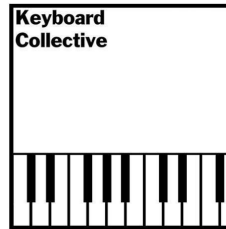
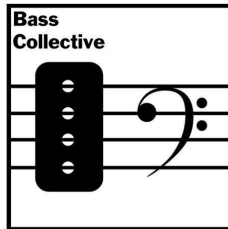


the**collective**[®]

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



SCHOOL CATALOG

VOL. IV

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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 remained the foundation stone on which the school is built while expanding from The Drummers Collective to become **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 2000. These two newer 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.

Since 2006, The Collective has been accredited by the National Association of Schools of Music (NASM), which sets national standards for both music programs and the institutions that deliver those programs. For students, accreditation provides a validation of the quality of the programs offered and a commitment to continual improvement.

MISSION GOALS AND OBJECTIVES

1. Mission Statement:

The mission of The Collective is to train students for careers as performers in the contemporary music industry. We are devoted to improving music education by continually adapting to the rapid technological and environmental changes in the industry and providing students with the most current and relevant skills, information and practical experience. We offer a proven curriculum that develops the highest levels of musicianship through performance-based training and prepares graduates to enter their careers with confidence based on thorough preparation.

2. Goal:

The goal of The Collective is to create an educational environment that connects the realities of the contemporary music industry to the classroom and provides students with all of the elements necessary for artistic and commercial success. By continually reviewing and updating curriculum to meet changing industry standards, employing working professionals as instructors and maintaining state-of-the-industry facilities, we aim to create an educational atmosphere that replicates the challenges and opportunities that graduates will encounter when they transition from student to professional.

3. Objectives:

- Provide real-world performing experience in a wide range of contemporary styles, both on stage and in the studio.
- Train students in the essential skills of professional music, including sight-reading, instrument technique, music theory, and music business.
- Offer small classes taught by experienced professional musicians with a passion for teaching.
- Provide personalized teaching along with education and career counseling adapted to individual needs.
- Provide students with facilities and equipment that reflect contemporary industry standards.
- Foster the creation of professional and creative networks on the local, national and international level.
- Provide comprehensive, effective, practical education that prepares students from anywhere in the world to pursue successful careers.

ADMINISTRATIVE PERSONNEL & GOVERNING BOARD

Administrative Staff

Yukari Nakagawa – CEO Tel.: 212-741-0091 / yukari@thecollective.edu	Dave Jones – Facilities Director Tel.: 212-741-0091 / dj@soundcollective.com
Tony Maggiolino – Director of Operations Tel.: 212-741-0091 / tonym@thecollective.edu	Brian Rigby – Admissions Manager Tel.: 212-741-0091 / Admissions@thecollective.edu
Jason Gianni – Director of Education Tel.: 212-741-0091 / jasong@thecollective.edu	

Governing Board

The Governing Board acts in an advisory manner on matters of planning, financial review, and policy. Additionally, the governing board may set policy, establish standard operating procedures, develop and monitor budget, monitor enrollment, review managers' reports, and oversee marketing initiatives.

The Governing Board consists of the following directors:

- Yukari Nakagawa
- Jay Koottarappalli
- Keith Wyatt

FACULTY

The Collective faculty members are top-tier working professionals who also have a background in education and a passion for teaching. Each instructor brings a unique experience, musical focus and personal style that enriches the school learning environment. The following is a list of faculty arranged by instrument or area.

Bass Faculty

<p>Steve Marks Studied: Queens College, New York City</p> <p>Author: "Developing Reading Skills for the Contemporary Bass Guitarist" Co-Author: "<i>Afro-Caribbean Rhythms for the Bass</i>". Carl Fischer Publishing</p>	<p>Leo Traversa Associate Professor at Columbia University</p> <p>In addition to his extensive experience in the field of music education, he has toured and recorded with a wide range of internationally known artists.</p> <p>These include Tania Maria, Don Byron, Angelique Kidjo, Astrud Gilberto, Ivan Lins, Ben E. King, Dee Dee Bridgewater, Larry Harlow, Ruben Blades, Cesar Camargo Mariano, Michael Brecker, Dave Valentin, Gato Barbieri, Gerry Mulligan, The New York Voices, Oscar Castro Nieves, Phil Woods, Eliane Elias, Oscar Hernandez, Eileen Ivers, Steve Kimock, Mino Cinelu, Leslie Uggams, The Caribbean Jazz Project, Herbie Mann, Chris Washburn's S.Y.O.T.O.S., Aster Aweke, Ken Hirai, Dorothy Masuku and many others.</p>	<p>Hilliard Greene Studied: Berklee College of Music in Boston Studied: University of Northern Iowa.</p> <p>Music Supervisor for Jimmy Scott for the past 25 years. Worked with other Nipsy Russell, Roy Campbell, and more.</p>
<p>Irio O'Farrill Studied: B.A. Music Education, New Jersey City University</p> <p>Co-Author: "<i>Afro-Caribbean Rhythms for the Bass</i>". Carl Fischer Publishing. Broadway credits include Cats, The Wedding Singer, The Heights, Mamma Mia, Kinky Boots, On Your Feet, and the 2018 Tony award winner for "Best Musical Revival" Once On This Island.</p>	<p>Sean Conly Studied: U.M.K.C Conservatory, and William Patterson University</p> <p>In 2000 Sean toured with The Newport Millenium Celebration with Cedar Walton, Randy Brecker, Howard Alden, Lou Tobackin and others.</p>	

Drums & Percussion Faculty

<p>Jason Gianni Collective Alumnus Bachelor of Percussion performance, University of Delaware Masters of Percussion performance, Penn State University Author of "<i>The Drummer's Bible</i>", See Sharp Press</p> <p>Member of Modern Drummer Magazine Educational Panel</p>	<p>Marko Djordjevic Berklee, Zildjian Scholarship recipient B.M., Berklee School of Music</p> <p>Author: "<i>The New Frontier</i>", DVD "<i>Where I Come From</i>", Alfred Publishing Member: Modern Drummer Magazine Educational Panel</p>
<p>John Longstreth Drummer For Origin (band) Drummer For Hate Eternal (band) Commercial Drum Composition Experience</p>	<p>Dave Previ Collective Alumnus B.M., West Virginia University</p>

Live performance and Tour Experience	Contributing columnist for Modern Drummer Magazine
<p>Leroy Clouden Bachelor of Percussion at Queens College, New York City Performer with Steely Dan, B52s, Blind Boys of Alabama, Soul Stirrers, Lenny Pickett</p>	<p>Adriano Santos B.A. in Film Scoring, Berklee College of Music Faculty of Brazilian Music Foundation</p> <p>Co-Author: <i>“Afro Caribbean & Brazilian Rhythms for the Drums”</i> Latin Jazz Corner Best of 2010 Awards; Best Brazilian Jazz Album, Next Generation Artist and Best Drum Kit Player</p>
<p>Alex Cohen Bachelor of Music, Jazz Performance Drummer for Pyrexia, Malignancy, Epistasis, Pyrrhon Runs production Studio Solitude Studios</p>	<p>Sam Torres Bachelor of Music (Music Composition) 1994 - 1999 Pontificia Universidad Javeriana, Bogotá - Colombia Master of Music (Classical Composition) 2021 - 2023 Manhattan School of Music , New York, NY.</p>

Guitar Faculty

<p>Costas Baltazanis Graduate from Berklee College of Music</p> <p>Head Director of Modern & Jazz Music Department at Philippos Nakas Conservatory (Athens) Founding member and principal composer of the world fusion band <i>“Iasis”</i></p>	<p>Andrea Longato BS in Engineering and Management - University of Padua (Padua, Italy) MS in Engineering and Management - University of Padua (Padua, Italy)</p> <p>Performing/Recording credits: Janita, Blake Morgan, Vanessa Bley, Matt Doyle, Ron Pope, Kris Gruen and Elaine Lachica, among others. Studio collaborations: Charles Newman (Magnetic Fields), Kieran Kelly (Angus & Julia Stone, Surfjan Stevens) and Benedetto Caccavale (Maxwell, Ashanti), among others.</p> <p>Studio/Live collaborations include: Stuart Mathewmann (Sade, Maxwell), Johnathan “Butch” Norton (Eels, Lucinda Williams), Matt Johnson (Jeff Buckley/St Vincent), Blake Morgan (James McCartney, Lesley Gore), Jason Loughlin (Amos Lee), among others.</p>
<p>Chris Biesterfeldt Bachelor Of Arts in Music from University of North Carolina Asheville</p> <p>Works with Sesame Street, ESPN, AT&T, Macy’s Thanksgiving Day Parade, The View and Live with Regis and Kelly</p>	

Keyboard Faculty

<p>Fernando Hernandez Studied piano with Nestor Casteñeda and Humberto Hernández Medrano</p> <p>Performed with Orquesta Sinfónica del Estado de México.</p>	<p>Bob Quaranta BM in Music Theory, Philadelphia College of Performing Arts.</p> <p>Frequent performer with the Ed Pelarmo Big Band Latin Grammy Nominee</p>
<p>Rosemary Minkler Bachelor Of Music, Audio and Music Production, Jazz Piano</p> <p>Freelance Musician, Audio Engineer Production work with BuzzFeed, Antares, NBC Universal and more</p>	

Vocal Performance Faculty

<p>Sara Banleigh New York University Bachelors In Music and International Relations Juilliard Evening Division Piano Certificate</p> <p>Theatrical performances with: American Antiquarian Society, Worcester, MA, The Library of Congress, Washington, D.C and more.</p>	<p>Jae Franklin Bachelor of Arts Clark Atlanta University</p> <p>Singer, Songwriter, Musician Top performing singer/songwriter on Spotify's SoundBetter platform</p>
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Additional Faculty

<p>Ian Froman Recipient: Canadian Juno Award 1997, 1998 (CDN Grammy). B.M. Berklee College of Music M.M. New England Conservatory of Music College of New York City</p> <p>Co-Author: <i>"Contemporary Jazz Styles For Drums"</i>, Carl Fischer Publishing Contributing writer for Modern Drummer Magazine</p>	<p>Bob Burke B.A. in Music Composition from Queens College of New York B.F.A. Fordham University, Bronx, NY.</p>	<p>Martina Liviero</p> <p>Berklee College of Music – Bachelor's Degree in Jazz Composition (Summa Cum Laude) – Boston, MA 2014 - 2018</p> <p>National University of The Arts – Diploma in Music Performance – Buenos Aires (2009 – 2011)</p>
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DEFINITIONS

Certificate: Award issued upon the successful completion of a program four (4) to six (6) quarters in length.

Class: A period of instruction made up of one or more contact hours covering a specific curriculum topic. Classes include lectures, labs, guided rehearsals and ensembles.

Contact Hour: One hour of scheduled instruction (also referred to as a clock hour). Contact hours for each program are listed in the Program Information Section of this Catalog.

Course: A one-quarter-long series of classes.

Course Level: A group of courses that make up one quarter of instruction in a given program (ex: Course Level 1: Preparatory A).

Course Sequence: A progressive series of courses on a particular curricular topic that build upon each other.

Credit Hour Equivalence: The number of quarter credit hours equivalent to the number of contact hours plus related independent practice/study hours.

Diploma: Award issued upon the successful completion of a program that is six (6) quarters or longer.

Emphasis: The specific instrument a student studies throughout a program (including voice).

Lecture: A class delivered by an instructor in a real or virtual classroom setting.

Letter of Completion: Award issued upon successful completion of a Collective Extension course offering.

Practice/Preparation/Study Hours: Unsupervised hours outside contact hours that are required to meet course requirements. These hours vary according to the type of instruction (lecture, rehearsal, lab, performance, private lesson).

Private Lesson: One-on-one, instrument-specific instruction (also called "anchor lesson").

Proficiency Rating: The level of skill required to undertake and/or complete a given course.

Program: A series of related courses with defined entry and completion requirements leading to a Letter of Completion, Certificate or Diploma.

Quarter: Ten weeks of instruction.

Rehearsal/Performance/Lab: Instructor-supervised group practice or rehearsal (ex: Real-Deal Rehearsal).

EVALUATION STANDARDS

The Collective uses a six-point system to rate students' proficiency for entrance and advancement in each program of study. The following scale is used:

Level 1 to 1.5: Beginner: Little or no music theory and reading skills, and little or no ensemble performance experience.

Level 2 to 2.5: Advanced Beginner: Understanding of basic music theory with rudimentary reading skills, and minimal ensemble performance skills.

Level 3 to 3.5: Intermediate: Understanding of common music theory concepts with basic reading skills, and proficiency in performance tasks of medium levels of difficulty.

Level 4 to 4.5: Advanced: Understanding of advanced theoretical concepts with a high level of reading skills, and proficiency in a range of complex ensemble performance situations.

Level 5 to 5.5: Pre-Professional: Ability to apply advanced music theoretical concepts with a mastery of complex professional level reading skills, and ability to perform on a professional level in any professional situation.

Level 6: Professional: Used as a point of reference for defining a well-trained professional musician.

The following represents the minimum standard for each instrument:

Drums: Students are scored on a scale of 1-6 for each area

1. Technical Proficiency: basic drumming proficiency measured by ability to perform a single stroke roll, double stroke roll and paradiddles
2. Musicianship: understanding of rhythm and notation
3. Sight-Reading: ability to sight read rhythmic notation
4. Performance: performance ability in styles including Rock, Funk, Jazz, Shuffle, Samba, Afro-Cuban, and Odd Meter

Bass: Students are scored on a scale of 1-6 in each area

1. Technical Proficiency: ability to perform three major scales (two octaves), two harmonic minor scales (two octaves), two melodic minor scales (two octaves), two maj7 arpeggios, two min7 arpeggios, two dom7 Arpeggios, two min7b5 arpeggios, two dim7 arpeggios
2. Musicianship: understanding of melodic, harmonic and rhythmic concepts plus music notation
3. Sight-Reading: sight-reading ability
4. Performance: performance ability in styles including Rock, Blues, Funk, Bossa Nova, and Jazz Standards

Guitar/Keyboard: Students are scored on a scale of 1-6 in each area:

1. Technical Proficiency: ability to perform three major scales (two octaves), two harmonic minor scales (two octaves), two melodic minor scales (two octaves), two maj7 arpeggios, two min7 arpeggios, two dom7 Arpeggios, two min7b5 arpeggios, two dim7 arpeggios
2. Musicianship: understanding of melodic, harmonic and rhythmic concepts plus music notation
3. Sight-Reading: sight-reading ability
4. Performance: performance in styles including Rock, Blues, Funk, Bossa Nova, and Jazz Standards

Vocals: Students are scored on a scale of 1-6 in each area:

1. Technical Proficiency: ability to sing one major scale in any key (ascending and descending)
2. Musicianship: understanding of melodic, harmonic, and rhythmic concepts plus music notation
3. Sight-Singing and Performance: perform three randomly-selected songs to test sight reading skills and performing ability

MINIMUM PROFICIENCY RATING REQUIREMENTS BY COURSE LEVEL

Overall level evaluations are based on the elements listed above for each instrument. The score in each area is averaged to determine the student's overall rating.

Instrument Programs

<u>Course Level</u>	<u>Minimum Incoming Proficiency Rating</u>	<u>Expected Exit Proficiency Rating</u>
1: Preparatory A	1.0	1.5
2: Preparatory B	1.5	2.0
3: Intermediate A	2.0	2.5
4: Intermediate B	2.5	3.0
5: Performance Musicianship	3.0	4.0
6: Elective Intensive A	4.0	4.5
7: Elective Intensive B	4.5	5.0
8: Advanced Performance	5.0	6.0

Vocal Programs

<u>Course Level</u>	<u>Minimum Incoming Proficiency Rating</u>	<u>Expected Exit Proficiency Rating</u>
1: Vocal Preparatory A	1.0	2.0
2: Vocal Preparatory B	2.0	3.0
3: Vocal Intermediate A	3.0	4.0
4: Vocal Intermediate B	4.0	5.0
5: Vocal Advanced A	5.0	5.5
6: Vocal Advanced B	5.5	6.0

ADMISSIONS

A. Entrance Requirements for Each Program

The following represents the minimum overall proficiency ratings required for acceptance into a Collective diploma or certificate program, based on the six-point scale. (See evaluation standards above for all programs):

<u>Program</u>	<u>Minimum Proficiency Rating for Admission</u>
2-Year Diploma in Music Performance	1.0
1.5-Year Diploma in Music Performance	2.0
1-Year Certificate in Music Performance A	1.0
1-Year Certificate in Music Performance B	2.0
1-Year Certificate in Music Performance C	3.0
1.5-Year Diploma in Vocal Performance	1.0

B. Admissions Procedure

1. Applicants must submit a completed online application form. Log onto thecollective.edu and fill in all required information.
2. Auditions may be conducted in person or via recording. Submit an application using the methods below:
 - To schedule an in-person audition:
Contact the Admissions Director
 - admissions@thecollective.edu
 - 212-741-0091; or
 - To submit a recorded audition:
 - Submit recording as an attachment to the online application
 - See audition requirements below
3. Once the application and audition material are received, a response letter will be sent to each applicant stating the results of their evaluation and explaining the options available to the applicant within two weeks of receiving an application. Applicants can apply at any time. Potential students are encouraged to apply early, as the application must be received, reviewed, and accepted prior to the enrollment deadline. Enrollment must be completed at least two weeks prior to the start of the upcoming quarter in order for a student to begin their program in that quarter. If the enrollment is not completed at least two weeks prior to the start of the upcoming quarter, the accepted applicant's start date will be moved to the following quarter.

C. International Student Admissions

International Students

International students are required by law to study on a M-1 Student Visa while maintaining a full-time plan of study in an accredited program. The Collective will, as required by law, report any international student who does not maintain a minimum attendance level, or who has withdrawn from a program.

In addition to the admissions requirements listed in section B above, international students applying for an M-1 visa must:

- Provide an English Proficiency Exam Score (see English Language Requirement)
- Complete an Interview
- Copy of Passport identification page, including the applicant's full name and photo
- Financial Support Documentation

Upon acceptance, The Collective will provide an acceptance letter and issue the I-20 form upon receipt of the I-20 fee.

I-20 FEE

Each International student will be required to pay a fee for the quick delivery of an I-20 international document. The fee is \$100. Additionally, the student is responsible for any FedEx (or other shipping provider) costs.

International students are also required to pay SEVIS fees using form I-901 before bringing their I-20 form to the US consulate for an M-1 Visa interview. Students in certain countries may have to pay a fee to book an appointment with their immigration consulate. Visa appointment wait times can be checked [here](#).

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.

International students are required to pass an English language test or prove their ability to speak, read and write in English. The Collective recommends taking either the TOEFL or IELTS to evaluate a student's English level. The TOEIC and DuoLingo are also accepted. All test options are meant to measure a non-native English speaker's ability to understand the language. Test takers will receive a score upon completion of the test. The Collective requires that international applicants share their English proficiency exam score on their application.

Desired scores are as follows:

- IELTS: 4.0-5.0 or higher
- TOEFL iBT: 69~79 or higher
- TOEIC: 600~740 or higher
- DuoLingo: 75~100 or higher

In addition to the exam score, the Collective will evaluate the applicant's English level during the admissions interview. Both the exam score and the interview assessment will be used in making an admission decision.

D. Department of Veterans Affairs Policy

The Collective acts in accordance with the provisions of Title 38 United States Code 3675. The Collective does not participate in the Yellow Ribbon Program.

Upon making an initial deposit, the student must submit their Certificate of Eligibility to the Certifying School Official for approval. Once The Collective submits the Enrollment Certification to the VA, tuition and fees payment will be sent directly to the school on the student's behalf. All other non-tuition fee payments from VA will be sent directly to the student (if applicable). Once The Collective receives the first payment from VA, your deposit will be refunded. (Please see Refund Policy).

The student must promptly notify The Collective and the VA if there is any change to their enrollment, as it may create a debt due to overpayment. VA will not pay for:

- Courses a student doesn't attend.
- Courses from which a student withdraws.
- Courses a student completes but receives a grade which will not count towards graduation.

For additional information regarding debts, please visit:

http://www.benefits.va.gov/gibill/resources/education_resources/debt_info.asp

A student may notify VA of changes to his/her enrollment via: 1-888-GI-BILL-1 (1-888-442-4551)

VA - CREDIT FOR PREVIOUS TRAINING AND STUDY

The Collective does not award credit for previous training or study, but determines the appropriate program level for applicants based on their entrance evaluation.

The Collective will review all veterans-benefits-eligible applicants' previous education and training and will request transcripts from all prior institutions, including military training, traditional college coursework and vocational training when needed. Previous transcripts will be evaluated, and credit will be granted when appropriate.

E. Audition Requirements

Drummers:

1. **Technique:** Single stroke roll, double stroke roll, paradiddles: start each slowly and evenly and increase speed to the 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 Course Levels 1-4: Rock, Funk, Swing, Shuffle
 - B. For Course Levels 5-8: Rock, Funk, Swing, Shuffle, Afro-Cuban, Brazilian
3. **Reading:** You will be placed in the appropriate reading level based on a day-one evaluation by a faculty member.

Bass, Guitar, and Keyboard:

1. **Technique:** Play all major scales ascending and descending for two octaves.
 - A. For Course Levels 1-4: Play arpeggiated triads ascending and descending for two octaves.
 - B. For Course Levels 5-8: Play arpeggiated 7th chords (Maj7th, Dom7th, Min7th, Min7th (-5), Dim7th)
2. **Styles:** Maximum of one minute playing the specified groove or style:
 - A. For Course Levels 1-4: Rock, Funk, Swing, And Shuffle
 - B. For Course Levels 5-8: Rock, Funk, Swing, Shuffle, Afro-Cuban, Brazilian
3. **Reading:** You will be placed in the appropriate reading level based on a day-one evaluation by a faculty member.

Vocalists:

1. **Technique:** Sing a one-octave major scale ascending and descending, a capella.
2. **Musicianship:** Rate your music theory knowledge as "beginner," "intermediate" or "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 live or recorded accompaniment.
4. **Keyboard Skills:** Play major scales in all keys, two octaves with both hands, ascending and descending. Perform a piece of music, any style (e.g. classical, jazz, pop).

TRANSFER OF CREDIT

Transferring from Another Institution

The Collective does not accept transfer credits from other institutions, but applicants are evaluated and may receive advanced placement within a given program based on their current levels of technique, musicianship, and performance skills (see “Audition Requirements”). Students must complete at least 50% of the program in which they are enrolled to earn the related credential.

Credit for Courses Previously Completed at The Collective

The Collective allows students who have successfully completed courses at The Collective to transfer those courses into other programs. Courses completed in the last five (5) years in which a student has earned a minimum grade of C may be transferred into a related program.

Students who have taken more than one (1) year away from their program will need to audition for ensemble assignments and take a placement examination for reading and musicianship prior to resuming their studies. If the student does not place at the level required to reenter the program, the Director of Education will work with the student on a remediation plan. Alternatively, the Director of Education may recommend that the student repeat coursework in order to be able to reenter and advance in a program successfully. (Fees may apply for remediation and/or repeated coursework.)

Students must fulfill all requirements of the current program for the new enrollment year, not the program in which they were previously enrolled.

Transferring to Another Institution

The Collective does not guarantee that courses or programs are transferable to other institutions, colleges, or universities. Acceptability of credit is always up to the receiving institution. However, The Collective will provide a transcript and course information to support students wishing to apply for transfer credit to another institution.

SCHOOL CALENDAR

A. School Calendar

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

2022-23 School Year		2023-24 School Year	
Fall 2022:	September 12 – November 18	Fall 2023:	September 10 – November 16
Winter 2023:	January 9- March 17	Winter 2024:	January 7- March 14
Spring 2023:	March 27 – June 2	Spring 2024:	March 25 – May 31
Summer 2023:	June 5 – August 11	Summer 2024:	June 3 – August 9

Hours of Operation:

The Collective's facilities are:

- Open Monday through Friday from 9 am to 5 pm ET
- Open Saturday 12 pm - 5 p.m.
- Closed Sunday

Pre-recorded online library content and online private lessons may be scheduled and available outside of normal school hours.

B. School Holidays:

- New Year's Day (January 1)
- Martin Luther King Jr Day (3rd Monday In January)
- Memorial Day (last Monday in May)
- Independence Day (July 4)
- Labor Day (first Monday in September)
- Thanksgiving Day (fourth Thursday and Friday in November)
- Christmas Day (December 25)
- Last Week Of December and First Week of January

ATTENDANCE POLICIES

A. Attendance/Lateness

Maintaining good attendance is a requirement to remain in good standing at the Collective. The following policy defines how tardiness and poor attendance are measured and reflected in the grading system.

- 15 minutes late to class = marked as late
- 25 minutes late to class = marked as absent
- Two unexcused late arrivals to class = marked as one absence
- Three unexcused late arrivals to class = dropped one letter grade
- Three unexcused absences = marked as having failed the class

Note: Students marked absent for more than 25% of a given course level or class sequence will be considered as having failed the course level or class sequence, unless otherwise stated through written notification of acknowledgement of extenuating circumstances. Students will be notified of failed courses by email. A meeting with a member of the admissions and education team must be scheduled within 7 days of receiving the notification of failure in order to discuss options for making up failed courses.

Absences caused by prolonged medical or personal emergencies may, on a case-by-case basis, be considered for additional make-up classes. Students absent without notice for five consecutive days or more, will be considered to be on a leave of absence, pending completion of the Leave of Absence procedure (see Academic Policies). Students not completing the leave of absence procedure in a timely manner, (within 10 days of first absence), will be dropped from the program immediately.

Students failing due to lack of minimum attendance will be subject to termination.

A committee, consisting of the CEO, Director of Operations, and Director of Education, will review all cases for possible termination in which students have failed due either to lack of minimum attendance or grade requirements. The final decision of the committee will be communicated immediately to the student via email.

B. Make-ups

Missed classes may be made up by using an assigned elective private lesson for up to 2 absences per quarter. For example, if a course consists of 8 classes, students are eligible to make up 2 class absences before failing a course due to course attendance.

C. Changing Programs

Students wishing to change programs must first get permission from the Director of Education. If approved, the student is responsible for any additional costs related to the change in program. Multi-quarter program changes must be made no later than four weeks prior to the upcoming quarter (See "Refunds").

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.**

The Collective does understand that there may be extenuating circumstances in which a student may need to take a leave of absence longer than 60 days. Students in need of an extended leave of absence must meet with the Director of Education for approval, and provide documentation of the circumstance.

On rare occasions, absences may be caused by extenuating circumstances beyond the control of the student or the institution preventing participation in class, such as a national disaster or other catastrophic event. In these cases, students do not have to request a leave of absence. The student may be provided with an extension to complete training equivalent to the time missed, and the same amount of additional time will be given to all students in the same circumstances. In no case will the additional time be in an amount that will compromise the educational soundness of the student's program of study.

B. Grading System

Individual classes are graded on a percentage and letter grade basis. The grading scale is as follows:

Grade	Letter Grade
93 - 100%	A
90 - 92%	A-
87 - 89%	B+
83 - 86%	B

80 - 83%	B-
77 - 79%	C+
73 - 76%	C
70 - 73%	C-
67- 69%	D+
63 - 66%	D
60 - 63%	D-
59% and below	F

C. Contact Hour & Credit Equivalency Policy

Course workloads at The Collective are designated by contact hours (see “Definitions”).

Each contact hour requires a certain number of additional unsupervised practice/preparation/study hours in order to meet course expectations. Unsupervised time requirements vary according to the type of instruction (lecture, lab, rehearsal, performance, private lesson). Students enrolled in a full-time program can expect to devote a total of 30-40 hours per week of effort in combined contact hours and unsupervised hours, equivalent to 12-15 quarter-credit hours (quarter-credit hour equivalencies for each program may be found in the program descriptions).

The accuracy of contact hours earned is ensured through each student’s attendance records as well as their academic progress.

The Collective reminds students that acceptance of transfer credits is always up to the discretion of the receiving institution and is never guaranteed.

D. Minimum Satisfactory Grade

Students must maintain an average program grade of C or higher for all of their courses. Student’s 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.

E. 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 weekly assignments within a course. The instructor will determine and communicate the minimal level of proficiency 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 extra private lessons with the course instructor. If the student does not have extra elective private lessons 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 Director of Education to discuss the problem and possible solutions.

F. Academic Progress Policy

Students at The Collective are expected to make regular progress through their program of study. The Collective's programs have been structured to allow students to complete their program of study within the published program length. Students must complete their program within **150%** of the published program length.

To progress through their program, students must obtain a minimum grade of a C and maintain a minimum 75% attendance rate in each course, as well as meet any course specific requirements.

The ability to complete the program within 150% of the published time frame provides students with flexibility, if, for example, courses need to be repeated. If a student is unable to complete their program due to extenuating circumstances, either personal or professional, the student should request a Leave of Absence (see "Leave of Absence"). A Leave of Absence is a break in a student's education, and does not count toward the 150% timeframe.

Students who are not making adequate progress in their classes may consult with the Director of Education or advisor to request academic support. In these cases, the Director of Education or advisor may consult with the faculty to provide whatever support is necessary to enable that student to make satisfactory academic progress. Likewise, faculty may inform the Director of Education of a student's lack of progress, who can then intervene with the student as necessary.

In extenuating circumstances beyond the control of the student or the institution that prevent participation in class, such as a national disaster or other catastrophic event, the student may be provided with an extension to complete training equivalent to the time missed. In these rare cases, the same amount of additional time will be given to all students in the same circumstances. In no case will the additional time be in an amount that will compromise the educational soundness of the student's program of study.

G. Academic Probation and Dismissal Policy

Students failing a course, or receiving a letter grade lower than a C, will be placed on immediate academic probation until a curriculum meeting is scheduled between the student and the Director of Education. Students are notified of their underperformance and their probationary status via email during the mid-quarter review that takes place during week 5 of a 10 week quarter. Students are expected to comply and schedule meetings with the Director within 3 business days from receiving academic probation notification or subject to possible failing grade for the entire quarter.

Students will be given the option to raise their grade to a satisfactory level before the second half of the quarter ends through make-up lessons. A special "anchor" teacher will be assigned to the student to supervise and advise the student during this period. Two consecutive failing quarters, or two quarters of final grade lower than C, will result in termination of the student's enrollment.

Students failing due to lack of Academic Standards will be subject to termination.

A committee, consisting of the CEO, Director of Operations, and Director of Education, will review all cases for possible termination in which students have failed due either to lack of minimum attendance or grade requirements. The final decision of the committee will be communicated to the student via email immediately.

H. Graduation Requirements

Students must have successfully completed all program requirements, including any reading level and musicianship level requirements, with an average passing grade of C or above to graduate. Students who complete a program of six (6) quarters or more will receive a Diploma. Students who complete a program of fewer than six (6) quarters will receive a Certificate.

I. Student Records

The Collective maintains comprehensive records on all students who enroll in its programs. The records are maintained electronically via encrypted off-site servers that are backed-up regularly. Hard copies are stored in a locked fireproof cabinet accessible only to administrators.

Student records include:

- Personal Information (address, email, etc.)
- Enrollment Agreement
- Student initiated petitions/forms
- Course Enrollment and Completion
- Grades Received
- Disciplinary Actions (Warning(s), Probation(s), conduct violations, etc.)
- Progress Evaluations
- Certificate Conferred
- Transcript

Student records are maintained actively during the enrollment period. Records are archived once a student graduates, is terminated, or otherwise exits The Collective.

Archived records are maintained for three (3) years from the students exit from the school. Each student's final transcript will be maintained indefinitely.

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 its students, staff, and faculty.

TUITION BY PROGRAM

NASM-Approved Programs

2-Year Diploma in Music Performance	\$70,000
1.5-Year Diploma in Music Performance	\$56,500
1-Year Certificate in Music Performance A	\$33,000
1-Year Certificate in Music Performance B	\$35,000
1-Year Certificate in Music Performance C	\$38,000
1.5-Year Diploma in Vocal Performance	\$38,000

PAYMENT OF TUITION & FEES

The balance of all program tuition is payable in full on the first day of the quarter, unless arrangements have been made for a no-interest payment plan (below). All students are required to pay a general materials fee of \$25 per quarter, plus the cost of individual books shown below:

COURSE BOOKS

The following books are required:

1. Title: The Collective Musicianship Book	Cost: \$19.95+Tax (all divisions)
2. Title: Contemporary Jazz styles for Drums	Cost: \$17.95+Tax (Drums Only)
3. Title: Contemporary Rock styles for Drums	Cost: \$17.95+Tax (Drums Only)
4. Title: Afro-Caribbean and Brazilian Rhythms for Drums	Cost: \$24.95+Tax (Drums Only)
5. Title: Contemporary Rock styles for Bass	Cost: \$14.95+Tax (Bass only)
6. Title: Afro-Caribbean and Brazilian Rhythms for Bass	Cost: \$24.95+Tax (Bass only)

FINANCIAL ASSISTANCE INFORMATION

No-Interest Payment Plans

The Collective offers all students enrolling in a NASM-approved program a no-interest payment plan. Applicants and students interested in learning about the payment plan should speak to the Operations Director.

LOCATIONS AND FACILITY

Description of Facilities and Equipment

The Collective's facility is located at 28 Broadway in the heart of the Historic Wall Street area of New York City. The Broadway location resides within walking distance of multiple transportation hubs from the subway, to the bus, to the PATH train from New Jersey. The newly designed facility provides multiple ADA compliant classrooms, all of which are fully soundproofed and air conditioned with state of the art drum sets, bass/guitar amps, and audio setups. The Broadway location also includes a new fully equipped Recording Studio featuring a 48 channel SSL AWS 948 Delta DeltaSuperAnalogue™ Console, a multitude of outboard equipment, and Pro Tools HD recording software. Also featured in the facility is a computer lab/library outfitted with MacBook Pro Computers, the latest in digital production gear featuring Ableton and Logic, and thousands of audio tracks, free digital continuing education courses on music theory, composition, arrangement, technology and music charts for students to peruse. The facility also has 2 ADA compliant restrooms and newly designed administrative offices that allow staff to work with students efficiently with any needs they may have.

Library Resources

The Collective maintains a library which consists of both physical and digital content. The school offers traditional sheet music, instructional videos, practice books, and practice materials. Physical copies of sheet music and practice books can be checked out through the front desk upon request. The sheet music, instructional videos, and practice books cover a wide variety of musical genres and techniques featured in the school's curriculum. Digital copies of sheet music and instructional videos are available on the computers located in the Library as well as the Student Lounge. The Library and Student Lounge feature MacBook Pro Computers that are equipped with music production and notation software in addition to the sheet music, practice books, and videos. Additional materials for students such as charts, scores, and exercises are given directly to them by the faculty based on the curriculum. Students and faculty can listen to and/or print out copies of over 10,000 pieces of music, most of which are related to the courses at The Collective. Students also have access to the New York Public Library system including the New York Public Library for the Performing Arts located at Lincoln Center.

STUDENT SERVICES

Advisement

Each student is assigned an "anchor" teacher who, in addition to instrument instruction, provides academic and career advice. In addition, the Collective's Director of Education and Director of Operations 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 or an independent insurance provider for appropriate insurance coverage.

Student ID Discounts

Each matriculated full-time 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.

Career Advisement

Although The Collective does not have a formal placement service, it does regularly make recommendations to current and former students for professional work in the music industry.

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. Health and safety seminars are offered to students annually, usually at the beginning of the fall and spring quarters. Topics include Hearing Health, the Alexander Technique, and Overcoming Performance Anxiety. The instructor for these classes is a medical professional from the local area medical community – usually a nurse or nurse-practitioner—or a qualified subject matter expert.

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.

The Collective provides free earplugs for all students and has a standing rule with our faculty regarding maintaining safe volume for any ensemble rehearsal of performance.

STUDENT GRIEVANCES

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 of Education either in a letter or via email. The student has the option of including their name or providing the complaint anonymously. After receiving the complaint, the Director of Education may request an appointment (if the student provides their identity) with the student to discuss the issue and resolve it. The students should know that they will not be penalized for submitting complaints and that they should feel safe in doing so as needed.

TUITION REFUND POLICY

A. REFUND POLICY

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

The following chart shows 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 the 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.

The Collective's tuition refund policy is as follows:

Quarter	Tuition Refund Due Student
Prior to the start of the quarter through the first week	100%
During 2 nd Week	75%
During 3 rd Week	50%
During 4 th Week	25%
After 4 th week	0%

C. REFUND REQUEST PROCEDURE

1. Notify the Director of Education in writing of your intention 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 or wire/bank transfer within 4 to 5 weeks of the date the form was signed. The withdrawn student is responsible for any fees associated with a wire/bank transfer.

NASM-APPROVED PROGRAM INFORMATION

2-YEAR DIPLOMA IN MUSIC PERFORMANCE

TUITION: \$70,000

PROGRAM CONTACT HOURS: 1064 (Plus 800 hours of scheduled individual practice time)

LENGTH OF STUDY: EIGHT 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Beginner (1)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Professional (6)

The 2-Year Diploma in Music Performance program includes Course Levels 1-8.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
1: Preparatory A	118	100	12.0
2: Preparatory B	118	100	12.0
3: Intermediate A	168	100	16.5
4: Intermediate B	168	100	16.5
YEAR 1 TOTAL	572	400	57.0
5: Performance Musicianship	90	100	9.0
6: Elective Intensive A	116	100	12.0
7: Elective Intensive B	116	100	12.0
8: Advanced Performance	170	100	17.0
YEAR 2 TOTAL	492	400	50.0
PROGRAM TOTAL	1064	800	107.0

PROGRAM OBJECTIVES: Provide students entering at a beginner level of proficiency with advanced education in music theory knowledge, sight-reading skills, instrument technique and performing and recording experience. Graduates are prepared to pursue employment in the field of professional music in roles ranging from live performer to studio session musician to music director.

1.5-YEAR DIPLOMA IN MUSIC PERFORMANCE

TUITION: \$56,500

PROGRAM CONTACT HOURS: 828 (Plus 600 hours of individual scheduled practice time)

LENGTH OF STUDY: SIX 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Advanced Beginner (2)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Professional (6)

The 1.5-Year Diploma in Music Performance program includes Course Levels 3-8.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
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3: Intermediate A	168	100	16.5
4: Intermediate B	168	100	16.5
5: Performance Musicianship	90	100	9.0
6: Elective Intensive A	116	100	12.0
7: Elective Intensive B	116	100	12.0
8: Advanced Performance	170	100	17.0
PROGRAM TOTAL	828	600	83.0

PROGRAM OBJECTIVES: Provide students entering at an advanced-beginner level of proficiency with advanced education in music theory knowledge, sight-reading skills, instrument technique and performing and recording experience. Graduates are prepared to pursue employment in the field of professional music in roles ranging from live performer to studio session musician to music director.

1-YEAR CERTIFICATE IN MUSIC PERFORMANCE A

TUITION: \$33,000

PROGRAM CONTACT HOURS: 572 (Plus 400 hours of individual schedule practice time)

LENGTH OF STUDY: FOUR 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Beginner (1)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Advanced (4)

The 1-Year Certificate in Music Performance A includes Course Levels 1-4.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
1: Preparatory A	118	100	12.0
2: Preparatory B	118	100	12.0
3: Intermediate A	168	100	16.5
4: Intermediate B	168	100	16.5
PROGRAM TOTAL	572	400	78.0

PROGRAM OBJECTIVES: Provide students entering at a beginner level of proficiency with a comprehensive foundation in knowledge, skills and experience essential to a career in music. Students learn the roots of multiple styles as well as instrument technique, music theory, music reading, and the skills of ensemble performance. Graduates are prepared for higher-level music studies and/or to pursue work as intermediate-level performing musicians.

1-YEAR CERTIFICATE IN MUSIC PERFORMANCE B

TUITION: \$35,000

PROGRAM CONTACT HOURS: 542 (Plus 400 hours of individual scheduled practice time)

LENGTH OF STUDY: FOUR 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Advanced Beginner (2)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Advanced (4.5)

The 1-Year Certificate in Music Performance B includes Course Levels 3-6.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
3: Intermediate A	168	100	16.5
4: Intermediate B	168	100	16.5
5: Performance Musicianship	90	100	9.0
6: Elective Intensive A	116	100	12.0
PROGRAM TOTAL	542	400	54.0

PROGRAM OBJECTIVES: Prepare students entering at an advanced beginner level of proficiency with a range of advanced instrument skills, music theory, sight-reading and ensemble performing experiences in a wide range of musical styles. Graduates are prepared for higher-level study and/or to pursue employment in contemporary music performance, music teaching and other music-related fields.

1-YEAR CERTIFICATE IN MUSIC PERFORMANCE C

TUITION: \$38,000

PROGRAM CONTACT HOURS: 492 (Plus 400 hours of individual scheduled practice time)

LENGTH OF STUDY: FOUR 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Intermediate (3)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Professional (6)

The 1-Year Certificate in Music Performance C program includes Course Levels 5-8.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
5: Performance Musicianship	90	100	9.0
6: Elective Intensive A	116	100	12.0
7: Elective Intensive B	116	100	12.0
8: Advanced Performance	170	100	17.0
PROGRAM TOTAL	492	400	49.5

PROGRAM OBJECTIVES: Prepare students entering at an intermediate level of proficiency to a professional level. Courses focus on live performance and studio recording as well as advanced music theory and composition. Graduates are prepared to pursue employment in the field of professional music in roles ranging from live performer to studio session musician to music director.

1.5-YEAR DIPLOMA IN VOCAL PERFORMANCE

TUITION: \$38,000

PROGRAM CONTACT HOURS: 817 (Plus 600 hours of individual scheduled practice time)

LENGTH OF STUDY: SIX 10-WEEK QUARTERS

MINIMUM PROGRAM ENTRY PROFICIENCY RATING: Beginner (1)

EXPECTED PROFICIENCY RATING UPON COMPLETION OF THE PROGRAM: Professional (6)

The 1.5-Year Diploma in Vocal Performance program includes Course Levels 1-6.

COURSE LEVEL	CONTACT HOURS	LAB HOURS	RECOMMENDED CREDIT EQUIVALENCY
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28 Broadway, New York, NY 10004 | 212-741-0091 | info@thecollective.edu | www.thecollective.edu

1: Vocal Preparatory A	137.5	100	13.0
2: Vocal Preparatory B	137.5	100	13.0
3: Vocal Intermediate A	137.5	100	13.0
4: Vocal Intermediate B	137.5	100	13.0
5: Vocal Advanced A	133.5	100	12.0
6: Vocal Advanced B	133.5	100	12.0
PROGRAM TOTALS	817	600	76.0

PROGRAM OBJECTIVES: Provide vocalists entering at a beginner level of proficiency with advanced music theory knowledge, sight-reading skills, vocal technique and performing and recording experiences sufficient to qualify them for professional employment in a wide range of music performance-related settings.

COURSE LEVEL DESCRIPTIONS - INSTRUMENT DIVISIONS

1: Preparatory A

Entry Proficiency Rating 1.0 (118 contact hours plus 100 lab hours)

Preparatory A 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.

Preparatory A includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive classes. 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)

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.*

INSTRUMENTAL TECHNICAL PROFICIENCY 1: (9 class sequence)

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 predetermined 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) Students work with an instructor on their instrument to develop a 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) 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) 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) 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.

2: Preparatory B

Entry Proficiency Rating 1.5 (118 contact hours plus 100 lab hours)

Preparatory B continues with the work begun in Preparatory A 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.

Preparatory B includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive classes. 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) 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

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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)

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 predetermined 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) Students work with an instructor on their instrument to develop a 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) This class gives the student the opportunity to apply the work done in the style of 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) 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) 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.

3: Intermediate A

Entry Proficiency Rating 2.0 (168 contact hours plus 100 lab hours)

Intermediate A is an intensive period of study, which focuses on musicianship skills, style performance competencies, and professional performance experiences.

Intermediate A includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is a part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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

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READING PROFICIENCY CLASS: (9 class sequence) The Reading Proficiency Class of a series of progressive classes. 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)

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)

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 predetermined 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)

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 the 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 the course material at a moderate tempo with a metronome utilizing standard bass line patterns.*

GUITAR ENSEMBLE: This ensemble gives 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 ballads and uptempo tunes selected by the instructor.*

REAL-DEAL REHEARSAL-1: (7 class sequence)

This course gives students the practical experience of working together with a faculty “bandleader” 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 performing situations set up by the instructor in front of an audience.*

LATIN PERCUSSION ENSEMBLE-1: (5 class sequence)

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 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)

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)

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)

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)

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)

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)

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)

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: (5 class sequence)

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.

4: Intermediate B

Entry Proficiency Rating 2.5 (168 contact hours plus 100 lab hours)

Intermediate B is an intensive period of study, which focuses on musicianship skills, style performance competencies, and professional performance experiences. Intermediate A is a prerequisite for Intermediate B.

Intermediate B includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is part of a seven-level sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive

classes. 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) 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)

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 solos 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)

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 cymbals, 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 – the 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 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 ballads and up-tempo tune selected by the instructor.*

REAL-DEAL REHEARSAL-2: (7 class sequence)

This course gives students the practical experience of working together with a faculty “bandleader” 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)

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 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:*

1. CARIBBEAN
2. CONTEMPORARY ROCK
3. CONTEMPORARY JAZZ
4. CONTEMPORARY FUNK
5. CONTEMPORARY AFRO-CUBAN
6. BRAZILIAN
7. HIP-HOP
8. DRUM n BASS / ELECTRONIC

1. STYLE ANALYSIS - SERIES 2: (8 class sequence)

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)

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)

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)

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)

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)

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)

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: (5 class sequence)

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 of practice time, in a private designated space, per day during the week, open hours on the weekend, and additional scheduling of private practice rooms are subject to availability. Students may sign up for a practice space during peak hours as well if space allows or they may choose to practice in a private, off-campus space of their choosing.

5: Performance Musicianship

Entry Proficiency Rating 3.0 (90 contact hours plus 100 lab hours)

Performance Musicianship follows and complements the work done in Intermediate A and Intermediate B. This level prepares students to meet the entry requirements of most full-time accredited music colleges and universities. It also 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, students participate in weekly musicianship and reading classes as well as an elective class and regular private lessons.

Performance Musicianship includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is a part of a sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive courses. 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.*

PERFORMANCE MUSICIANSHIP SEQUENCE: This sequence of classes gives students the opportunity to review and incorporate some of the important styles and repertoires. Students rehearse together in a rhythm section setting to learn the “must know” repertoire in 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 Performance Musicianship sequence:

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

PRO REHEARSALS: (18 class sequence)

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 class 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)

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: (5 class sequence)

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.

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.

6: Elective Intensive A

Entry Proficiency Rating 4.0 (116 contact hours plus 100 lab hours)

Elective Intensive A 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.

Elective Intensive A includes the following classes:

MUSICIANSHIP: (9 class sequence)

This class is a part of a sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive classes. 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)

Each of the following Elective Intensive classes includes a core sequence of rhythm section prep classes and anchor private lessons. 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)

Each style offers private lessons with the Elective Intensive 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 Elective Intensive 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)

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)

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.*

ELECTIVE INTENSIVE CLASS OFFERINGS (open to all division)

1. Brazilian Styles
2. Contemporary Afro-Cuban
3. Contemporary Jazz
4. Contemporary Jazz – for bass, guitar and keyboard
5. Funk/Blues/R&B – for bass, guitar, and keyboard
6. Jazz / Groove
7. New Musical Concepts
8. Odd Meters

Note: Elective Intensive class offerings are subject to change and have minimal enrollment levels. Other elective intensives may be offered from time-to-time, based on enrollment demand.

GENERAL PERFORMANCE AND INDIVIDUAL STUDY COURSES

STUDIO RECORDING 1: (9 class sequence)

This class 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 class) (9 class sequence)

This class 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)

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 minimum enrollment levels.

ELECTIVE PRIVATE STUDY (1 class) 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.

7: Elective Intensive B

Entry Proficiency Rating 4.5 (116 contact hours plus 100 lab hours)

Elective Intensive B 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.

Elective Intensive B includes the following classes:

MUSICIANSHIP: (9 class sequence)

This class is a part of a sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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 CLASS: (9 class sequence) The Reading Proficiency Class consists of a series of progressive classes. 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)

Each of the following Elective Intensive classes includes a core sequence of rhythm section prep classes and anchor private lessons. 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)

Each style offers private lessons with an Elective Intensive 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 Elective Intensive 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)

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)

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.*

ELECTIVE INTENSIVE CLASS OFFERINGS (open to all division)

9. Brazilian Styles
10. Contemporary Afro-Cuban
11. Contemporary Jazz
12. Contemporary Jazz – for bass, guitar and keyboard
13. Funk/Blues/R&B – for bass, guitar, and keyboard
14. Jazz / Groove
15. New Musical Concepts
16. Odd Meters

Note: Elective Intensive class offerings are subject to change and have minimal enrollment levels. Other elective intensives may be offered from time-to-time, based on enrollment demand.

GENERAL PERFORMANCE AND INDIVIDUAL STUDY COURSES

STUDIO RECORDING 1: (9 class sequence)

This class 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 class) (9 class sequence)

This class 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)

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 minimum enrollment levels.

ELECTIVE PRIVATE STUDY (1 class) 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.

8: Advanced Performance

Entry Proficiency Rating 5.0 (170 contact hours plus 100 lab hours)

Advanced Performance is designed to facilitate a student's transition to becoming a professional musician. Classes focus on musicianship, technology, and a final audio or video recording, showcasing each student's unique talent. Students are responsible for 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.

Advanced Performance includes the following classes:

MUSICIANSHIP: (9 class sequence) This class is a part of a sequence, which focuses on music theory, aural skills, and keyboard proficiency.

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: (9 class sequence). 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.*

DIGITAL MUSIC PRODUCTION: (9 class sequence) Having a deep understanding of current digital music technology is essential for today's professional musicians. This course focuses on the recording and editing of each student's class 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.*

ADVANCED PERFORMANCE SEQUENCE:

1. PERFORMANCE SEQUENCE INTRODUCTION CLASS: (1 class)

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

2. PRODUCER'S REHEARSAL: (10 class sequence)

This session is used to try out the material that the student has chosen. Students are responsible to rehearse their music under the guidance of the faculty advisor.

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

3. BAND REHEARSAL: (10 class sequence)

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. PRO RECORDING SESSION: (10 class sequence)

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 the course instructor.*

5. OVERDUBBING/MIXDOWN SESSION: (10 class sequence)

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 the course instructor.*

6. PRODUCER/ADVISOR MEETING/REVIEW OF RECORDED MATERIAL: (9 class sequence)

Students meet weekly with their assigned advisor to review previously recorded material and discuss potential new material. A large library of charts is available to students. Material, chosen by the student, for which there is no written chart, will be transcribed – one per quarter per student. Students are required to perform on at least one piece of music, which they have either written or arranged themselves personally.

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

7. PUBLIC RECITAL: (1 class)

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.*

ELECTIVE CLASS AND INDIVIDUAL PRACTICE TIME

ELECTIVE CLASS: (9 class sequence)

Students may further personalize their plan of study by choosing from the list of elective 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.

COURSE LEVEL DESCRIPTIONS - VOCAL PERFORMANCE

PROGRAM SUMMARY

The 1.5-Year Diploma in Vocal Performance focuses on providing beginning vocalists with strong and consistent vocal technique, live vocal performing experience in a range of essential styles, training in musicianship, keyboard and sight-singing skills, and a practical understanding of the requirements of a career as a professional vocalist.

1: VOCAL PREPARATORY A

Entry Proficiency Rating 1.0 (128.5 contact hours plus 100 lab hours)

Vocal Preparatory A is designed as The Collective's entry level 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.

Vocal Preparatory A includes the following courses:

MUSICIANSHIP 1: (9 class sequence)

This class 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. Coursework 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)

This class 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)

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 Sight-Reading selections based on classroom material chosen by the Director of Education or faculty.*

PERFORMANCE

STYLES PERFORMANCE: ROCK/BLUES: (9 class sequence)

Students work with their teacher and a professional accompanist, both of whom are specialists in the styles being studied. Repertoire, as well as stylistic and performance considerations of the style are worked on in these sessions.

Exam Requirements: *Students are expected to perform a minimum of 6 selections in the course-focus style.*

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REAL DEAL REHEARSAL 1: (9 class sequence)

Students learn to “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.*

QUARTER-END RECITAL: (1 class)

All students 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)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL TECHNIQUE**VOCAL TECHNIQUE CLASS:** (9 class sequence)

All vocal students are assigned a weekly vocal technique class where the mechanics and physiology of singing are studied in great detail.

Exam Requirements: *Students are expected to demonstrate competency in the mechanics and physiology of singing.*

VOCAL PRIVATE LESSON: (9 class sequence)

Students are assigned a weekly vocal private lesson with the instructor of the vocal technique class. This gives the student the opportunity to apply what is being studied about the voice in terms of the individual student’s needs.

Exam Requirements: *Students are expected to demonstrate overall competency 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.

2: VOCAL PREPARATORY B

Entry Proficiency Rating 2.0 (128.5 contact hours plus 100 lab hours)

Vocal Preparatory B continues the work done in Vocal Preparatory A, and focuses on rudimentary, technical, and musicianship skills. Vocal Preparatory B also focuses on higher levels of skill development in pop and R&B styles.

Vocal Preparatory B includes the following classes:

MUSICIANSHIP**MUSICIANSHIP 2:** (9 class sequence)

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

This class 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*

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in the keys of D-Bb-A-Eb major, and A-D-E minor.

SIGHT-SINGING/EAR TRAINING 2: (9 class sequence)

Students continue to 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 Sight-Reading selections based on classroom material chosen by the Director of Education or faculty.*

PERFORMANCE

STYLES PERFORMANCE: TRADITIONAL R&B: (9 class sequence)

Students work with their teacher and a professional accompanist, both of whom are specialists in the second of the four style areas. Repertoire, as well as stylistic and performance considerations of the style are worked on in these sessions.

Exam Requirements: *Students are expected to perform a minimum of 6 selections in the course-focus style.*

REAL DEAL REHEARSAL 2: (9 class sequence)

Students continue to work on developing the ability to “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.*

QUARTER-END RECITAL: (1 class)

All students 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)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL TECHNIQUE

VOCAL TECHNIQUE CLASS: (9 class sequence)

All vocal students are assigned a weekly vocal technique class where the mechanics and physiology of singing are studied in great detail.

Exam Requirements: *Students are expected to demonstrate competency in the mechanics and physiology of singing.*

VOCAL PRIVATE LESSON: (9 class sequence)

Students are assigned a weekly vocal private lesson with the instructor of the vocal technique class. This gives the student the opportunity to apply what is being studied about the voice in terms of the individual student’s needs.

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

3: VOCAL INTERMEDIATE A

Entry Proficiency Rating 3.0 (128.5 contact hours plus 100 lab hours)

Vocal Intermediate A focuses on furthering the rudimentary, technical, and musicianship skills required for advanced study, as well as beginning songwriting and increased jazz and pop skills.

Vocal Intermediate A includes the following classes:

MUSICIANSHIP

MUSICIANSHIP 3: (9 class sequence)

This class 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. Coursework 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)

This class 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.*

SONGWRITING 1: (9 class sequence)

This class focuses on developing the individual student's composition ability. In the medium of popular music songwriting.

Exam Requirements: *Students are expected to have completed a minimum of 3 original compositions, complete with Music and lyrics.*

PERFORMANCE

STYLES PERFORMANCE: JAZZ/STANDARDS: (9 class sequence)

Students work with their teacher and a professional accompanist, both of whom are specialists in the third of the four styles areas. Repertoire, as well as stylistic and performance considerations of the style are worked on in these sessions.

Exam Requirements: *Students are expected to perform a minimum of 6 selections in the course-focus style.*

REAL DEAL REHEARSAL 3: (9 class sequence)

Students begin on this level to bring in and rehearse their own selections for music to be rehearsed by the band.

Exam Requirements: *Students are expected to show competency in rehearsing and performing music selected and rehearsed by each student.*

QUARTER-END RECITAL: (1 class)

All students 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)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL TECHNIQUE

VOCAL TECHNIQUE CLASS: (9 class sequence)

All vocal students are assigned a weekly vocal technique class where the mechanics and physiology of singing are studied in great detail.

Exam Requirements: *Students are expected to demonstrate competency in the mechanics and physiology of singing.*

VOCAL PRIVATE LESSON

Students are assigned a weekly vocal private lesson with the instructor of the vocal technique class. This gives the student the opportunity to apply what is being studied about the voice in terms of the individual student's needs.

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

4: VOCAL INTERMEDIATE B

Entry Proficiency Rating 4.0 (128.5 contact hours plus 100 lab hours)

Vocal Intermediate B continues the work done in Vocal Intermediate A to build intermediate-level technical and musicianship skills. Vocal Intermediate B focuses on higher levels of skill development in pop and R&B as well as professional vocal ensemble rehearsal techniques.

Vocal Intermediate B includes the following classes:

MUSICIANSHIP

MUSICIANSHIP 4: (9 class sequence)

This class coordinates with Keyboard 4 and completes the 4-course musicianship sequence, focusing on 7th chord construction and blues progressions. Coursework 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 4: (9 class sequence)

This class 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.*

SONGWRITING/COMPOSITION 2: (9 class sequence)

This two-part class continues to focus on developing the individual student's composition ability, in the medium of popular music songwriting.

Exam Requirements: *Students are expected to have completed a minimum of 3 original compositions, complete with Music and lyrics.*

PERFORMANCE

STYLES PERFORMANCE: CONTEMPORARY R&B/POP: (9 class sequence)

Students work with their teacher and a professional accompanist, both of whom are specialists in the fourth and final style area. Repertoire, as well as stylistic and performance considerations of the style are worked on in these sessions.

Exam Requirements: *Students are expected to perform a minimum of 6 selections in the course-focus style.*

REAL DEAL REHEARSAL 4: (9 class sequence)

The Real Deal Rehearsal 4 sequence gives each student the responsibility to schedule a full sequence of material of varying styles for rehearsal and performance of student-selected music.

Exam Requirements: *Students are expected to show competency in rehearsing and performing with a live band on music selected by each student.*

QUARTER-END RECITAL: (1 class)

All students 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)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL TECHNIQUE

VOCAL TECHNIQUE CLASS: (9 class sequence)

All vocal students are assigned a weekly vocal technique class where the mechanics and physiology of singing are studied in great detail.

Exam Requirements: Students are expected to demonstrate competency in the mechanics and physiology of singing.

VOCAL PRIVATE LESSON: (9 class sequence)

Students are assigned a weekly vocal private lesson with the instructor of the vocal technique class. This gives the student the opportunity to apply what is being studied about the voice in terms of the individual student's needs.

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

5: VOCAL ADVANCED A

Entry Proficiency Rating 5.0 (124.5 contact hours plus 100 lab hours)

Vocal Advanced A is the first level of an intensive two-quarter period of advanced study. Vocal Advanced A continues to develop students' skills while applying what they have learned and produce their own music in a professional manner.

Vocal Advanced A includes the following classes:

MUSICIANSHIP

MUSICIANSHIP 5: (9 class sequence)

Students in this class work on refining their aural skills. Coursework 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)

This class 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.

RECORDING PROJECTS 1

FOUR-CLASS RECORDING SEQUENCE 1 (32 class sequence)

- 1. RECORDING PREP:** (8 class sequence) 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 principal teacher and advisor.
- 2. BAND REHEARSAL:** (8 class sequence) Students rehearse material to be used in their final demo package.
- 3. RECORDING:** (8 class sequence) Students record with a live rhythm section, the material they have selected, and rehearsed.
- 4. OVERDUBBING AND MIXING SESSION:** (8 class sequence) 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)

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

PERFORMANCE

VOCAL ENSEMBLE: (9 class sequence)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL COACHING

WEEKLY VOCAL COACHING PRIVATE LESSONS: (9 class sequence)

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 to 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.

6: VOCAL ADVANCED B

Entry Proficiency Rating 5.5 (124.5 contact hours plus 100 lab hours)

Vocal Advanced B is the second and final quarter of an intensive two-quarter period of study. Vocal Advanced B continues where Vocal Advanced A left off, giving students the opportunity to continue developing their skills while applying what they have learned to producing their own music in a professional manner.

Vocal Advanced B includes the following classes:

MUSICIANSHIP

MUSICIANSHIP 6: (9 class sequence)

Students in this class work on refining their aural skills. Coursework 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)

This class 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.*

RECORDING PROJECT 2

FOUR-CLASS RECORDING SEQUENCE 2 (32 class sequence)

- 1. RECORDING PREP:** (8 class sequence) 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 principal teacher and advisor.
- 2. BAND REHEARSAL:** (8 class sequence) Students rehearse material to be used in their final demo package.
- 3. RECORDING:** (8 class sequence) Students record with a live rhythm section, the material they have selected, and rehearsed.
- 4. OVERDUBBING AND MIXING SESSION:** (8 class sequence) 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)

The quarter ends with each student finalizing his or her projects for the quarter. Four hours of additional recording and mixdown 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.

PERFORMANCE

VOCAL ENSEMBLE: (9 class sequence)

This class gives students the opportunity to perform together in a wide variety of contemporary popular styles while also developing the skill sets required to work at a professional level in the recording studio and on stage. Each quarter presents students with different styles and challenges.

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

VOCAL COACHING

WEEKLY VOCAL COACHING PRIVATE LESSONS: (9 class sequence)

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 to 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.

THE COLLECTIVE EXTENSION

The Collective provides a variety of classes and programs for students who wish to further their music education without pursuing a full Certificate or Diploma or for graduates who want to continue to enhance their skills after completing their formal studies. Extension classes include Community Music programs and Professional Development programs. See thecollective.edu for up-to-date information on current Extension course offerings.

Community Music Programs

Community Music programs range from private lessons to weekend classes to short-term intensives focused on specific topics such as instrument technique, music technology and music production. Courses are offered at various times throughout the year; options include:

Private Lessons

Collective faculty offer private instrument lessons, both in-person and online, to non-enrolled students of all ages and skill levels. Instructors develop lesson plans based on student levels and interests.

Weekend Classes

A variety of six-weekend programs focus on topics including instrument technique, performance, and music production. Programs are designed for beginner to advanced-beginner students and start at various times throughout the year.

Intensives

One-week (four class day) and two-week (eight class day) programs focus on a variety of interests including instrument technique, theory, recording production, performance and others.

Professional Development Programs

Professional Development programs offer students the opportunity to study full-time at The Collective for periods ranging from two quarters to one year. Classes, schedules, course requirements and methods of evaluation are the same as for students enrolled in Certificate and Diploma programs; Professional Development students earn a Letter of Completion.

1.5-Year Music Performance Program

Provides beginner-level students of drums, bass, guitar and keyboards with the foundation for careers as performing musicians. Students learn advanced music theory, sight-reading skills and instrument techniques along with a wide range of professional performing and recording experiences.

2-Quarter Prep Program

Provides students at a beginner to advanced-beginner level of proficiency on drums, bass, guitar and keyboards with a foundation in essential skills for the working musician. Classes focus on introductory-level sight-reading, musicianship, instrument technique and ensemble performance. Provides the most important fundamental techniques and performing experiences possible in the shortest period of time. Areas covered are music theory, sight-reading, and a wide range of performing and recording challenges for the student who wants to work towards a professional career in music.

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2-Quarter Intermediate Program

Provides students entering at an intermediate level of proficiency on drums, bass, guitar and keyboards with ensemble performing experience in a range of contemporary styles. Students learn the history and proper approach to playing each style while expanding their skills in sight-reading, musicianship, and instrument technique. Provides the intermediate student with the most important information and performing experience possible in the shortest period of time. Areas covered include music theory, sight-reading, and a wide range of performing and recording challenges for the student who wants to work towards a professional career in music.

2-Quarter Pre-Professional Program

Provides advanced-level drummers, bassists, guitarists and keyboard players with in-depth stylistic performing and recording experience. Each quarter, students choose a particular stylistic focus from among a wide range of options while also learning advanced sight-reading, musicianship, and instrument technique.

1-Year Vocal Performance Program

Provides vocalists entering at a beginning level of proficiency with a strong foundation in professional music performance skills. Students learn advanced music theory, sight-singing skills and experience a wide range of professional performing and recording challenges.

2-Quarter Advanced Vocal Performance Program

Provides advanced vocal students with a broad education in high-level music career skills, including advanced vocal technique, theory, sight-singing and live performing and recording experience.