Credit-by-Exam (Test-out) Procedure

Deadlines

There are two deadlines each semester for the submission of all CWP Credit-by-Exams, including the CBX for Groove Writing.

1. BEFORE THE SEMESTER BEGINS. To have your submission evaluated in advance of Add/Drop during all semesters, materials are due by 1:00 pm, on the Wednesday of Check-In. This is the Wednesday before the semester begins. Materials submitted after this date will not be evaluated before the end of the Add/Drop period.

2. DURING THE SEMESTER. To have your submission evaluated in advance of web registration during the Fall and Spring semesters, materials are due by 1:00 pm on the Wednesday of the 9th week of the semester. This is the same week as the withdrawal deadline for all courses. Materials are also due the 9th week of the summer semester. Materials submitted after this date will not be evaluated in time for web registration. Web registration begins in the 11th week of the Fall and Spring semesters.

If you have any questions about the deadlines for submission for the semester, please contact the Chair or Assistant Chair of the CWP Department.

Requirements

Submit all of the following assignments and the final project:

1. Create an original 8 measure pop/rock groove with two four-bar phrases slightly different in rhythm and harmony. Instrumentation: drums, bass, 1 or 2 chordal instruments, and optional melody.

2. Create an original four-bar grooves in a Bossa style. The instrumentation: drums, bass, nylon string guitar, and keyboards: melody is optional. The guitar should contain the rhythmic approach typical of bossa and samba. The chord progression should come from any Brazilian standard or a similar original.

3. Create an original four-bar groove in a Samba style. The instrumentation: drums, bass, nylon string guitar, and keyboards: melody is optional. The guitar should contain the rhythmic approach typical of bossa and samba. The chord progression should come from any Brazilian standard or a similar original. You have the option of using Brazilian percussion sounds; Surdo, Tamborim, Ago-go, Shaker instead of drums.
4. Create an original four-bar groove in the Partido Alto style. The instrumentation should be drums, percussion (one of the Brazilian percussion instruments discussed in class), bass, nylon string guitar (midi or real), and keyboards: melody is optional. The guitar should contain the rhythmic approach that was studied in class for Partido Alto and Baione. The chord progression should come from any Brazilian standard or a similar original.

5. Create an original four-bar groove in the Baione style. The instrumentation should be drums, percussion (one of the Brazilian percussion instruments discussed in class), bass, nylon string guitar (midi or real), and keyboards: melody is optional. The guitar should contain the rhythmic approach that was studied in class for Partido Alto and Baione. The chord progression should come from any Brazilian standard or a similar original.

6. Create two original four-bar grooves in a Cha-Cha-Cha style. One groove should be a traditional approach: percussion (no drum set), bass and piano or guitar. The other groove should be in a mixed style. The mixed instrumentation should be drums, various percussion, bass, and keys and or guitar and optional melody.

7. Create two original four-bar grooves in a Mambo and Montuno style. One a traditional approach: percussion (no drum set), bass and piano or guitar. The other groove should be in a mixed style. The mixed instrumentation should be drums, various percussion, bass, and keys and or guitar and optional melody.

8. Create two four-bar grooves in the style of James Brown. The instrumentation should be typical of his recordings.

9. Create two four-bar grooves in contrasting hip hop styles. The grooves should have the typical sounds and textures of hip hop.

**Project:** Find an existing song that you can re-write the melody to fit any of the styles covered in the course. Concentrate on the rhythmic content that would make the song sound like it’s in the new style. Create an arrangement consisting of a rhythm section introduction, one time through the song and an ending. Use the style characteristics chart to help guide you in terms of instrumentation and sound. Submit a copy of your score and recording or sound file.
Submission

Submit a single audio CD with recordings of all assignments and the project. Also turn in scores for all the assignments and the project. Submit your material in a manila envelope with your name, student ID, and email address to the Chair of the Contemporary Writing and Production Department.

You will be notified by email whether or not your work has earned you Credit-by-Exam for this course. You must receive a grade of B or better to pass the CBX.

If credit-by-exam is not granted, you may not apply for Credit-by-Exam again. You have only one opportunity to demonstrate your mastery of the material.

If you have any questions about the CBX, please call or write the Chair or Assistant Chair of the Contemporary Writing and Production Department:

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