

# Promethean Studios

at

DALLASMUSICLESSONS.COM

Music Lessons

Bands

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This book belongs to

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Lesson Day: \_\_\_\_\_

Time: \_\_\_\_\_ to \_\_\_\_\_

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## About Promethean Studios

**The studio:** Promethean Studios was founded in 1991 by Mark Black and offers beginner through professional level lessons, in all styles of music, on guitar, piano/keyboard, voice, bass, ukulele, mandolin, sax, flute, oboe, music composition, song writing, music theory, praise and worship, and other areas. Promethean Studios also offers bands in many different styles of music. We have taught thousands of students from around the world. By using skilled, personable teachers, emphasizing music theory and instrumental and vocal technique, and allowing students to play and sing music they love, I've created an atmosphere of excellence, accomplishment, and enjoyment. I have a high success ratio with my students because they learn techniques that work, they understand music and how to make it work for them, and they get to play the music they like. The teaching methods I've developed produce consistent improvement, skill, and quality, while being fun. And that's a good thing.

**Teaching Methods:** Our methods teach people to become great and learn as quickly as possible, without sacrificing quality and thoroughness. Our students become musicians, singers, and players, not just people who take endless lessons. And they get to play and sing the music they love while learning correct techniques. A correct technique is something that produces the best results the most quickly; I abandon any technique that cannot be shown to produce practical results, even if that technique has been used for hundreds of years.

One quarter of the time in lessons is spent on music theory (making your brain work for you),  $\frac{1}{4}$  is spent on instrument technique (making your body and muscles work for you), and  $\frac{1}{2}$  of lesson time is spent on the songs you pick. My goal: you hear it, you can play or sing it; you see it, you can play or sing it; you create it, you can play or sing it.

Important factors in our program: Using student's goals to direct learning, using music theory as a method of understanding what you play or sing, instrumental and vocal technique to develop necessary physical abilities, a belief that lessons and music must be as fun as possible to inspire learning, the demand that all techniques taught be useful and usable, customized lessons for each student, an understanding of each student's personality with the attendant musical strengths and weaknesses, requiring and maintaining home practice levels, skilled and friendly instruction, using standardized lesson plans, a curriculum oriented towards results, working to develop confidence and comfort in performance, acknowledging the necessity of parental involvement, systematic methods of dealing with problem areas, and a belief that 99.9% of students can learn to play better than they ever imagined. See the overview of lessons section on page 8 for more details concerning our program.

You are wasting your money on lessons unless you have a great teacher with a great program. In our studios, you will have a personable player as a teacher, who crafts our program to enable you to play **your** music, not ours. **Mark Black**, the founder of Promethean Studios, began teaching students in 1978. His teaching methods have made thousands of students successful in music while both student and teacher had a great time. He attended Loyola University in New Orleans as a double major in oboe performance and music composition/theory. He was a member of the Loyola Orchestra, Loyola Jazz Band, Loyola Chorale, and the Loyola Band, as well as woodwind quintets. He traveled for a year with the contemporary Christian music group Majesty, has led worship for 38 years, and spent 14 years as a music director of churches. He studied privately with such teachers as Fred Korman, Dr. Pat McCarty, Helen Erb, Dr. William Horne, Michael Carubba, Dr. Thomas west, and has performed in Christian, rock, classical, and jazz groups and as a soloist in such cities as Atlanta, Dallas, Houston, Memphis, Miami, Minneapolis, New Orleans, New York City, St. Louis, and

Washington D.C. His musical skills include professional performance in guitar, voice, sax, piano, keyboards, bass, flute, oboe, and other instruments and professional composition, arranging, and orchestration. He has taught in seminars and conferences and led bands throughout the southeast and southwest. He taught applied instruments, voice, theory, conducting, and song writing for 6 years at Christ for the Nations Institute, where he enjoyed teaching students from dozens of countries as diverse as Bhutan, Iceland, Japan, Namibia, Papua New Guinea, and Switzerland. He was also the instrumental director and led the orchestra there. And he's extremely humble.

**Our Website:** [www.DALLASMUSICLESSONS.COM](http://www.DALLASMUSICLESSONS.COM) is our primary Website. Great name, huh?!? It grows day by day and its a great resource for musicians of all types. You can go there to get:

Required materials for lessons. Lists of all the things you need. Please go to the back of this handout for the address of the resources page for your lessons and go to our Website to learn the materials needed for your lessons.

Recommendations and links for all the instruments we teach and musicians in general.

Studio calendar. And you can download it.

Information about copyright. Lots of discussion here.

Music Humor. The best kind.

Answers to common questions people ask about lessons and learning.

Discussions of our teaching philosophy. Where wisdom flows

Posts about music in all its aspects by Mark Black. And even more wisdom.

Pay for lessons online. Always a good idea.

Over 120 types of music and tab paper for download. For Free.

And much, much more.

**Go there often to learn lots of things, it changes all the time.**

## Overview of lessons

**99.9% of students** can learn to play and sing just as awesomely as they want to. That means you.

**Music** is an almost unbelievably large field to learn, much less to master. When you think of all the different instruments, different styles of music, different ways to play them, different levels people wish to achieve, it can be a daunting task for a learner. As a teacher, I look for ways to shorten how long it takes people to learn. Why should you take 20 years to be a great player or singer, like Stevie Ray or Eric Clapton did, if there is a way to do it in 5 years? There are really only a few ways to make the road to playing and singing well shorter. Two of these ways are music theory and instrument or vocal technique.

**Music theory.** One quarter of lesson time is spent on music theory. Music theory is the way we learn to understand music itself, how it works, how it fits together. Reading music is really just the 1<sup>st</sup> baby step of music theory. Music of every kind follows a formula, a format, not just classical music. For example, wouldn't it be nice if you could learn just 7 notes and those 7 notes let you play most of all the songs ever written? Songs in major and minor keys, in all the modes? That's just what a scale is, the key to worlds of songs, but only if you know how to use it. Theory is using your brain to cut your learning time, so with minimum learning you have maximum application. **WARNING!!** The first 6 months of music theory is just like learning a foreign language, that it, **ITS USELESS AND BORING.** It will take a little longer for it to start working for you. So, be patient with theory. After you learn the abc's, the beginning of music theory, one day you'll go to play something, and not be sure what to do and voila! Your big ole brain, crammed with music theory, will bring you the answer and the music will be beautiful and perfect. 2 important parts of music theory are rhythm counting and ear training.

Rhythm counting will begin after you've learned the basic time values for the various notes. You'll have to wave your arm and tap your hand, make noise with your mouth. 2 things will happen to you because of this. 1) When you have to play songs from notes, or read a rhythm pattern in a song, you'll be able to easily see how the counting part of the music should sound and as importantly 2) by making your hands move and mark the beat and the parts of the beat while you sound out the rhythm, you will internalize both beats and measures, and become a very exciting player/singer to listen to. You will become funky (that's good in music). That will make you very coordinated (your body obeys you) and independent of the rhythms you play. You'll be able to play or sing difficult music, or a awesome solo with complicated rhythms, without losing your place, because the beat and measures are inside you now.

Ear training. This enables you to recognize what you are hearing, as chords and notes, whether that's inside of you or what you hear someone else play or sing. With practice you can teach your mind to recognize the sounds you hear as a certain scale or chord. You can even teach yourself to look at a song you've never played before and know how it will sound. Cool, huh? We're not talking about perfect pitch here, just well-developed relative pitch. So you can play along with a new song, with your friends, or a CD. So that the music is inside of you. This skill is important and useful for all musicians, but especially for improvisers and composers.

**Technique, Instrumental and Vocal.** One quarter of lesson time is spent on instrumental or vocal technique. Technique is the nuts and bolts of how your specific instrument works. This covers from how you breathe or hold your horn, to practicing scales, arpeggios, chords, and patterns - the mechanics of playing and singing. There are ways to do these things that maximize your playing abilities, just like there are smart and dumb ways to ride a bike. If I tell you to do something a certain way, it should be because it's the smartest way, the quickest way to play or sing awesomely. I absolutely hate doing something because you're "supposed to". So I've gone through the different techniques used in the



areas I teach and found what's effective, and eliminated what isn't – regardless of who said you should use it. The methods I use here are right for YOUR music. That's one reason I let you pick your music, because we're going to get you to play with good technique no matter what you play. Some techniques take months and years to pay off, so be patient. Give it your best effort. The fact that some awesome musician breaks our guidelines for your music doesn't mean we're wrong; it's more likely that your favorite guy took extra time to overcome his bad technique, time you won't have to spend. Remember, we're trying to maximize what **you** can do with the least effort and time.

**Songs and pieces.** One half of lesson time is spent on your songs, and, within a few guidelines, you choose your songs (unless you are a classical student. And no matter what kind of music you're doing, I will always give you guidance and choose a song for you if you want me to). One of the reasons you get to choose is I think your lessons should be as much fun as possible, so you play more and thus get better more quickly. Make sure you pick songs you love, songs that will inspire you to practice and learn, so that your reward for practicing and studying will be music you think is awesome. A piece of music is the whole picture at once, using everything you know and everything you can do with your hands or voice to make great music. The more you can play your songs, and play them with other people as well, the better you will play. Duh.

**Concerts and Recitals.** There are 2 recitals each year. Depending on your skill level, your performance may be short, just a minute or less, or up to 2 or 3 complete songs at once. Each recital is one of your regular lessons in the month.

**Why me?** Whether you're shy or bold, everyone wants to be able to play well, preferably awesomely – just like your recordings, even if it's just you by yourself, playing at home. That's what concerts and recitals are for: making you concentrate and perfect your music to the point you love what you're singing or playing. But, this isn't a test; it's a chance for you to share some really cool or beautiful music with other people, a chance for you to enjoy playing or singing. Look at it that way and have fun. Also, the more performance experiences you have, the better you will play or sing. If we could have recitals once a week, we would – because you'd play better, even if it's just at home by yourself. The first time I played at music school it sounded like I was operating a jackhammer - I was so nervous, I couldn't keep from shaking. And the only way I know to get over that nervousness is doing it again and again 'til you finally get used to the pressure, and develop confidence and comfort in performance. People over 18 are not required to play in performing events, but why shoot yourself in the foot by not performing for others and gaining all that experience? Get in there and play. If you're 18 or younger, your parents can get you out of performing events, but again, be bold and go for it! You'll sound great!

**Bands.** Speaking of performing every week, I'd like to encourage you to be in one of our bands. You can be in a band that plays lots of music with other people your age, like you, and with a teacher to lead, supervise, and critique. And you don't have to be a great musician to be in our bands. For years I've encouraged all students to get in some kind of group for the benefit it provides in moving from "book learning" to becoming "real" musicians. But it was just too hard for most students to find a similar group of people to play and sing with. Finally we decided to just start some ourselves. Bands are open to all instruments (guitar, keyboard/piano, voice, drums, bass, wind instruments, and strings), not just the ones I teach, and meet for an hour a week for 4 months. You'll play cool songs, get a chance to improvise and maybe write a song with the group. Your band will culminate in a live performance. Bands are open to anyone; you do not have to take lessons anywhere or be one of our students to be in these bands. They do work great in conjunction with our lessons as practical application of what you're learning.

Styles of bands:

**Country**    **Jazz**    **Classic Rock**    **Modern Rock**    **R & B**    **Praise & Worship**    **Blues**    **METAL**

**Performance Clubs.** For classical and other performers we offer Performance Clubs. Performance Club students meet in a repertoire class with me to play their pieces for other students and myself each week and receive input and constructive criticism. You do not have to be a skilled player to be in a Performance Club. PCs are sort of the ultimate in developing performing skills, because that's exactly what you do each week, just like in music school or being on the road. Ask me about Performance Clubs.

**Classical vs. other music.** I have a controversial statement to make: Classical music is not intrinsically better than other music. There, I've said it. Classical music is awesome music, and one of many great styles, but not the acme and end-all of music. On a strictly intellectual level, classical music is usually deeper, more challenging and more complicated than most other music, but intellect and difficulty are not the only reasons or even the best reasons for making music. My degree is in oboe performance, that makes me a bona fide classical musician, and thus I can authoritatively say that for most students, classical music, in and of itself, is no better than another kind of music. Classical music is wonderful music, I adore it, we do it magnificently, and if you love it, learn it here and prosper! Yes, the techniques, theory, and brainpower used in classical music are wonderful tools, but since I incorporate those ideas into all our lessons, you can play what you like and not miss anything. That's right, I'm saying you can study rock, the blues, or country music here and not be very far, ability and brain wise, from where you'd be if you were studying classical music. So, attention all "I wanna do it right" folks and parents, you and your kids can learn what you like without sacrificing the benefits of classical music. Music is so big, you could spend your life on just one style and never master it all...so start with what you love. I'll make you play by note, and be precise. If you like classical music, as I said, study it here and be the best. And if you don't like classical, but you prove to be that one in a thousand student who wishes to be a consummate master, regardless of the style of music, I'll add in classical music at the right time, so you'll be the best musician imaginable.

**Music seminars.** There are also two music seminars in a year. Music seminars are about the big picture in music, like going to a seminar, watching a video, or buying a book about your instrument. Lots of information, no application. Like looking through a telescope. In your regular lessons, it's the opposite, we take a little step, send you home to master it, check your progress, and so on. Little information, lots of application – little picture. A microscope. In a music seminar you may hear things you've never even thought about, ways to play, or practice, or sing, or think, because it's the BIG PICTURE. Something said in music seminar may help you tomorrow, or it may hit you 2 years from now. And music seminars are fun! A music seminar is one of your monthly lessons, and they are one of the most valuable lessons of the year.

**6th lessons.** Lessons need to be fun, right? So that you like what you do and keep practicing and get better. So, every 6 periods of learning (not necessarily 6 weeks), you'll have a lesson where you get to decide what we do in the lesson. Contrary to popular belief, I am not a flawless teacher. Yes, true, nearly so, but not quite. So this is your opportunity to go in a direction we haven't covered, to skip ahead, or just play or sing the whole lesson, whatever seems good to you. If you don't have anything in mind, we'll spend the whole lesson just playing or singing, i.e., performing.

**Customized and standardized lessons.** People learn in different ways, enjoy different things, and learn some things faster than other things. I want your lessons to be as crafted to YOU as possible, so you're inspired and learn the most quickly. One way I do this is ask your goals for lessons and try to meet those goals, whether you just want to play 2 songs at home alone or be the best musician ever heard. Another way I customize lessons is by dividing the lesson into different tracks or paths or sections. A student may be on level 15 in theory, level 4 in rhythm, level 12 in ear-training, level 10 in scales, level 20 in chords, level 8 in songs; someone else will be completely different. I have several dozen sections or tracks in our program, each with its separate levels. This is to allow each student to grow at his/her own pace, without compromising ability or leaving important issues in music behind. A third way I customize lesson is by using personality tests.

**Personality tests.** If you are 14 or over, I want you to do the personality test on page 14 before your second or third lesson. If you're 14 to 18 I'd like you to show the test to your parents first, but there's nothing remotely objectionable in it. The reason for the test is to understand YOU, what motivates you, what's not cool 2 U! For example, some students are great at practicing exactly what I say, and scared to death of improvising or making up a part of a song. Another student absolutely loves doing a song their own way, but is made ill by the thought of a disciplined practice routine. What about you?? I want to understand you, so you can learn efficiently. Be sure and go to page 14, take the personality test, and show the results to your instructor in your second lesson.

**Crews (small group lessons).** Crews are small group lessons are available for beginning students in several areas. Group classes establish a firm foundation in playing/singing, they're lots of fun, and you'll learn to play/sing and finish a song or 3. Group lesson students commit for 3 months at a time (this is to insure the group won't have to cancel if less than 3 students continue). All students must work on the same music in group lessons. 3 is the minimum required to make a group class. Group lessons average 4 fifty-five minute lessons in a month and one of the lessons in the 3 month session is a master class or a recital.

**Practice philosophies.** Hey, unfortunately there's no pill you can take to learn to sing or play well. I remember a student once told me for 90 long minutes about how great he wanted to be and then at the end said he planned to practice at least 15 minutes a day. I can only assume he believed in the afterlife, because it's gonna take him about a hundred years to become good at that rate. Attention: YOU'RE GOING TO HAVE TO WORK SOME TO GET GOOD. But, I can make it fun and very effective.

Your assignments are divided into 2 primary areas: long-term (analog) areas, and short-term (digital) areas.

Songs and pieces are short-term areas. You'll see the benefits of working on a song immediately. Spend 2 hours on it, it'll get better. It's fun, too! Playing songs is about product, learning to get a whole song in pretty good shape. But there are 2 difficulties here: 1) As I said earlier, songs combine all the parts of music, you've got to do everything right all at once, and that can be very difficult at first. Sort of like trying to move an elephant. Secondly, most of the 10 or 20 songs you'll work on in a year don't apply that much to the 10,000 other songs and styles and methods you'd like to know. You've learned to play a single song, in a single key, in a single style. I bet you'd like to be able to play more songs than that!

Music theory and instrument or vocal technique are long-term efforts. It will take a long time to start seeing benefits from them, say 3 to 12 months. And because these types of practice focus on breaking music into tiny parts (rhythm, scales, patterns – thus making them easier), the exercises don't sound like much and may be BORING when you do them. And spending 2 hours, say, on your scales won't necessarily make them that much better, that day. But in a year, Wow! You'll stomp someone who doesn't

practice these areas, you'll be light-years ahead of them, the distance growing every month. Why? Because theory and technique make ALL of music better, at the same time. All songs use scales, and rhythm, and phrasing. The way to move that elephant is to grab a small piece, nose or tail, and pull hard.

Detail vs. product. So, we work both areas, long-term and short-term. 2 analogies. Say an hour of practice equals a gallon of water. Working on theory and technique is like pouring that gallon of water in a swimming pool so that the entire surface of the pool is covered, but very, very thinly. So you learned how to make ALL the music in Ab just a tiny bit better when you practiced the Ab major scale, but it will take a L – O – N – G time (and lots of gallons of water-practice) to get a song in Ab doing well if that's the only way you practice. Practicing songs, though, is like pouring that same gallon of (practice) water in a bathtub. You're concentrating on the single song. The practice-gallon fills the tub up a lot, but the tub doesn't cover a big area (the bathtub vs. the pool). Your song in Ab will get a lot better with the hour of practice, but it won't help the next song in Ab that much. Second analogy. An hour of practice is like \$100. To prepare for the future, you need to save some of your money, not spend all of it now; invest some money to use 5 years from now. Do this with your practice time too. Spend some of it for the NOW, have fun, play songs. But save some of your practice time for the future, so you can play much better a year from now than you do today - do your exercises and theory. People who focus on just exercises and theory tend to learn only one or two songs very well, and people who focus on just playing songs or riffs tend to play 200 songs in a year, but **sloppy**. By pursuing both areas, we're trying to produce musicians who play or sing lots of music well. Spend about ½ your time on the theory and technique and about ½ on your music (songs).

Knowledge vs. mastery. Just because you know a scale or a chord or a song doesn't mean you do it well. Just because you can do it well doesn't mean you can do it perfectly. Just because you can do it perfectly at home doesn't mean you can do it perfectly, with feeling and passion, before a crowd. As you learn something, you're trying to move it from bare knowledge (I understand it) to functionality (I can do it) to proficiency (I can do it well) to mastery (I can do it whenever and however I want to). Some techniques and ideas may take 6 months work (or more) before they become natural.

Muscle memory. Try to switch your attention from how many minutes you spend on your music to how comfortable, natural, and automatic each part feels. You don't think about how to walk, or throw a ball or shake hands. At one time you did, but you did it and did it and did it until it became so normal, you do it constantly without thinking. Take the parts of a song and work them until they all become natural, easy and then work on the whole song til it becomes comfortable and automatic. Your muscles have taken over from your mind.

**Practice levels.** Getting people to practice a lot without burdening them is a difficult task. Everybody knows that the more you practice, the better you get. The trick, though, is practicing as much as you can without getting burdened about it (or feeling guilty when you don't practice). Most of our students are balancing the amount of time they can practice during a day with the number of days, weeks, and months they want to take to sing or play well. For example, what if it took 500 hours to be good? You could do that in 8 months if you practiced 2 hours a day, or a year and a half at 1 hour per day, or 4 and a half years if you practice only 20 minutes a day. If you wanted to learn French, the quickest and most thorough way would be to parachute you into the middle of France. You'd learn French or starve and you'd be immersed in French while you were there. Qui, qui!! The closer you can come to immersing yourself in your music, the quicker you'll learn. Practicing has a momentum to it. If you practice a lot, you get a lot better, you're encouraged and excited, you practice more, etc. And the opposite is true. If you only play/sing your music occasionally, it may always seem like a distant, foreign thing, something you're not comfortable with. Remember that I have to make the things I learn natural, fluid. That takes

repetition, mucho. When you started, you had some goals in mind as to how well you'd like to do. IF POSSIBLE YOU SHOULD SHOOT FOR THE MODERATE LEVEL OF PRACTICE, which is 40-45 minutes a day, five or six days a week. But honestly consider your goals and choose a practice level (with its attendant time commitment and rate of progress) that you can realistically do. Mark this in your student entrance questionnaire. Also remember we're talking about an average of practice over a week.

**Parental involvement.** Parents are welcome to sit in on any particular lesson, especially the 1<sup>st</sup> lesson or two. Most students seem to do better if their parents don't sit in on every lesson, but parents certainly may. Remember your child should be recording every lesson and this should provide good oversight of the lessons. Much more important is that parents monitor their children's practice and progress daily, at home. While especially important for 12 and younger, all children need this oversight. Even if you just arrange to be able to hear them practice while you're doing something else, you will know if your child is working on exercises and their assigned songs, or just messing around for their allotted practice time. If you will be involved, your child will be a success.

**Don't get discouraged and keep coming.** Everybody has bad practice days, bad weeks; sometimes people even have bad months. Sometimes that's because of life, or you just don't think you're making progress, sometimes it's because you can't get yourself to practice like you know you should. But remember the principle of momentum. Keep going, keep practicing, if you miss some days, for good **or** bad reasons, just jump right back in and start playing or singing. If you didn't practice in this week, **go ahead and come to your lesson!** We can just play or do theory or whatever, but we want to keep that momentum going. It's like climbing a sand dune, just keep your feet moving, and you'll get to the top. Keep playing, keep singing.

**elessons:** If you find your schedule is to the point where you can't attend regular lessons, you might consider e-lessons. Elessons allow you to take lessons from anywhere in the world, using the internet, without drive time or gas expenses. Look in the Courses Offered section in the back of this handout or call the studio for more information. While private live lessons are always the most beneficial for students, elessons are a close second.

**Don't quit.** Give your music plenty of time to bear fruit. Remember we're moving from knowledge to mastery, and mastery can take a long time. If you get busy or frustrated and **can't find the time to practice**, my sincere advice is to keep coming to lessons, and just play or sing and have fun. The vast majority of skilled musicians that I know are people who stuck it out, kept trying and playing and practicing and performing until they achieved their desire – NOT people who spent 10 hours a day for ten years just playing and singing. Most likely things will get much better soon. Unfortunately, most people who quit tell us they're going to quit for just a month or just until their schedule slows down; but only 1 in 30 people who swear they're going to come back actually do. When has your schedule ever slowed down? So for 97% of current students, the decision to stop for a short time is really the decision to stop for a l-o-n-g time - and since I KNOW you can learn to do this, I don't want you to stop. You can do it, you can sing, you can play, stick it out!! **If you feel you really must quit**, let us know beforehand and then start back as soon as you can. I'll be waiting!

**The goal** is to use your brain, your fingers, your voice, and your ear to be able to play or sing what you hear, see, and create. You want, and I want, results – the biggest, fastest results possible. If any part of what you've been told to do doesn't make sense, hey, just ask me about it.

## The Keirsey Temperament Sorter

This is a personality test (slightly amended) from an excellent book named Please Understand Me, by David Keirsey, published by Promethean Nemesis (no relation to us). This book is used by many Fortune 500 companies for their employees and is available in almost any bookstore, and I highly recommend it if you're interested in learning more about yourself. We use this sorter to help understand what motivates you, how you can learn the most quickly as a musician, and to identify your potential musical strengths and weaknesses. There are NO wrong answers, or right ones, for that matter. Just answer the way you really think, the majority of the time – not like you wish you were. If you don't understand any of the questions, circle the ones you don't get and ask me in your next lesson. **PLEASE PRINT THE LAST PAGE OF THE TEST(p 17) AND TRANSFER YOUR ANSWERS THERE. BRING THIS TO YOUR FIRST LESSON.**

If you are 13 or younger, don't take the test at all, because your personality is still forming. If you're between 14 and 18, **SHOW THIS TO YOUR PARENTS** so they don't think we're having you do anything weird. But we're not, there are no questions like "do you secretly hate your mother's cat?". So go for it.

- 1) At a party do you
  - a) talk to lots of people, including strangers
  - b) talk with only a few people, that you know
- 2) What do you like more
  - a) knowing the way things really are
  - b) imagining the way things could be
- 3) Is it worse to
  - a) have your "head in the clouds"
  - b) be "in a rut"
- 4) Are you more impressed by
  - a) principles
  - b) emotions
- 5) Are you more drawn toward the
  - a) intellectually convincing
  - b) emotionally touching
- 6) Do you prefer to work
  - a) to deadlines
  - b) just whenever
- 7) Do you tend to choose
  - a) rather carefully
  - b) somewhat impulsively
- 8) At parties do you
  - a) stay late with more and more energy
  - b) leave early, with less energy
- 9) Are you more attracted to
  - a) sensible people
  - b) imaginative people
- 10) Are you more interested in
  - a) what is actual
  - b) what is possible
- 11) When you must judge others are you more influenced by
  - a) rules and laws
  - b) the circumstances
- 12) When you talk with someone do you tend to be somewhat
  - a) objective and observing
  - b) personal and involved
- 13) Are you more
  - a) punctual
  - b) laid back
- 14) Does it bother you more having things
  - a) incomplete
  - b) completed
- 15) With your friends and acquaintances do you
  - a) keep track of what's going on in their lives
  - b) get behind on the news

- 16) In doing ordinary things are you more likely to  
 a) do it them the usual way  
 b) do it them your own way
- 17) Writers should  
 a) "say what they mean and mean what they say"  
 b) express things more indirectly by use of analogy and symbolism.
- 18) Which appeals to you more:  
 a) consistent, logical thought  
 b) everybody getting along together
- 19) Are you more comfortable in making  
 a) logical judgments (correct and incorrect)  
 b) value judgments (morally right and wrong)
- 20) Do you want things  
 a) settled and decided  
 b) unsettled and undecided
- 21) Would you say you are more  
 a) serious and determined  
 b) easy-going
- 22) When you're getting ready to phone someone do you  
 a) trust that everything that needs to be said will come out  
 b) go over mentally what you need to say
- 23) Facts  
 a) speak for themselves  
 b) illustrate larger principles and truths
- 24) Are visionaries  
 a) somewhat annoying  
 b) rather fascinating
- 25) Are you more often  
 a) a cool-headed person  
 b) a warm-hearted person
- 26) Is it worse to be  
 a) unjust  
 b) without mercy
- 27) Should one usually let things occur  
 a) by careful selection and choice  
 b) randomly and without planning
- 28) Do you feel better when  
 a) you've finalized a purchase  
 b) you're considering the options to buy.
- 29) Around others do you  
 a) start conversations  
 b) wait for other people to talk to you
- 30) Common sense is  
 a) rarely questionable  
 b) frequently questionable
- 31) Children often do not  
 a) make themselves useful enough  
 b) use their imagination enough
- 32) In making decisions do you feel more comfortable with using  
 a) standards  
 b) your feelings
- 33) Are you more  
 a) firm than gentle  
 b) gentle than firm
- 34) Which is more admirable  
 a) the ability to organize and be systematic  
 b) the ability to adapt and make do
- 35) Do you like it better when things are  
 a) definite  
 b) open-ended
- 36) Does new and unusual contact with people  
 a) stimulate and energize you  
 b) tire you out
- 37) Are you more frequently  
 a) a practical sort of person  
 b) an imaginative sort of person
- 38) Are you more likely to  
 a) see how others are useful  
 b) see how others see things
- 39) Which is more satisfying:  
 a) to discuss something thoroughly  
 b) to arrive at agreement on something.

- 40) Which rules you more:  
a) your head  
b) your heart
- 41) Are you more comfortable with work that is  
a) contracted and specified in detail  
b) done on a casual basis
- 42) Do you tend to look for  
a) system and order in life or  
b) whatever turns up
- 43) Do you prefer  
a) many friends with brief contact  
b) a few friends with longer contact
- 44) Do you go more by  
a) facts  
b) principles
- 45) Are you more interested in  
a) production and distribution  
b) design and research
- 46) Which is more of a compliment:  
a) "There is a very logical person"  
b) "There is a very sentimental person"
- 47) Do you value in yourself more that you  
a) will not abandon your commitments or  
b) have given your heart completely
- 48) Which do you like more, a  
a) final and unchangeable statement  
b) tentative and preliminary statement
- 49) Are you more comfortable  
a) after a decision  
b) before a decision
- 50) Do you  
a) speak easily and for a long time with strangers  
b) find little to say to strangers
- 51) Are you more likely to trust your  
a) experience  
b) hunch
- 52) Do you think you're  
a) more practical than ingenious  
b) more ingenious than practical
- 53) Which person is more to be complimented: one of  
a) clear reasoning  
b) strong feeling
- 54) Are you inclined more to be  
a) fair-minded and balanced  
b) sympathetic and concerned
- 55) Is it preferable mostly to  
a) make sure things are arranged  
b) just let things happen
- 56) In relationships should most issues be  
a) discussed and settled until further notice  
b) taken as they come up
- 57) When the phone rings do you  
a) rush to get it first  
b) hope someone else will answer
- 58) Do you prize more in yourself that you  
a) are strongly grounded in reality  
b) have a vivid imagination
- 59) Are you drawn more to  
a) fundamentals  
b) overtones
- 60) Which seems the greater error:  
a) to be too passionate and involved  
b) to be too objective and distant
- 61) Do you see yourself as basically  
a) hard-headed  
b) soft-hearted
- 62) Which situation appeals to you more, things being  
a) structured and scheduled  
b) unstructured and unscheduled
- 63) Are you a person that is more frequently  
a) in a routine than acting on impulse  
b) acting on impulses than in a routine
- 64) Are you more inclined to be  
a) easy to approach  
b) somewhat reserved





## Business & Financial requirements

### FOR ALL STUDENTS

**Contacting the Studio and paying for lessons:** There are four ways to communicate with the studio: By phone – 972-422-3362, by US mail – Promethean Studios, 4005 Crooked Lane, Plano, TX 75023, by e-mail – [students@dallasmusiclessons.com](mailto:students@dallasmusiclessons.com), and by talking with your instructor. The 3 ways to pay for lessons are online at [www.dallasmusiclessons.com/student sign-in](http://www.dallasmusiclessons.com/student-sign-in), signing in, and selecting "Online Payments", by mailing your check to us or by dropping it off at the studio. We'd prefer you pay online or by automated bank draft, check, or money order and mail it in.

**Cost.** Lessons are **\$135** per month for 30-minute lessons and **\$270** per month for hour lessons. These are private lessons, one lesson per week, 4 lessons per month. There are no discounts for multiple lessons.

**1st lesson payments** are to be paid online, by mail, or directly to your teacher before or at the time of the 1st lesson. Students pay for a full month of lessons at the first lesson, as well as paying a non-refundable registration fee when scheduling lessons. After this first payment all subsequent payments should be paid online, by mail, or left in the studio drop box, or given to your teacher. All adjustments and prorating necessary to synchronize the student to the studio calendar will be made in the 2nd month. After that 2nd month's payment, all further payments will remain consistent at the regular lesson rate, and will not vary month to month.

### **All payments are non-refundable:**

#### **Registration Fees are due one business day after the lesson time is set up with the studio.**

If the registration fee isn't received within this time frame you will be removed from the schedule and your previously reserved time released back into the studio schedule and made available for other students. You may then reschedule lessons, but we'll need to receive your registration fee before setting up a new lesson time. Registration fees are non-refundable and are for an exact starting date and they must be paid each time a student starts lessons. Students starting later than the date specified in the Student Entrance Questionnaire will be required to pay for all reserved but unattended lessons.

**Payments due.** After the 1st lesson's payment, **each month's payment is due on the 25<sup>th</sup>, one week before the month begins and at least one month at a time – for example, students pay by March 25<sup>th</sup> for April lessons. You have to pay for all scheduled lessons, one month at a time, whether you come to the lessons or not. We won't refund payments for missed lessons. Lesson payments are due on the 25<sup>th</sup> whether you are here or not, even if the studio is closed and you don't have lessons. Please pay online or mail your payment to arrive early or on time or drop it off if the studio is closed or you miss your lesson. We may contact you about financial issues.** After the 1st monthly payment, all payments should be paid online at [www.dallasmusiclessons.com/student sign-in](http://www.dallasmusiclessons.com/student sign-in), signing in, and selecting "Online Payments", or mailed to Promethean Studios, 4005 Crooked Lane, Plano, TX 75023, or dropped in the drop box beside the door of the studios. Checks are to be made out to **Promethean Studios**. Please do not mail cash. If you are paying by cash, pay us in the lesson **and ask for a dated receipt**. WE CANNOT BE RESPONSIBLE FOR CASH PAYMENTS MAILED OR LEFT IN THE DROP BOX.

**Details about your first, second, and regular monthly payments, number of lessons in the first and second months, registration fees, and the balance of lessons into the 3rd month are found on your Student Entrance Questionnaire sent to you when you started lessons.**

**What you're actually paying for.** When you take lessons you're trading your money for our teaching time. I get to keep my knowledge, skill, insight, great personality, etc; but I lose the thirty or sixty minutes of your lesson. You lose the dollars you paid. If I'm there at your normal lesson time ready to teach, I've provided what I promised. If I'm not there, I'll make that lesson up. I have to be there at a certain time each week, ex., Thursday at 6:30 pm – not just "2 hours sometime in May". If we schedule lessons at a certain place at a certain time, you have to pay for all of those scheduled times. I can't use the student's reserved time to produce other income; so the student has to pay for all the time they reserved. Sometimes there are a few extra slots in the studio schedule to make up that missed lesson (that I've already attended) – but that make-up means I'm working for free at that point. That's why we don't guarantee make-ups.

**Late fees.** Payments made after the 2<sup>nd</sup> of the month or arriving in the mail after the 2<sup>nd</sup> will be assessed a \$15 late fee per thirty-minutes of lessons, to be paid immediately or at the student's next lesson. Hour lesson late fees will be \$30, 90 minute lesson late fees will be \$45.

**Returned checks.** If a payment made to the studio is returned unpaid, \$15 will be added to the student's payment every time the bank charges a fee. Since banks usually resubmit a bounced check, this is frequently a \$30 fee.

**Copyright, teaching materials and methods.** All teaching materials used at Promethean Studios are copyrighted by Mark W. Black (unless otherwise noted) and as such cannot be legally copied by anyone without the express, written consent of Mr. Black. The teaching methods used here are intellectual property and are copyrighted by Mark W. Black. You may not copy materials handed out in lessons. If you feel you need to make copies of materials used in lessons, please discuss the need with me personally.

**Teacher absences.** I may get sick, as I am a human being. Human beings get sick occasionally. If I miss a lesson, students will be given a make-up lesson, never refunds or reduced lesson payments. We trade teacher's time for student's money, as mentioned earlier. This will NOT affect the student's future make-up availability.

**Being removed from the studio schedule.** If a student does not pay for lessons in a new month and does not contact us by the 7th day of that month, that time slot will be made available to new students. If a student has paid for lessons in a month, but has neither attended nor contacted us for 2 consecutive lessons, that time slot may be made available to new students, at the studio discretion.

**Regardless of contact with the studio, if a student does not pay for the current month of lessons by the 10th of the month, that student will be removed from lessons and the time made available for new students.**

**Readmission.** Students who did not owe for lessons but simply stopped due to financial or other difficulties are welcome back when their circumstances permit them to resume lessons. Similarly, students who are removed from the schedule for non-payment of lessons are encouraged to return to lessons after they pay for the missed month(s). Y'all come back now, ya' hear?!!

**Recitals and Music seminars.** There are 2 recitals and 2 music seminars in a year. Each of these are 60 to 90 minutes long and are a regular lesson in that month. There are no make-ups for recitals or music seminars, due to their group nature. **Lesson students:** as of this writing, lesson students not residing in the Dallas area will have a special makeup lesson to cover recitals and music seminars since they cannot attend them.

**5th week lessons.** Four times a year there is an extra lesson day in the month, just because of the Gregorian calendar used in Western Civilization. The studio will either cancel lessons on one of those days, or credit the extra day to another month, so in one year there will be an exact average of 4 lessons each month, 48 lessons per year. After the 2nd month, payments will be the same amount every month regardless of the number of lessons in that month. These schedule adjustments are made for all students on the studio calendar, not on an individual basis.

**Make-ups:** when a student misses a lesson, regardless of the reason, Mark will prepare and send a detailed, personalized make-up video during the regularly scheduled lesson time, with a review of last week's lesson, new material, and what to work on for next week. This will include a new assignment sheet, documents, pdfs, audio, and video files with scales, strums, exercises, charts, music, and songs as needed.

**If Mark has to miss your lesson you will always receive a face-to-face make-up lesson.**

**Religious holidays.** Religious holidays are not valid reasons for a make-up. While respecting the various religions of our students, the studios do not close, nor do we do make ups for Good Friday, Yom Kippur, Ramadan, or other religious holidays. The days we are closed at Thanksgiving and Christmas are timed to coincide with the vacation times of most people in the Metroplex.

**Calling.** Please call or email the studio if you know you will miss your lesson, even if you've told your instructor. While this will not necessarily affect your possibility for a make-up, it will allow other students the possibility of a make-up. Please be aware that if you cancel your lesson, that lesson time will be gone; we will act to efficiently use that time, and it is no longer available. **Please don't cancel a lesson unless you are sure you will not be there.**

**Reserved lesson times.** The studio does not reserve lesson times for more than 2 weeks unless the time is paid for, i.e., a student may not quit for a month and reserve a specific lesson time for the following month, unless the intervening time is paid for. This is asking us to have no income during these months. If you do quit for a season, and cannot pay for the intervening month(s), **simply call** when you are ready to start again and you will receive a new time slot, subject to schedule availability.

**Your image and sounds:** You give us permission to use your image and sound from photos and audio/visual recordings made at studio events, which include lessons.

**Concert and Recital fees.** There is a \$30 fee per performance playing or singing in recitals. This covers the additional cost of the recital hall, sound system and personnel. Because we rent space based on the projected number of performers, these fees are not refundable.

**Studio closings.** All studio closings are always covered by extra lessons in 5 week months, music seminars, and recitals. Students never lose lessons or pay for lessons they don't receive because of the studio being closed. We will be closed for several weeks throughout the year, as well as at least a

week during Thanksgiving and Christmas, as mentioned above. All studio closings will be published in advance in the studio calendar. We are not affiliated with any school district or church and our closings are not intended to coincide with any particular group.

**Bands and Jams.** Promethean Studios puts small groups together to play different styles of music. Ask about them. You do not have to be a current student to participate in a Promethean band or jam. Our bands are meeting every week right now. These groups consist of private lesson students AND non-students. Bands and Jams consist of 4 to 6 students playing music they love with other people their age, like themselves, and with a skilled musician to lead, supervise, and critique. You'll play cool songs, maybe get a chance to improvise or write a song with the group. Your band will meet once a week for 4 months and culminate in a live performance. All instruments welcome – Guitar, Ukulele, Mandolin, Keyboard/Piano, Voice, Drums, Bass, Woodwinds, Brass, Strings. Bands cost \$400 for the entire 4 months.

**Jams.** Jams are just like bands, but there's no ongoing commitment - it's just month to month and there are no performances. There might be the perfect membership for a band or 3 guitars and a tuba - but it's lots of fun and still great. Jams cost \$100 a month.

Styles of bands and jams:

**Country**   **Jazz**   **Classic Rock**   **Modern Rock**   **R & B**   **Praise & Worship**   **Blues**   **METAL**

**Camps.** Summer is the perfect time for fun with music. Every summer we offer camps in many areas - typically Jazz, Rock Band, Guitar, Voice, Piano, Bass, Performance Club, Songwriting, and Kid's Music Camp. The various Rock Bands, Jazz Camps, and Performance Clubs are for students who already play, the other camps are for beginners. They typically meet every day for 3 hours for a week. They are the perfect way to either perform lots of music OR be introduced to a new instrument or voice. Talk to me or contact the studio if you're interested. You will get a referral fee if you get students in the camps, btw.

**Consultations and Coaching.** Consultations are available if a client or prospective student wishes to take one lesson only. The fee for consultations is \$55 for a ½ hour session and \$90 for an hour session. Coaching is available if a client or student wishes to take one month of lessons only. The fee for coaching is \$190 for ½ hour lessons for one month and \$325 for hour lessons for one month. If a student continues lessons beyond the consulting or coaching period, the extra money paid will be applied to the next month's payment if the studio is notified by the appropriate date.

**CREWS (small group lessons).** These are available for beginning students for most of our courses. CREWS establish a firm foundation in playing/singing, they're lots of fun, and you'll learn to play/sing and finish a song or 3. CREW members commit for 3 months at a time. All students work on a group piece, as well as an individual piece or performance if at all possible. I limit our CREWS to 2 to 4 participants so they are effective for learning. Group lessons average 4 thirty minute lessons in a month and one of the lessons in the 3 month session is a master class or a recital. CREWS culminate in a live performance.

**elessons:** If you don't have time to drive to lessons or perhaps you don't live near enough to take real-time lessons, you may be interested in **elessons**. **elessons** allow you to take lessons from anywhere in

the world, without drive time or gas expenses. Using the internet, email, and sound files, students do live lessons through SKYPE. Being a real-time private lesson, these are the most beneficial lessons short of private lessons in our studios. elessons are normally offered as 30 and 60 minute per week lessons. We offer elessons for all of our private courses. You may also take an elesson as a make-up lesson.

**Gift certificates.** You can give a friend or loved one lessons for any occasion. Gift certificates are available for all of the lessons and courses we offer. Please contact the studio at 972-422-3362 for details and available times.

**Performance Clubs.** For classical and other performers (or want-to-be performers) we offer Performance Clubs. Performance Club students meet in a repertoire class with myself to play their pieces for other students each week and receive input and constructive criticism. PCs are open to non-students as well as students. You do not have to be a skilled player to be in a Performance Club. PCs are sort of the ultimate in developing performing skills, because that's exactly what you do each week, perform live for others - just like music school or being on the road. PCs culminate in a...performance. I know, amazing. Performance clubs meet for 4 months at a time and cost \$400 for the entire 4 months.

**Commissions.** Promethean Studios will give current students \$50 per student for recommending new students. Yes, that's \$50 smackers for you for each student you send us. Send us students and make the big bucks.

## Studio Etiquette

**Time.** Studio clocks and computers are set to the official time for the United States. Please go to [www.time.gov](http://www.time.gov) to access this time.

**Timeliness.** Students should arrive at the studio 5 minutes early for their lesson. **Please don't come earlier than 5 minutes to your lesson.** Students should wait in the reception area of the studios or their vehicle for their lesson.

**Tardiness.** If a student comes late, the lesson will still end at the scheduled time. If a teacher begins a lesson late, the lesson will be extended to cover the late start.

**Drop-offs.** Do not let someone drop you off (and do not drop children off) at a lesson until first you confirm that there are indeed lessons going on. Unfortunately everyone makes mistakes, students misremember their lesson time, make-ups, or studio closings, and the studio has unexpectedly closed twice (in 25 years) because of medical emergencies. Please check before you leave someone here. Promethean Studios is not responsible for the safety of your child.

**Knock 3 times.** Please make sure your teacher knows you are here when you arrive. This is not an inconvenience for the lesson in progress. If I know you're on the premises, I'll get to your lesson quicker.

**Noncombatants.** People not taking lessons are to wait in the reception area or in their vehicle until the student's lesson is over. Keep children not in lessons in your car or the reception area. Please remember your lessons are conducted in a private residence - **do not wait or play in the yard.** Do not walk your dog and please don't visit the neighbors. There is a park two blocks west of the Plano location. Please be aware that the studio will hold students responsible for damage occurring to property caused by not following this policy.

**Parking.** Only park or drop-off/pickup kids in the front and walk around to the back, following the grey stepping stones. **Do not park or drop-off/pickup in the back.** This is a public alley used by many area residents and is dangerous and crowded. Please do not park in front of homes other than 4005 Crooked Lane.

**No kids.** If you are a parent or have a child in lessons, do not bring children other than the student into lessons. This definitely has a **very** negative effect on the quality of lessons.

**Assignment sheets.** Students and parents of students under 18 are responsible to check their assignment sheets each week for announcements and information. This is one way we officially communicates with all students. Parents especially need to check their children's assignments sheets immediately after lessons. **Promethean Studios will not be responsible for information missed because a student or parent did not read and/or respond to the assignment sheet.**

**Switching or extending lesson times.** Please let us know if you are unhappy with your lesson time or if you want to move to a longer lesson. Current students have first choice of new times that come available. We also maintain a waiting list for specific times and days and/or longer times.

**Recitals and Music seminars.** Recitals and music seminars will be announced in the studio calendar. Music seminars last 50 to 60 minutes; recitals last 75 to 90 minutes. Students are also given a handout regarding dress and etiquette for recitals. Performing students must abide by the standards set out in the recital hand out. There is a \$30 fee per performance playing or singing in recitals.

**Lost and Found.** If you leave items (music, books, clothing, animals, children, etc.) at the studios, we will hold onto those things for 3 months. After 3 months, those things will disappear.

**Parental responsibilities.** To help your child benefit the most from lessons: read their assignment sheet weekly and be aware of comments and communications from the studio and what their assignments are. Monitor both the amount and content of your student's practice. Bring them to lessons 5 minutes early, be 5 minutes early to pick them up promptly. Be responsible for your child's behavior and actions to, from, and in the studio.



## Courses offered and materials needed

**Bands and Jams.** Small groups, 4 to 6 members. You do not have to be a current student to participate. Open to all instruments (including instruments not offered at Promethean Studios) – Guitar, Keyboard/Piano, Voice, Drums, Bass, Mandolin, Ukulele, Woodwinds, Brass, Strings. Meeting once a week for 4 months and culminating in a live performance. All music is provided by the studio. Guitar players must bring their own amps. **Jams** are just like bands but there are no performances and the time commitment is month to month. Styles of bands and jams offered are:

**Country**   **Jazz**   **Classic Rock**   **Modern Rock**   **R & B**   **Praise & Worship**   **Blues**   **METAL**

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**Bass.** Styles include rock, pop, metal, alternative, blues, funk, country, R&B, jazz, gospel, alternative, and contemporary Christian. Instruction includes basic accompaniment, bass lines, solos, theory & reading, slap & pop, chords, arpeggios, walking bass lines. eLessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for bass lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Bass-Guitar.aspx>.

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**Camps.** Offered in the summer. Rock Band, Jazz Camp, Performance Club. Guitar, Bass, Voice, Piano, Songwriting, and Kid's Music Class. Normally 3 hours a day for one week. Each camp has different details, requirements, and materials, for more information, please email us at [students@dallasmusiclessons.com](mailto:students@dallasmusiclessons.com).

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**Composition and Arranging.** Instruction includes writing, arranging, scoring & orchestration, form & analysis, chords, chord function & analysis, ear training, music history, 16th - 20th century compositional techniques. Jazz composition is also available.

For materials and supplies needed for composition lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Songwriting.aspx>

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**eLessons.** Take live, private, real-time lessons in your home without drive time or gas expenses from anywhere in the world. Most of our private lesson courses are available as eLessons. For more information, please go to <http://www.dallasmusiclessons.com/Courses-Offered/ELessons-Online-Lessons-.aspx>.

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**Group coaching, critique, and instruction.** This is for any group desiring to perfect its performance, stage presence, and musicianship. Using the group's goals as a guideline, our instructor will listen to the group perform and help them work on overall skills, focusing on the impression the group desires

and makes on stage, honing individual and group abilities, and locating and correcting weaknesses. These sessions are normally at least 1 hour per week and are charged at the standard rate.

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**Guitar.** Acoustic, Classical, and Electric. Rhythm, Lead, Finger-style, Classical, Chord-Melody. Styles include rock, pop, classical, blues, alternative, metal, country, R&B, bluegrass, jazz, funk, gospel, and contemporary & traditional Christian. Lessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for guitar lessons, go to <http://www.dallasmusiclessons.com/Courses-Offered/Guitar.aspx>.

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**Mandolin.** Rhythm, Lead, Finger-style. Styles include rock, pop, classical, blues, alternative, metal, country, R&B, bluegrass, jazz, funk, gospel, and contemporary & traditional Christian. Lessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for theory lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Mandolin.aspx>.

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**Music Theory.** For students who want to improve their theory skills exclusively. Instruction will be divided between cognitive, ear training, and sight-singing. Theory is about making your brain work for your music and cuts years off learning time.

For materials and supplies needed for theory lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Songwriting.aspx>.

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**Performance Clubs.** For all performers. You do not have to be a skilled player to be in a Performance Club. Meeting once a week for 4 months and culminate in a live performance. Meeting with me to play pieces for other students each week and receive input and constructive criticism. Performance Clubs are for all musicians and are open to all styles of playing or singing.

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**Piano and Keyboard.** This is normally not an exclusively classical piano course of study. You will learn to read music well in many styles. You will also learn to treat the piano as a rhythm instrument (as it is played by almost all rock, jazz, country, pop, and worship bands around the world) and emphasize playing by analysis and chord function, in pop, rock, blues, gospel, R&B, jazz, funk, classical, country, folk, & contemporary Christian styles. Lessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for piano lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Piano-Keyboard.aspx>.

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**Praise and Worship.** This is a course for individuals and groups (laymen or pastors) who are interested in developing or perfecting their ability to lead congregations or small groups. Instruction will emphasize music theory and its application to praise and worship, song selection, intros, exits & transitions, music and personnel development, rehearsal techniques, the role of music and musicians in church life, and finding and following God's anointing. Students will create and perform P&W services to be critiqued as well.

For materials and supplies needed for praise and worship lessons, go to <http://www.dallasmusiclessons.com/Courses-Offered/Praise-Worship.aspx>.

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**Sax, Flute, Oboe.** Styles include classical, pop, R&B, rock, funk, blues, and jazz. Instruction includes sight-reading, improvisation, tone quality, embouchure control, technique, range, intonation, phrasing, breath control, articulation, and confidence in performance. Lessons, CREWS, bands and jams, and performance clubs are available for these instruments.

For materials and supplies needed for flute lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Flute.aspx>.

For materials and supplies needed for oboe lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Oboe.aspx>.

For materials and supplies needed for sax lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Saxophone.aspx>.

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**Songwriting.** Writing popular songs. These lessons are ½ writing new songs and ½ understanding music theory. The understanding of music theory allows the student to create excellent songs independent of others. Songwriting students should play a chording instrument at an basic level as soon as possible to aid in defining the harmonic component of their songs. Students who do not play a chording instrument (ex., guitar or piano) will begin by learning enough of one of these instruments to create chords. Lessons are available for this course.

For materials and supplies needed for songwriting lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Songwriting.aspx>.

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**Ukulele.** Rhythm, Lead, Finger-style. Styles include rock, pop, classical, blues, alternative, metal, country, R&B, bluegrass, jazz, funk, gospel, and contemporary & traditional Christian. Lessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for uke lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Ukulele.aspx>.

**Voice.** Styles include pop, classical, R&B, blues, jazz, rock, Broadway, alternative, contemporary and traditional Christian, gospel, and country. The student can choose classical or pop-rock style of singing. Instruction includes sight-singing, phrasing, projection, pronunciation, intonation, fluidity, range, tone quality, and emphasizes confidence in performance. Lessons, CREWS, bands and jams, and performance clubs are available for this instrument.

For materials and supplies needed for voice lessons, go to <http://www.dallasmusiclessons.com/Instrument-Resources/Voice.aspx>.

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**Worship Seminars** are available for your church or ministry. These events are scalable small to large, from working with a single worship team for an hour to ministering to an entire church or conducting a major conference over a week or long weekend. Mark Black has been a music director of churches for 14 years, led worship for 40 years, and taught at Christ for the Nations Institute for 6 years. He is musically and spiritually equipped to deal with all aspects of worship ministry, including critiquing individual abilities and group needs, practical performance issues, song selection and flow, goals of ministry, maximizing practices and worship potential, as well as over-arching philosophy of worship and spiritual issues. Both single and consecutive events are available and length of time is customized to the needs of your group.



# Promethean Studios

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