tempo with the metronome, utilizing alternate sticking in a variety of 8th, 16th, & 6/8 exercises.*

BASSIST WALKING BASS LINE LAB-2: This course continues and builds on the work done in Walking Bass line 1. Students study more complex progressions and a wider range of bass line patterns. Course material continues with the study of diatonic and chromatic passing tones on strong and weak beats – on repertoire focuses on the minor as well as major mode. There will be considerable emphasis on rhythmic elements and creating bass lines in the context of non-functional harmony.

Exam Requirements: *Students are expected to perform course material at a moderate tempo with a metronome utilizing standard bass line patterns.*

GUITAR ENSEMBLE: This ensemble gives the guitarists the opportunity to study, rehearse, and perform material written and conceived for this instrumentation. Students are coached on ensemble performance, dynamics, improvisation, and playing in a variety of styles.

Exam Requirements: *Students are expected to be able to perform and show competency in all the course material presented by the instructor.*

KEYBOARD ACCOMPANIMENT-2: This course continues from where KA-1 left off. Keyboardists have the opportunity to develop the ability to accompany vocalists and other instrumentalists in a wide range of styles, including standards, R&B, Jazz, and Brazilian styles. Students are coached on conceptual and technical aspects of this skill area, while working with fellow vocal and instrumental students.

Exam Requirements: *Students are expected to show competency in accompanying a vocalist on a ballad and up-tempo tune selected by the instructor.*

REAL-DEAL REHEARSAL-2: (7 class sequence – 14 contact hours)

This course gives students the practical experience of working together with a faculty “band leader” in an actual rehearsal situation. Students are introduced to a variety of musical settings, including working with a vocalist and lead horn players in different styles, additional percussionists, and other instrumentalists. Course commences with a public recital.

Exam Requirements: *Students are expected to show competency in the performance situations set up by the instructor.*

LATIN PERCUSSION ENSEMBLE-2: (5 class sequence – 10 contact hours)

This course gives students in all divisions the opportunity to study Brazilian music, in a Batucada ensemble setting, on the indigenous percussion instruments.

Exam Requirements: *Students are expected to perform and show competency in the performing situations set up by the instructor in front of an audience.*

STYLES AND HARMONIC SEQUENCES - 2

DRUMS AND BASS STYLE SEQUENCE - 2

Style Courses Sequence B:

Each style is presented in a four-class sequence consisting of a style analysis class, followed by two groove mechanics classes, and culminating with a pro style rhythm section.

Exam Requirements: *Students are expected to show competency in each of the following styles:*

9. CARIBBEAN
10. CONTEMPORARY ROCK
11. CONTEMPORARY JAZZ
12. CONTEMPORARY FUNK
13. CONTEMPORARY AFRO-CUBAN
14. BRAZILIAN
15. HIP-HOP
16. DRUM n BASS / ELECTROINIC

1. STYLE ANALYSIS - SERIES 2: (8 class sequence – 16 contact hours)

Students are introduced to various styles and periods of music, and the important musicians and groups who helped define each style. Instructors demonstrate the role played by each instrument in each style. Course material includes specially selected and representative discographies, which have been compiled by the instructors for class discussion and review.

Exam Requirements: *Students are expected to pass a written exam on the information covered in the Style analysis classes.*

2. GROOVE MECHANICS- SERIES 2: (16 class sequence – 32 contact hours)

This course follows up on the Style Analysis class by having the instructor work with the students in developing the instrumental techniques and conceptual frameworks required to perform competently in the designated style. All instruments meet separately. Students are also given I-pods on which the repertoire compilations are loaded.

Exam Requirements: *Students are expected to show competency in the understanding and technical aspects of the performance for each of the eight styles covered in the course.*

3. STYLE RHYTHM SECTION - SERIES 2: (8 class sequence – 16 contact hours)

This is an opportunity for students to work in a rhythm section setting with professional musicians who are experts in the designated style. Each instrumental section meets separately.

Exam Requirements: *Students are expected to show competency in the performance, in a rhythm section setting, of the eight styles covered in this course.*

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style

sequence list. The Jury is made up of the faculty members who teach in the style sequence.

GUITAR AND KEYBOARD HARMONIC SEQUENCE - 2

Harmonic Studies Sequence - 2:

This four-class harmonic sequence takes students through a series of chord progressions, from modal harmonies to full chromatically altered chords. Students analyze, apply the progression to their instrument, and then finally, perform in a professional rhythm section on repertoire, which uses the progression being studied.

Harmonic Series -2 for Guitar and Keyboard CPB:

4. 2-5-1 Progressions (major & minor)
5. 2-5(b9)-1 Progressions
6. Altered 2-5-1 Progressions

1. HARMONIC ANALYSIS - SERIES 2 (8-class sequence – 16 contact hours)

Students study the underlying theory of the progressions being studied.

Exam Requirements: *Students are expected to pass an exam covering the material presented in this course.*

2. APPLIED HARMONIES- SERIES 2 (16-class sequence – 32 contact hours)

This course shows students how to apply the topic being studied in a musical context and how to deal with the technical instrumental issues arising from the topics at hand.

Exam Requirements: *Students are expected to show competency in the application of harmonic principle to the instrument in a Pop, Jazz context.*

3. RHYTHM SECTION - SERIES 2 (8-class sequence – 16 contact hours)

This is an opportunity for students to perform the material being studied in a rhythm section setting with professional musicians. The instructor and the other rhythm section musicians critique student performances.

Exam Requirements: *Students are expected to show competency while performing in a rhythm section setting, of the harmonic material covered in the course, and on repertoire selected by the instructor.*

4. QUARTER-END JURIES: Each student must pass a quarter-end “Jury” performing pieces in selected styles from the style sequence list. The Jury is made up of faculty members who teach in the style sequence.

INDIVIDUAL STUDY AND PRACTICE – ALL DIVISIONS

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student’s principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

ELECTIVE PRIVATE LESSONS: (3 class sequence – 3 contact hours)

Students are allocated 5 private lessons to be used to do additional work or make up missed work with any regular faculty member.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

PERFORMANCE MUSICIANSHIP PROGRAM (PMP)

Level 4 (93.5 Contact Hours)

This program follows and compliments the work done in the Certificate Program. It is also designed as a “stand-alone” course to prepare students to meet the requirements of most full-time accredited music colleges and universities. It helps to develop the professional performance skills required to succeed as a professional musician, including proficiency in the most important styles and the repertoire commonly used in those styles. Each week students play two live rehearsals with a professional faculty ensemble. In addition to the rhythm section classes, the PMP students participate in weekly musicianship and reading classes as well as an elective class and regular private lessons.

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials include sequenced etudes, instructor written materials, and repertoire.*

PMP PERFORMANCE SEQUENCE: This sequence of classes gives students the opportunity to review and incorporate some of the important styles and repertoire presented in the Certificate Program. Students rehearse together in a rhythm section setting to learn the “must know” repertoire in the various styles covered in the course. All styles and tunes included in this sequence are known to be those of which any competent professional musician would be expected to be proficient in and to know when called to do a gig.

Styles covered in the PMP performance sequence:

1. Rock
2. Funk/R&B
3. Jazz
4. Brazilian
5. Afro-Cuban
6. Afro-Caribbean

PRO REHEARSALS: (16 class sequence – 32 contact hours)

This performance-oriented class gives students the opportunity to perform with a professional rhythm section twice per week, playing challenging repertoire, in a variety of styles and tempos. Students are required to learn a designated number of tunes from The Collective's “must know” tune list. This course culminates in a public recital.

Exam Requirements: *Students are expected to have competency in the performance of course material, in a rhythm section setting, on material presented by the instructor.*

ELECTIVE CLASS: (9 class sequence – 18 contact hours)

Students choose from a series of elective classes. Each elective class has a specific stylistic or technical focus, allowing the individual student the opportunity to personalize his/her plan of study.

INDIVIDUAL STUDY AND PRACTICE

ANCHOR TEACHER PRIVATE LESSONS: (8 class sequence – 8 contact hours)

Students are assigned a private instructor who acts as the student's principal teacher and advisor. Students meet with this teacher 8 times during the quarter, usually weekly, starting in week 2 of the quarter. Students are also allocated 5 additional elective private lessons with a teacher, or series of teachers, of their choice.

PUBLIC RECITAL: (2 class – 4 contact hours)

The final public recital and recording represents the culmination of all the work done in the program. Each student chooses and arranges a number of pieces to perform at the recital and to record in the final recording session. Video and audio copies are made of each performance and given to students for their own private and professional use.

Exam Requirements: *Students are graded on their overall recital performance.*

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

ELECTIVE INTENSIVE PROGRAM (EIP)

Level 4-5 (117.5 Contact Hours)

This program gives the student the opportunity to undertake an intensive period of study in areas and topics of personal interest. Students choose from course offerings, each of which focuses on a specific style area or genre. Elective offerings vary from quarter to quarter.

Musicianship and Reading Courses:

MUSICIANSHIP: (9 class sequence – 13.5 contact hours)

This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: Students are expected to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class.

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire.

ELECTIVE INTENSIVE PERFORMANCE SEQUENCE: (27 class sequence – 45 contact hours)

Each of the following Elective Intensive Programs includes a core sequence of rhythm section prep classes and anchor private lesson. All classes focus on the same topic area and performance requirements of the weekly rhythm section. Students are accompanied by professional musicians in all rhythm section classes.

1. ANCHOR PRIVATE STUDY: (9 class – 9 contact hours)

Each style offers private lessons with the EIP instructor for the purposes of preparing and reviewing the student's performance in the rhythm section class. Students who play a different instrument than the EIP instructor will be assigned a teacher on their instrument for these lessons.

Exam Requirements: Students are expected to show competency in the course material and other supplemental material presented by the anchor teacher.

2. RHYTHM SECTION PREP CLASS: (9 classes – 18 contact hours)

The Prep class gives the student the opportunity to work on the technical performance aspects of the topic being studied, and the tunes that are to be performed in the weekly rhythm section.

Exam Requirements: Students are expected to show competency in the technical aspects of the Course topic style.

3. RHYTHM SECTION: (9 class – 18 contact hours)

The rhythm section class represents the conclusion of the weekly 3-class sequence. Students have the opportunity to perform the course material in a professional rhythm section setting. This course culminates in a public recital.

Exam Requirements: Students are expected to show competency in the performance of the course topic style in a rhythm section setting.

NOTE: Elective Intensive offerings are subject to change and have minimal enrollment levels.

ELECTIVE INTENSIVE COURSE OFFERINGS (open to all division)

1. Brazilian Styles (fall & spring quarters only)
2. Contemporary Afro-Cuban (offered in the winter and summer quarters)
3. Contemporary Jazz (offered every quarter)
4. Contemporary Jazz – for bass, guitar and keyboard (offered in the fall and spring quarters)
5. Funk/Blues/R&B – for bass, guitar, and keyboard (offered in the winter and summer quarters)
6. Jazz / Groove (offered in the fall and spring quarters)
7. New Musical Concepts (offered in the winter and summer quarters)
8. Odd Meters (offered in fall, and spring quarters)

Note: Other elective intensives may be offered from time-to-time, based on a minimum enrollment demand

GENERAL PERFORMANCE AND INDIVIDUAL STUDY COURSES

STUDIO RECORDING 1: (offered in the fall and spring quarters) (9 class sequence – 18 contact hours)

This course focuses on performing with pre-recorded material in a recording studio setting. Student recordings are reviewed and critiqued on their ability to perform in a manner that complements the underlying music.

Exam Requirements: Students are expected to show competency in the knowledge and performance of course material.

OR

STUDIO RECORDING 2: (Studio Recording 1 is a prerequisite for this course, which is offered in the winter and summer quarters) (9 class sequence – 18 contact hours)

This course continues from where Recording 1 leaves off. In Recording 2, students record with a live student rhythm section and are critiqued on their ability to perform in a live interactive manner that enhances the music being performed and recorded.

Exam Requirements: Students are expected to show competency in the knowledge and performance of course material.

ELECTIVE CLASS: (9 class sequence – 18 contact hours)

Students may further personalize their plan of study by choosing from a list of elective classes. Prerequisites may apply. Elective class offerings are subject to minimal enrollment levels and are open to non-fulltime students

ELECTIVE PRIVATE STUDY (5 class – 5 contact hours) Students may work privately with a teacher of their choice on material of their own choosing.

DAILY INDIVIDUAL PRACTICE TIME

Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

ADVANCED PERFORMANCE PROGRAM

Level 5-6 (90.5 Contact Hours)

This is one of two advanced studies programs that are designed to facilitate a student's transition to becoming a professional musician. Courses focus on musicianship, technology, and a final audio or video recording, showcasing each student's unique talent. Students have the responsibility of choosing the material they want to rehearse, perform, and record. A faculty producer/advisor is assigned to the student to offer advice as well as help guide them through the process of producing their own final product.

MUSICIANSHIP: (9 class sequence – 13.5 contact hours) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency. (See Musicianship Sequence form)

Exam Requirements: *Students are expected to pass the quarter-end exam, which covers and summarizes the materials and skills covered previously in class.*

READING PROFICIENCY PROGRAM: (9 class sequence – 18 contact hours) The Collective Reading Proficiency Program consists of a series of progressive courses from levels 1 to 7. Students learn sight-reading skills and the ability to interpret music from a wide variety of sources and formats.

Exam Requirements: *Students are expected to be able to sight-read material representative of the level of difficulty studied in the course. Materials would include sequenced etudes, instructor written materials, and repertoire.*

INTRODUCTION TO MUSIC PRODUCTION: (9 class sequence – 18 contact hours) Having a deep understanding of current digital music technology is essential for today's professional musician. This course focuses on the recording and editing of each student's course material using the popular Pro-Tools software.

Exam Requirements: *Students are expected to show competency in the operation of digital software packages in order to create their own professional musical product.*

PERFORMANCE AND RECORDING SEQUENCE:

1. INTRODUCTION CLASS: (1 class – 2 contact hours)

This class introduces the Advanced Performance Sequence and details the purpose and focus of each class in the sequence.

2. ADVISOR MEETING (8 class – 8 contact hours)

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

3. BAND REHEARSAL (8 class – 8 contact hours)

Students are responsible to finish rehearsing their material and prepare it to be recorded the following day.

Exam Requirements: *Students are expected to show competency in the performance of the material presented by course instructor*

4. RECORDING SESSION: (8 class – 8 contact hours)

Students are given the opportunity to do a live recording of the material previously presented and rehearsed.

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

5. MIXDOWN SESSION: (8 class – 8 contact hours)

Students gain experience in practical over-dubbing, or "sweetening" sessions. In addition, each student meets with the staff engineer and participates in making a reference mix-down of his/her weekly project. Recordings are reviewed and critiqued by the assigned staff advisor.

Exam Requirements: *Students are expected to show competency in the performance and knowledge of the material presented by course instructor.*

ELECTIVE PRIVATE STUDY (5 class – 5 contact hours) Students may work privately with a teacher of their choice on material of their own choosing.

RECITAL REHEARSAL : (2 class – 2 contact hours)

PUBLIC RECITAL: (1 class – 2 contact hours)

The final public recital and recording represents the culmination of all the work done in the program. Each student chooses and arranges a number of pieces to perform at the recital and to record in the final recording session. Video and audio copies are made of each performance and given to students for their own private and professional use.

Exam Requirements: *Students are graded on their overall recital performance.*

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

YEAR AND A HALF DIPLOMA IN VOCAL PERFORMANCE

The Year and a Half Vocal Diploma Program includes the following 6 quarters:

Vocal-1, Vocal-2, Vocal-3, Vocal-4, Vocal-5, Vocal-6

Most Collective classes are two hours in length and require a minimum of two hours of preparation time.

Please see the course descriptions below for more details of each quarter

PROGRAM SUMMARY

The Vocal Studies Program at The Collective is designed for the vocalist/musician. Courses focus on developing the student in the areas of vocal technique, vocal performance in important styles and genres, musicianship, and practical professional skills and knowledge.

The Vocal Studies Program is divided into six 10-week quarters of study. The first four quarters cover the basics of musicianship, exposure to important musical styles, and the opportunity to gain experience rehearsing and performing in a live band setting. Quarters five and six give each student the opportunity to apply what they have learned, in the live performance arena as well as the recording studio. Each student produces six original or cover songs for use in their own professional and promotional material.

VOCAL STUDIES – QUARTER I

Level 1 (128.5 Contact hours)

This course is designed as The Collective's entry-level course of study, and focuses on developing the rudimentary, technical, and musicianship skills required for further study, as well as an introduction to ensemble performance and the study of Classic Rock repertoire.

This program includes the following courses:

MUSICIANSHIP 1: (9 class sequence – 13.5 contact hours)

This course coordinates with Keyboard 1 and introduces the basic theoretical concepts and skill sets required for every well trained musician, and applies them in a direct and immediate way to the keyboard. Course work covers rhythm and pitch notation, scales, key signatures, practical aspects of lead sheet notation, and chart writing.

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

KEYBOARD 1: (9 class sequence – 18 contact hours)

This course coordinates with Musicianship 1 and begins the study of keyboard technique with an emphasis on developing basic chromatic and major scale and chord performance skills.

Exam Requirements: *Students are expected to perform chromatic scales, major scales, and simple 1-4-5 progressions in the major keys of C-F-G.*

SIGHT-SINGING/EAR TRAINING 1: (9 class sequence – 18 contact hours)

Students work on a wide range of sequential material, including aural comprehension of basic pitch and rhythmic elements, and single line and part singing in a variety of keys, meters, and musical settings.

Exam Requirements: *Students are expected to perform selections from "Book I" of the "Melodia Book for Sight-Singing" by Samuel Cole.*

1. STYLES PREP: ROCK/TRADITION R&B: (9 class sequence – 18 contact hours)

This course is preparation for the Style Rhythm Section Class. Students work with their teacher, who is a specialist in the styles being studied, repertoire, as well as stylistic and performance considerations of the styles.

2. STYLES RHYTHM SECTION: ROCK/TRADITIONAL R&B: (9 class sequence – 18 contact hours)

Students perform the prepared styles with a professional rhythm section. The course instructor and band members critique each performance.

3. QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: Students are expected to perform three selections in the style being studied in front of an audience.

POP VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

This course gives students the opportunity to perform together in a wide variety of styles and settings, while developing the skill sets required to work on the highest levels of recorded commercial and live performance music. Each subsequent quarter deals with different aspects of this challenging lucrative field.

Exam Requirements: Students are expected to perform, as part of the ensemble, three selections in the style being studied.

1. WEEKLY VOCAL TECHNIQUE PRIVATE LESSONS: (9 class sequence – 9 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor as well as their principle teacher and advisor. Students meet with this teacher on a weekly basis, usually starting in week 2 of the quarter. Course focus is, in part, preparing for the weekly Real Deal Rehearsal.

2. REAL DEAL REHEARSAL: (7 class sequence – 14 contact hours)

Students “lead” an ensemble of professional musicians and are expected to be able to communicate effectively on a musician-to-musician basis, using material they have prepared, in advance, in other classes.

Exam Requirements: Students are expected to show competency in rehearsing and performing with a live band in a variety of performance situations.

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

VOCAL STUDIES - QUARTER II

Level 2 (128.5 Contact hours)

This program continues the work done in quarter I, and includes the following courses:

MUSICIANSHIP 2: (9 class sequence – 13.5 contact hours)

This course coordinates with Keyboard 2 and continues the music theory and ear training sequence, focusing on major scale and triadic chord progressions.

Course work covers rhythm and pitch notation, scales, key signatures, practical aspects of lead sheet notation, and chart writing.

Exam Requirements: Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class

KEYBOARD 2: (9 class sequence – 18 contact hours)

This course coordinates with Musicianship 2 and continues the study of keyboard technique with an emphasis on mastering all the major scales and simple triadic chord progression skills.

Exam Requirements: Students are expected to perform chromatic scales, major scales, and simple 1-4-5 progressions in the keys of D-Bb-A-Eb major, and A-D-E minor.

SIGHT-SINGING/EAR TRAINING 2: (9 class sequence – 18 contact hours)

Students work on a wide range of sequential material, including aural comprehension of basic pitch and rhythmic Elements, single line and part singing in a variety of keys, meters, and musical settings.

Exam Requirements: Students are expected to perform selections from “Book II” of the “Melodia Book for Sight-Singing” by Samuel Cole.

1. STYLES PREP: TRADITIONAL R&B: (9 class sequence – 18 contact hours)

This course is preparation for the Style Rhythm Section Class. Students work with their teacher, who is a specialist in the styles being studied, on repertoire, stylistic and performance considerations of the styles.

2. STYLES RHYTHM SECTION: TRADITIONAL R&B: (9 class sequence – 18 contact hours)

Students perform the prepared styles with a professional rhythm section. The course instructor and band members critique each performance.

3. QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: Students are expected to perform three selections in the style being studied in front of an audience.

VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

This course gives students the opportunity to perform together in a wide variety of styles and settings, while developing the skill sets required to work on the highest levels of recorded commercial and live performance music. Each subsequent quarter deals with different aspects of this challenging lucrative field.

Exam Requirements: Students are expected to perform, as part of the ensemble, three selections in the style being studied.

1. WEEKLY VOCAL TECHNIQUE PRIVATE LESSONS: (9 class sequence – 9 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor as well as their principle teacher and advisor. Students meet with this teacher on a weekly basis, usually starting in week 2 of the quarter. Course focus is, in part, preparing for the weekly Real Deal Rehearsal.

2. REAL DEAL REHEARSAL: (7 class sequence – 14 contact hours)

Students “lead” an ensemble of professional musicians and are expected to be able to communicate effectively on a musician-to-musician basis, using material they have prepared, in advance, in other classes.

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

VOCAL STUDIES - QUARTER III

Level 3 (128.5 Contact hours)

This program continues with the work done in the quarter 2, and includes the following courses:

MUSICIANSHIP 3: (9 class sequence – 13.5 contact hours)

This course coordinates with keyboard 3 and continues the music theory and ear training sequence, focusing on mastering the major scales, and diatonic chord progressions in all the major keys. 7th chord structures are introduced in this course. Course work covers rhythm and pitch notation, scales, key signatures, practical aspects of lead sheet notation, and chart writing.

Exam Requirements: Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class

KEYBOARD 3: (9 class sequence – 18 contact hours)

This course coordinates with Musicianship 3 and continues the study of keyboard technique with an emphasis on mastering all the major scales and simple triadic chord progression skills, as well as introducing 7th chord structures.

Exam Requirements: Students are expected to perform chromatic scales, major scales, and simple 1-4-5 progressions in the keys of E-Ab-B-Db major, and B-G-F#-C minor.

SIGHT-SINGING/EAR TRAINING 3: (9 class sequence – 18 contact hours)

Students work on a wide range of sequential material, including aural comprehension of basic pitch and rhythmic elements, single line and part singing in a variety of keys, meters, and musical settings.

Exam Requirements: Students are expected to perform selections from “Book III” of the “Melodia Book for Sight-Singing” by Samuel Cole.

1. STYLES PREP: JAZZ/STANDARDS: (9 class sequence – 18 contact hours)

This course is preparation for the Style Rhythm Section Class. Students work with their teacher, who is a specialist in the styles being studied, on repertoire, stylistic, and performance considerations of the styles.

2. STYLES RHYTHM SECTION: JAZZ/STANDARDS: (9 class sequence – 18 contact hours)

Students perform the prepared styles with a professional rhythm section. The course instructor and band members critique each performance.

3. QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: Students are expected to perform three selections in the style being studied in front of an audience.

VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

This course gives students the opportunity to perform together in a wide variety of styles and settings, while developing the skill sets required to work on the highest levels of recorded commercial and live performance music. Each subsequent quarter deals with different aspects of this challenging lucrative field.

Exam Requirements: Students are expected to perform, as part of the ensemble, three selections in the style being studied.

1. WEEKLY VOCAL TECHNIQUE PRIVATE LESSONS: (9 class sequence – 9 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor as well as their principle teacher and advisor. Students meet with this teacher on a weekly basis, usually starting in week 2 of the quarter. Course focus is, in part, preparing for the weekly Real Deal Rehearsal.

2. REAL DEAL REHEARSAL: (7 class sequence – 14 contact hours)

Students “lead” an ensemble of professional musicians and are expected to be able to communicate effectively on a musician-to-musician basis, using material they have prepared in advance in other classes.

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

VOCAL STUDIES - QUARTER IV

Level 4 (128.5 Contact hours)

This program continues with the work begun in the quarter 3, and includes the following courses:

MUSICIANSHIP 4: (9 class sequence – 13.5 contact hours)

This course coordinates with Keyboard 4 and completes the 4-course musicianship sequence, focusing on 7th chord construction and blues progressions. Course work covers rhythm and pitch notation, scales, key signatures, practical aspects of lead sheet notation, and chart writing.

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

KEYBOARD/COMPOSITION 4: (9 class sequence – 18 contact hours) This course completes the 4-course keyboard sequence. The focus of this course is on 7th chord progressions including the blues progressions.

Exam Requirements: *Students are expected to perform chromatic scales, major scales, and simple 1-4-5 progressions in all of the major and minor keys.*

SIGHT-SINGING/EAR TRAINING 2: (9 class sequence – 18 contact hours)

Students work on a wide range of sequential material, including aural comprehension of basic pitch and rhythmic elements, single line and part singing in a variety of keys, meters, and musical settings.

Exam Requirements: *Students are expected to perform selections from “Book IV” of the “Melodia Book for Sight-Singing” by Samuel Cole.*

1. STYLES PREP: CONTEMPORARY R&B/POP: (9 class sequence – 18 contact hours)

This course is preparation for the Style Rhythm Section Class. Students work with their teacher, who is a specialist in the styles being studied on repertoire, stylistic, and performance considerations of the styles.

2. STYLES RHYTHM SECTION: CONTEMPORARY R&B/POP: (9 class sequence – 18 contact hours)

Students perform the prepared styles with a professional rhythm section. The course instructor and band members critique each performance.

3. QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: *Students are expected to perform three selections in the style being studied in front of an audience.*

VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

This course gives students the opportunity to perform together in a wide variety of styles and settings, while developing the skill sets required to work on the highest levels of recorded commercial and live performance vocal music. Each subsequent quarter deals with different aspects of this challenging lucrative field.

Exam Requirements: *Students are expected to perform, as part of the ensemble, three selections in the style being studied.*

1. WEEKLY VOCAL TECHNIQUE PRIVATE LESSONS: (9 class sequence – 9 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor as well as their principle teacher and advisor. Students meet with this teacher on a weekly basis, usually starting in week 2 of the quarter. Course focus is, in part, preparing for the weekly Real Deal Rehearsal.

2. REAL DEAL REHEARSAL: (7 class sequence – 14 contact hours)

Students “lead” an ensemble of professional musicians and are expected to be able to communicate effectively on a musician-to-musician basis, using material they have prepared in advance in other classes.

Exam Requirements: *Students are expected show competency in rehearsing and performing with a live band in a variety of performance*

situations.

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the week end, and additional hours available at off-peak times throughout the week.

ADVANCED VOCAL STUDIES - QUARTER V

Level 5 (124.5 Contact hours)

The Advanced Vocal Studies Program, quarter V, is the first of an intensive two-quarter period of study, which follows the first four-quarter Vocal Studies Program. This program gives the student the opportunity to continue developing their skills, while applying what they have learned and produce their own music in a professional manner.

This program includes the following courses:

MUSICIANSHIP 5: (9 class sequence – 13.5 contact hours)

Students in this course work on refining their aural skills. Course work includes advanced sight-singing, transcription, and transposition work.

Exam Requirements: *Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class*

KEYBOARD/GUITAR SONGWRITING 1: (9 class sequence – 18 contact hours)

This course is the first of two courses focusing on original song composition and the basics of practical keyboard and/or guitar self-accompaniment for vocalists.

Exam Requirements: *Students are expected to be able to perform an original song and accompany themselves in performance of the song.*

FOUR-CLASS RECORDING SEQUENCE 1 (32 class sequence – 64 contact hours)

1. **RECORDING PREP:** (8 class sequence – 16 contact hours) Students work with the faculty coordinator to select material and look over arrangements for the upcoming rehearsal and recording cycle. This teacher also acts as the student's principle teacher and advisor.

2. **BAND REHEARSAL:** (8 class sequence – 16 contact hours) Students rehearse material to be used in their final demo package.

3. **RECORDING:** (8 class sequence – 16 contact hours) Students record with a live rhythm section, the material they have selected, and rehearsed.

4. **OVERDUBBING AND MIXING SESSION:** (8 class sequence – 16 contact hours) Students continue to work with the project engineer to overdub and mix down the material recorded in the previous recording session.

Exam Requirements: **FINAL RECORDING PROJECT AND RECITAL:** (1 class - 2 contact hours)

The quarter ends with students finalizing their projects for the quarter. Four hours of additional recording and mix-down time is allocated to each student for this purpose. Each student also rehearses and performs some of their previously recorded work.

QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: *Students are expected to perform three selections in the style being studied in front of an audience.*

VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

Students in the advanced program who have completed the 6-quarter sequence of this course, may opt to take an elective class in its place.

Exam Requirements: *Students are expected to perform, as part of the ensemble, three selections in the style being studied.*

WEEKLY VOCAL COACHING PRIVATE LESSONS: (9 class sequence – 9 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor and helps them select and prepare material to be used in the 4-class performance sequence.

Exam Requirements: *Students are expected show competency in the material covered in the quarter lessons.*

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.

ADVANCED VOCAL STUDIES - QUARTER VI

Level 6 (124.5 Contact hours)

The Advanced Vocal Studies Program, quarter VI, is the second and final quarter of an intensive two-quarter period of study. This program continues where Quarter V left off, giving the student the opportunity to continue developing their skills, while applying what they have learned, to producing their own music in a professional manner.

MUSICIANSHIP 6: (9 class sequence – 13.5 contact hours)

Students in this course work on refining their aural skills. Course work includes advanced sight-singing, transcription and transposition work.

Exam Requirements: Students are expected to be able to pass the quarter-end exam, which covers and summarizes the material and skills covered previously in class

KEYBOARD/GUITAR SONGWRITING 2: (9 class sequence – 18 contact hours)

This course is the second of two courses focusing on original song composition and the basics of practical keyboard and/or guitar self-accompaniment for vocalists.

Exam Requirements: Students are expected to be able to perform two original songs and accompany themselves in performance of the song.

FOUR-CLASS RECORDING SEQUENCE 2 (32 class sequence – 64 contact hours)

1. RECORDING PREP: (8 class sequence – 16 contact hours) Students work with the faculty coordinator to select material and look over arrangements for the upcoming rehearsal and recording cycle. This teacher also acts as the student's principle teacher and advisor.

2. BAND REHEARSAL: (8 class sequence – 16 contact hours) Students rehearse material to be used in their final demo package.

3. RECORDING: (8 class sequence – 16 contact hours) Students record with a live rhythm section, the material they have selected, and rehearsed.

4. OVERDUBBING AND MIXING SESSION: (8 class sequence – 16 contact hours) Students continue to work with the project engineer to overdub and mix down the material recorded in the previous recording session.

Exam Requirements: FINAL RECORDING PROJECT AND RECITAL: (1 class - 2 contact hours)

The quarter ends with each student finalizing their projects for the quarter. Four hours of additional recording and mix-down time is allocated to each student for this purpose. Each student also rehearses and performs some of their previously recorded work in front of an audience.

QUARTER-END RECITAL: (1 class - 2 contact hours)

All students in the vocal performance program participate in the quarter-end vocal recital. Students are able to select and rehearse pieces to be performed at this event.

Exam Requirements: Students are expected to perform three selections in the style being studied in front of an audience.

VOCAL ENSEMBLE: (9 class sequence – 18 contact hours)

Students in the advanced program who have completed the 6-quarter sequence of this course, may opt to take an elective class in its place.

Exam Requirements: Students are expected to perform, as part of the ensemble, three selections in the style being studied.

WEEKLY VOCAL COACHING PRIVATE LESSONS: (9 class sequence – 18 contact hours)

Students are assigned a private teacher who acts as their vocal technique instructor. Advanced students have the option of taking an elective class in place of these lessons.

Exam Requirements: Students are expected show competency in the material covered in the quarter lessons.

DAILY INDIVIDUAL PRACTICE TIME: Students are assigned 2 hours per day during the week, open hours on the weekend, and additional hours available at off-peak times throughout the week.