

BMus

# Jazz Programme Handbook 2023–2024

Emily Mould  
**Version 2**

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# Introduction

## Prof Timothy Jones, Deputy Principal

This handbook provides essential information about the BMus (Jazz) programme and some general aspects of study at the Academy. It contains full details about Academic Studies modules of the BMus programme that are not taught by the Jazz department but are open to Jazz students. The BMus Programme Regulations are found within the Regulations publication. All these documents, together with general information about life and study at the Academy, are available on the Student Hub section of Blackboard, where any updates are added during the academic year.

If you have any queries about the programme documentation and requirements your Tutor and the Head of Jazz will be able to provide further information.

### **Prof Timothy Jones**

## Head of Department Introduction

The Jazz Department offers an intensive experience within a focussed and supportive learning environment. The programme is designed to give students a balance of core musical skills, alongside contemporary approaches to improvised and groove-based music, predominantly from the African diaspora. This enables students to experience deep musical learning and develop into creative, versatile artists and employable professional musicians. The jazz programme is taught by an outstanding faculty of jazz musicians and educators of international repute, representing the breadth of contemporary jazz practice. This year we welcome back our Visiting Professor, trumpeter Ingrid Jensen, as well as the return of jazz great Dave Holland in his role as Jazz Artist in Residence. To further enhance the student experience there is a series of high-profile masterclasses and projects with visiting world-famous artists.

A diverse and rigorous programme of study is provided at undergraduate level. The focus on learning and exploring Repertoire and Improvisation in the first two years provides both a common ground for later work and gives students the opportunity to explore a range of different approaches to practicing improvisation. The aim from the beginning is to enable the student to become a self-motivated and autonomous learner as soon as possible, and especially to establish an awareness of their own creative practice and musical identity. All elements of the course are intended to promote this aim so that students can develop their full potential as creative individual artists and sustain their practice throughout their career.

Original composition is regarded as very important in the development of the whole musician and is a key component within the contemporary scene. The importance of jazz composition is reflected in the programme and given an equal priority with improvisation as a unifying artistic concept. We feel it is important to focus on the practical application of composition and, over the years, there has been an extraordinary amount of exciting new music written and performed in the composition “playdays” that has formed part of graduates’ debut albums and projects. Aural and Transcription skills,

and rhythmic development through the Rhythmic Studies courses, also broaden the students' musical horizons and skill base. There are regular small and large ensemble projects throughout the course with an exciting array of visiting jazz artists.

Details of other important areas of the course at each stage of study are included within the handbook. It is important that students establish good working relationships with their Principal Study professors, who are both crucial to the learning process and will become future professional contacts within the London jazz scene.

Increasingly, as a working jazz musician the demand to be your own manager/promoter as well as composer/performer, mean the skills of time-management and organisation are as vital as the musical ones. Through regular discussions within Department Performance Platforms and Artist Development seminars students receive knowledgeable support and practical preparation for their musical lives. The Jazz Department strives to be a musical community that mirrors the way the working jazz scene operates. It is hoped that long musical relationships can be established and nurtured that will lead on to successful careers through improvisation, composition, collaborative projects and with the support of one another, in a microcosm of the professional scene. Vital to this is the community spirit we create in the department. Through practical support in attending events, and our open-mindedness and positive attitude to each other's work, we can create an atmosphere where people can explore new creative ground without fear of judgement. A department culture that is welcoming, inclusive, diverse, equitable, and considerate for one another in all that we do, is a fundamental priority for us all.

Please ensure that you read this handbook carefully to familiarise yourself with the requirements and deadlines for your BMus Jazz programme of study. It is your equal responsibility, along with the department teachers, to ensure that all the elements of your programme are completed at the right times. You must engage fully with the head of year system and keep in regular contact with your head of year over your progress, any successes or concerns, as well as practicalities such as Leave of Absence. The better you know your programme, the easier you will find it to get on with, and enjoy, your musical life at the Academy!



**Professor Nick Smart**

**Head of Jazz Programmes**

# Jazz Programme Contacts

(Please save telephone numbers in your phone)

## **Professor Nick Smart**

### **Head of Jazz Programmes**

Tel: 020 7873 7438 | Room YG347| Email: [nsmart@ram.ac.uk](mailto:nsmart@ram.ac.uk)

## **Emily Mould**

Jazz Programmes Coordinator and Project Manager

Tel: 020 7873 7379 | Room G17 | Email: [emould@ram.ac.uk](mailto:emould@ram.ac.uk)

*[Office working hours: Monday to Friday 09.30am-5pm.]*

# Jazz Department Staff

## **Head of Jazz Programmes**

Professor Nick Smart

## **Jazz Artist in Residence**

Dave Holland

## **Visiting Professor of Jazz**

Ingrid Jensen

## **Aural & Transcription**

Tom Cawley

## **Rhythmic Studies**

Barak Schmool

## **Composition & Arranging**

Pete Churchill

## **Repertoire/Improvisation**

Pete Churchill

Gareth Lockrane

Nick Smart

Tom Cawley

## **Jazz Supporting Studies**

Nikki Iles

## **Creative Technology**

Aram Zarikian

## **Jazz History**

Alyn Shipton

## **Trombone**

Mark Bassey

Gordon Campbell

Barnaby Dickinson

Trevor Mires

## **Trumpet**

Professor Nick Smart

Mike Lovatt

Steve Fishwick

Tom Walsh

Byron Wallen

## **Vibes**

Jim Hart

## **Voice**

Nia Lynn

Lauren Kinsella

Anita Wardell

Pete Churchill

Norma Winstone

## **Drums**

Martin France

Ian Thomas

James Maddren

Mark Mondesir

**Bass (electric and acoustic)**

Jeremy Brown  
Laurence Cottle  
Tom Herbert  
Jasper Høiby  
Orlando Le Fleming  
Michael Mondesir

**Guitar**

John Parricelli  
Mike Walker  
Femi Temowo  
Chris Montague  
Mike Outram

**Piano**

Tom Cawley  
Nikki Iles  
Gwilym Simcock  
Liam Noble  
Robert Mitchell  
Zoe Rahman  
Kit Downes

**Saxophone**

James Allsopp  
Iain Ballamy  
Trish Clowes  
Rachael Cohen  
Nathaniel Facey  
Tim Garland  
Gareth Lockrane  
Andy Panayi  
Julian Siegel  
Giacomo Smith  
Martin Speake  
Stan Sulzmann



# BMus Teaching and Professional Services Staff

## **Deputy Principal**

Timothy Jones

[t.jones@ram.ac.uk](mailto:t.jones@ram.ac.uk)

## **Head of UG Programmes**

Anthony Gritten

[a.gritten@ram.ac.uk](mailto:a.gritten@ram.ac.uk)

## **Head of Year 1**

Adriana Festeu

To arrange an appointment please contact: [a.festeu@ram.ac.uk](mailto:a.festeu@ram.ac.uk)

## **Senior Tutor in Undergraduate Pastoral Support and Head of Year 2**

Ruth Byrchmore

To arrange an appointment please contact: [r.byrchmore@ram.ac.uk](mailto:r.byrchmore@ram.ac.uk)

## **Head of Year 3**

Chris Atkinson

To arrange an appointment please contact: [chris.atkinson@ram.ac.uk](mailto:chris.atkinson@ram.ac.uk)

## **Head of Year 4**

James Sleigh

To arrange an appointment please contact: [j.sleigh@ram.ac.uk](mailto:j.sleigh@ram.ac.uk)

# Department Communication

## Academy Email

You should always use your Academy email address when doing Academy business, not a private email address. Please make sure that you check your Academy email regularly as this is the Academy's primary way of contacting you. If you have a problem, ring IT Helpdesk on 020 7873 7366 or send an email to [ithelpdesk@ram.ac.uk](mailto:ithelpdesk@ram.ac.uk) from another email account.

## ASIMUT

All departmental classes, projects and concerts are scheduled into your ASIMUT account. Please consult this on a regular basis. It is also essential that you check your Academy email account on a daily basis (including during vacation time).

You must check your ASIMUT account daily for details of your academic and departmental classes and activities.

It is a disciplinary offence to book two or more spaces concurrently in ASIMUT. Any student shown by the ASIMUT usage statistics to be misusing the system in this way will be liable to a disciplinary penalty, ranging from a temporary ban from the room booking system to temporary suspension of the studentship, depending on the severity of the case. Penalties will be determined by the Programme Management Team and communicated to students by their Head of Year.

## Illness

If you are unwell for a class you must call the office on (020 7873 7379) and email your professor before 09.30am so that your absence can be marked in the class registers. If calling or emailing after this time, class teachers will not be informed as to the reason for absence. Sickness will be marked in the registers after the class.

It is the student's responsibility to inform 1-1 professors that lessons will be missed due to illness. Again, this should be done in good time before the lesson.

Please see the Institutional and Support Handbook for information about what to do if you miss a rehearsal due to illness or are late due to problems with transport.

## Term Dates

Students are required to attend all classes and rehearsals during these periods. You can obtain Leave of Absence by filling in a LOA form. Students must seek permission for all leave during the course. For the main Academy, classes are suspended for one week during the autumn and spring terms, but this does not apply to the Jazz Department as many rehearsals and other performance-related activities take place during this time.)

### **Autumn term**

**Enrolment Week:** Monday 04 September– Friday 08 September 2023 (no teaching)

Monday 11 September – Friday 01 December 2023

### **Spring Term**

Monday 08 January – Friday 22 March 2024

### **Summer Term**

Monday 15 April 2024– Sunday 30 June 2024

Exam Period: Please speak to Registry Team directly.

Graduation: Please speak to Registry Team directly.

## Department Policy

### Class Teaching

Students are required to come to classes with all materials as required. Writing materials will not be provided to students by any member of staff. If you wish to take a laptop or recording device into class, please check with your Lecturer first.

### 1:1 Student Allocation Policy

You will receive an allocation of 30 one-to-one principal-study lessons (though some may be left “unallocated”) throughout the year to enable you to fulfil the learning outcomes of the principal-study module of your Programme of Study. These are covered by your tuition fees.

Students are invited to select their 1:1 teachers from the published list in consultation with the Head of Department (discussions can include 1:1 hours with classical professors and/or external artists on a case-by-case basis) at the end of summer term for the following year. All allocations must have been agreed with the Head of Department. Students who omit discussing allocations for the Department may be liable for their payment.

Students must email the Jazz Programmes Coordinator and Project Manager at the end of every term, itemising which teachers they have completed hours with. As a guide, students should be aiming to fulfil 10h of 1:1 teaching in each of the three terms. Hours cannot be rolled over into other academic years. You are reminded that if you do not use hours in the year, they were allocated you will not be able to redeem them later.

## Teaching Off-Site

Whilst all one-to-one teaching is normally conducted on Academy premises, in specific circumstances your principal study teacher may suggest teaching a lesson(s) off-site, for instance to access home recording facilities etc. Any such request should be agreeable to both teacher and student and have been approved in advance by the Head of Department. The quality of the learning experience must be maintained or enhanced by the change of location, and we do not expect you to incur significant additional expense as a result of your teacher wanting to hold lessons off-site. You are entitled to receive any outstanding tuition at the Academy within a reasonable timeframe if you refuse to be taught off-site on these grounds.

## Instrument Storage

The jazz department does not facilitate the storage of any personal belongings or instruments in the jazz rooms. Students must obtain a locker at the start of the year for all their personal belongings and smaller instruments (Saxophones, Trumpets, and Trombones). Please contact [registry@ram.ac.uk](mailto:registry@ram.ac.uk) for a locker.

## Jazz Studios and Rooms Policy

The Jazz Department has five practice rooms under its remit: B60, LG60, B59, B58. These rooms are not for storage of small instruments or personal belongings. Please see Instrument Storage as above.

Furthermore, the LG48 storage room is not to be used as a practice room at any point. The room is clearly signposted as to which instruments are permitted to be left in this room at any time.

In using these rooms, you are agreeing to:

- Take absolute care of the rooms and all instruments within them and to report any damage immediately.
- Be considerate to the sessions and classes following your rehearsals by ensuring: the chairs are stacked neatly, Amps are unplugged at the source, cables are neatly stowed away, and any other debris/music have been cleared away.
- No equipment is to be removed from any room, without written permission. Gear that has been locked down must be always kept in place for the benefit of students and staff.

- NOT use any jazz room for any personal belongings. Lockers can be obtained from the Registry for personal items. Any personal items found in the rooms will not be held but will be taken to lost property.
- Bring back any gear/equipment to the room it came from after use at any personal or departmental rehearsals within RAM.

Please note, students using the rooms and/or leaving any equipment is done so at the owner's own risk.

## Instrument Loans

Jazz Department equipment (e.g., tech gear, amps, keyboards and PA system) are not allowed to be removed from the building by a student. In an exceptional circumstance, students may apply to the Jazz Programmes Coordinator for permission that may be granted for a specific event. In this case, you must email the department a week before to ensure ample time in case the equipment is not available for individual student use.

## Second Study (by application at start of academic year)

Second study is understood to be a specialism that is separate to the student's Principal Study area (i.e. it does not include related instruments such as electric bass for a double bassist). A limited pool of funding is available, and applications are judged by merit. Applications must be made on the Second Study Application Form, available on Blackboard. The closing date/time for applications will fall in the first week of the autumn term, please contact your Head of Year for more details. Students who have been granted second study must reapply on an annual basis if they wish to continue.

## Student Procedures

You can find information on the following procedures in the Student Information Hub on [Blackboard](#)

- Leave of absence
- Extension and deferral requests
- Department and programme handbooks
- Academy Regulations Student Handbook
- Examination timetables

## Student Services

You can find information about services provided by the following departments on [SharePoint](#)

- [Competitions](#)
- [Concerts Dept](#)
- [Estates](#)
- [Library](#)
- [Piano Permission Request Form](#)
- [Registry](#)
- [Recording](#)

## Student Support

Full details of your support network and all the staff that are involved in helping you are included in the Student and Staff Support area on SharePoint. Here you can find support: [Student and Staff Support - Home \(sharepoint.com\)](#)

- Counselling and Mental Wellbeing
- Disability
- English Language Support

There is further useful information and advice in the main (i.e., '*non-jazz-BMus*') [BMus Handbook](#), offering handy tips on how to study and manage your time.

# BMus Jazz Programme Structure

## Credit Structure

Table 1: Programme Structure for B1/B2 Students

	Level 4 (B1)	Level 5 (B2)	Level 6 (B3)	Level 6 (B4)
<b>Principal Study: Solo Performance (End of Year Recital B1/2/3 or Final Recital B4)</b>	20cr	25cr	30cr	40cr
<b>Principal Study: Professional Development Activity (Small Ensembles and Jazz Orchestra)</b>	20cr	20cr	20cr	20cr
<b>Artist Development</b>		10cr	10cr	20cr
<b>Repertoire and Improvisation</b>	15cr	15cr		
<b>Aural and Transcription Skills</b>	15cr	15cr	15cr	
<b>Composing and Arranging</b>	15cr	15cr	20cr	20cr
<b>Jazz Supporting Studies</b>	5cr	5cr		
<b>Jazz History: from African American origins to today's multicultural world jazz</b>	15cr			
<b>Creative Technology</b>	15cr			
<b>Rhythmic Studies of the African Diaspora</b>		15cr		
<b>Contemporary Rhythmic Skills</b>			15cr	
<b>BMus Electives</b>			10cr	20cr

Table 2: Programme Structure for B3 Students who joined B1 in 2021/22

	Level 4 (B1)	Level 5 (B2)	Level 6 (B3)	Level 6 (B4)
<b>Principal Study: Solo Performance (End of Year Recital B1/2/3 or Final Recital B4)</b>	45cr	25cr	30cr	40cr
<b>Principal Study: Professional Development Activity (Small Ensembles and Jazz Orchestra)</b>	25cr	20cr	20cr	20cr
<b>Artist Development</b>		10cr	10cr	20cr
<b>Repertoire and Improvisation</b>		15cr		
<b>Aural and Transcription Skills</b>	10cr	15cr	15cr	
<b>Composing and Arranging</b>	10cr	15cr	20cr	20cr

<b>Jazz Supporting Studies</b>	10cr	5cr		
<b>Jazz History: from African American origins to today's multicultural world jazz</b>	10cr			
<b>Creative Technology</b>	10cr			
<b>Rhythmic Studies of the African Diaspora</b>		15cr		
<b>Contemporary Rhythmic Skills</b>			15cr	
<b>BMus Electives</b>			10cr	20cr

Table 3: Programme Structure for B4 Students who joined B1 in 2020/21

	<b>Level 4 (B1)</b>	<b>Level 5 (B2)</b>	<b>Level 6 (B3)</b>	<b>Level 6 (B4)</b>
<b>Principal Study: Solo Performance (End of Year Recital B1/2/3 or Final Recital B4)</b>	45cr	45cr	30cr	40cr
<b>Principal Study: Professional Development Activity (Small Ensembles and Jazz Orchestra)</b>	25cr	25cr	20cr	20cr
<b>Professional Development Portfolio</b>		<i>F/A</i>		
<b>Artist Development</b>			10cr	20cr
<b>Aural and Transcription Skills</b>	10cr	10cr	15cr	
<b>Composing and Arranging</b>	10cr	10cr	20cr	20cr
<b>Jazz Supporting Studies</b>	10cr	10cr		
<b>Jazz History: from African American origins to today's multicultural world jazz</b>	10cr			
<b>Critical and Contextual Listening</b>		10cr		
<b>Creative Technology</b>	10cr			
<b>Rhythmic Studies of the African Diaspora</b>		10cr		
<b>Contemporary Rhythmic Skills</b>			15cr	
<b>BMus Electives</b>			10cr	20cr



# Progression Regulations

## **Progression from stage to stage of the BMus (Jazz) Programme:**

The following statement provides an overview of progression through the programme.

Year/Level	Progression requirements and rationale
<p><b>Year 1</b> <b>(HE Level 4)</b> <b>120 credits</b></p>	<p>The curriculum in Year 1 is designed to provide the knowledge, understanding, experience and skills to progress through the subsequent stages of the programme. In Principal Study technical issues are consolidated and students gain their first exposure to performing in Academy concerts, which inculcate the high standards on the programme and the ethos of music making at professional level. The curriculum as a whole provides a wide-ranging perspective. Any fundamental gaps in academic knowledge and general musicianship are addressed. The supporting courses of Composition and Arranging and Aural and Transcription are central to the development of your core skills, these are supported by Jazz Supporting Studies. Modules in Jazz History and Creative Technology give a broader contextual base to your principal study work.</p> <p>Progression requirements:</p> <p><b>To progress from Level 4 to Level 5 a student must normally have passed 120 credits at Level 4. Please see the credit grid above.</b></p>
<p><b>Year 2</b> <b>(HE Level 5)</b> <b>120 credits</b></p>	<p>Year 2 builds on the knowledge, skills and understanding acquired in Year 1 with the aim of developing a distinctive musical personality in Principal Study and Ensembles, and greater critical/contextual awareness in other modules. Composition and Arranging and Aural and Transcription remain central to broadening your musicianship and technical skill, supported by the one-one tutorials in Jazz Supporting Studies. The commencement of Introduction to Rhythmic Studies of the African Diaspora further enhances the breadth of study.</p> <p>In Year 2 students begin preparation towards the Artist Development Portfolio, which is submitted in Year 4. This is a module that focused upon self-reflective, critical, and transferrable skills related to Principal Study and its connection with other aspects of the programme.</p> <p>Progression requirements:</p> <p><b>To progress from Level 5 to Level 6 (B3) a student must normally have passed 120 credits at level 5. Please see the credit grid above.</b></p>
<p><b>Year 3</b> <b>(HE Level 6)</b> <b>120 credits</b></p>	<p>Year 3 marks a further expansion of musical repertoire and critical awareness in Principal Study. The increasing technical/repertoire demands at this level are enshrined in the Principal Study requirements for the year and the assessment criteria. Aural and Transcription reaches its conclusion with the Big Band transcription</p>

	<p>representing the fruition of the learned skills in this area. Composition and Arranging continues to develop your musical voice alongside Principal Study and Ensembles. Alongside the Contemporary Rhythmic Skills module, students in Year 3 also select a 10-credit elective from the main BMus offering at this point in the programme. Emphasis in assessment is placed upon the student's ability to synthesize, organise and present different kinds of knowledge (academic and practical) to their own purpose and to grasp the links between academic knowledge and their own practical activity. You are urged to consult your BMus Head of Year before you choose your elective.</p> <p>Progression requirements:</p> <p><b>To progress from Level 6 (B3) to Level 6 (B4) a student must normally have passed 120 credits at level 6 (B3). Please see the credit grid above.</b></p>
<p><b>Year 4 (HE Level 6) 120 credits</b></p>	<p>Year 4 marks the culmination of the programme. Students prepare for a final (public) recital and complete all requisite faculty activities and Ensembles. As in previous years, the increased demands of Principal Study are enshrined in the requirements for the year and the assessment criteria. Preparation for professional life is also enshrined in the Artist Development portfolio, which includes a series of professional documents and related tasks, and 20-credits to be chosen from the main BMus electives. Composition and Arranging reaches its conclusion with the contrasting demands of Jazz Orchestra composing and the creative Octet project. Academic work at this level is expected to demonstrate cogency and critical sophistication commensurate with this level of study, and to be presented at a professional standard.</p> <p>Progression requirements:</p> <p><b>Students who have successfully completed 480 credits, including 240 credits at Level 6, are eligible for the award of BMus (Jazz) (Lond.: RAM). Please see credit grid as above.</b></p>

## Degree Classification

The class of degree you are awarded depends on several factors: a pass in all 480 credits of the programme; a weighted aggregate mark; the profile of your individual marks in level-5, 6 (B3) and 6 (B4) modules.

Credit weighting:

Level 4	FA*
Level 5	1
Level 6 (B3)	2

\* Formatively assessed. Credits are awarded but they do not contribute to the degree classification.

## Referral and Deferral

The BMus Examination Boards meet in June to determine the progression or final result for each individual student. For students who have failed to meet the progression or graduation requirements outlined above, opportunities to re-sit failed examinations will be offered in accordance with the *Regulations*.

# Principal Study: Module Details

## Principal Study (Solo Performance, Professional Development Activity)

This is the key element in your programme of study and is taught in individual lessons and through a range of department ensemble activities, culminating in your recital. Each student receives thirty hours of one-to-one tuition per year in Principal Study (which may be shared between two or more professors). Later in the programme lessons may be shared more widely depending on the students requirements, but the majority of first year students start with one or two core teachers.

The Academy has a diverse and flexible principal study system to allow students to focus on their particular areas of interest; allocated in consultation with the Head of Jazz. Students should keep careful lesson diaries to maximise the benefit of this wide array of input, as well as to monitor the number of lessons had with each teacher. Sometimes a small number of allocated hours are used more like individual masterclasses or mentorship rather than conventional teacher-pupil lessons, but at least one nominated teacher is required to write a mid-year Professorial Report on each student. It is therefore vital that students work hard at a steady pace throughout the year, as their work is continually monitored.

Students are assessed through a combination of (i) End-of-Year Examination and (ii) Professional Development Activity performances within the small ensemble and jazz orchestra projects. One nominated Principal Study professor will provide a mid-year feedback report for guidance on progress. It is **your** responsibility to make contact with your allocated professor(s) in order to arrange lessons. This should be done within the first two weeks of the autumn term. Contact details of all staff are available from the Jazz Office. Any problems with teachers should be referred to the department immediately.

**End of Year and Final Recitals – Please see the Examinations Procedures for up to date exam information. This can be found in the Student Information Hub on Blackboard.**

The criteria of assessment from one year to the next is based on:

- The increased length of recitals
- The overall content of the recital in terms of an increase in technical, musical and artistic control and maturity over all elements.

These include:

- a) the content of the improvisations
- b) the arrangements and compositions presented
- c) technical control over the instrument
- d) choice of musicians
- e) standard of performance on any ancillary (related, ie 'doubles') instruments
- f) pace and variety of programming
- g) variety in the chosen instrumental groupings

	<u>Year One</u>	<u>Year Two</u>	<u>Year Three</u>	<u>Year Four</u>
<b>Length of recital</b>	30 minutes	35 minutes	40 minutes	45 minutes

### **B1 and B2**

Recitals should aim to hit the time limit accurately in preparation for the third and fourth year recitals when a penalty will be applied for over- or under- running.

### B3 End of Year Recital Timing

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below.

**Candidates should aim to deliver a recital lasting 40 minutes.**

<b>Duration of the recital (ideal 40 minutes)</b>	<b>Penalty applied</b>
More than 52 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
51.01 to 52.00	9 marks
50.01 to 51.00	8 marks
49.01 to 50.00	7 marks
48.01 to 49.00	6 marks
47.01 to 48.00	5 marks
46.01 to 47.00	4 marks
45.01 to 46.00	3 marks
35 minutes to 45 minutes inclusive	NO PENALTY
34.00 to 34.59	3 marks
33.00 to 33.59	4 marks
32.00 to 32.59	5 marks
31.00 to 31.59	6 marks
30.00 to 30.59	7 marks
29.00 to 29.59	8 marks
28.00 to 28.59	9 marks
Less than 28 minutes	10 marks

## B4 Final Recital Timing

**Candidates should aim to deliver a recital lasting 45 minutes.**

<b>Duration of the recital (ideal 45 minutes)</b>	<b>Penalty applied</b>
More than 57 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
56.01 to 57.00	9 marks
55.01 to 56.00	8 marks
54.01 to 55.00	7 marks
53.01 to 54.00	6 marks
52.01 to 53.00	5 marks
51.01 to 52.00	4 marks
50.01 to 51.00	3 marks
40 minutes to 50 minutes inclusive	NO PENALTY
39.00 to 39.59	3 marks
38.00 to 38.59	4 marks
37.00 to 37.59	5 marks
36.00 to 36.59	6 marks
35.00 to 35.59	7 marks
34.00 to 34.59	8 marks
33.00 to 33.59	9 marks
Less than 33 minutes	10 marks

Students are expected to discuss their recital programme with the Head of Department at the start of the summer term if not before. Recitals should be a professionally presented and balanced programme, although the performance style/presentation is at the discretion of the candidate.

The summer term performance recital examination is self-prepared. All 'backing' students who play or sing should normally be from within the Academy, but special dispensation may be granted by the Head of Department.

*Note regarding using music in recitals (see over)*

### **Note re using music in recitals:**

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. Please note the specific department comments detailed below, if in doubt consult the Head of Jazz Programmes.

Jazz students are not required to submit recital programmes.

With the increase in social media and video platforms more and more people are 'seeing' jazz as much as they are hearing it. Performers staring into music stands can be a barrier to good communication. As such, the professional practice of memorising music has increased and we encourage students to memorise their own music as it helps prepare for professional expectations, as well as the added advantage of deepening your learning process of the material itself. The motivation for this is improved communication and presentation of the performance as well as the depth of familiarity with the music. The memorising only applies to the band leader on his/her own recital, we understand some players do quite a number of recitals for their peers and they obviously can't be expected to memorise all of their side-person material. This aspect can be discussed with the Head of Jazz in your pre-recital tutorials and you can explain if there are extenuating circumstances such as very long, complex written material where sheet music may be unavoidable.

**Please note that only final recitals are open to the public. End of year Recitals (i.e. non-final) are open to fellow Academy students/staff, not the public.**

**All Jazz Department students are required to attend all recitals (and ensemble concerts) as set out in the Professional Development portfolio requirements, as well as to support colleagues' performances.**

## Professional Development Activity

Professional Development Activity forms a part of principal study - 20 credits for years 1-4

All students must participate in all allocated Ensemble and Jazz Orchestra Projects, the basis of Professional Development Activity. Each project comprises weekly workshops and culminates in a 45-minute public performance. You will be notified of which Ensemble Projects to attend by the Jazz Programmes Coordinator and Project Manager at the start of each term.

Jazz Orchestra Projects will be assessed with a single holistic performance mark, and Ensemble Projects will be assessed according to the following breakdown:

- Process Mark 60% - Given by the ensemble leader, a holistic report for each student based on ensemble integration, commitment/focus in rehearsals, and musical skills specific to the project.
- Concert Mark 40% - Given by the concert assessor for the final performance of the project. To give a fresh perspective this will usually be marked by someone who did not lead the ensemble through the rehearsals, and is most often done by the Head of Jazz.

The topic of each project will vary from year to year. Year One will focus on areas of music perceived as standard material. The aim of this is to provide a foundation of basic knowledge, equipping the student to undertake a broad and varied ensemble schedule in Years Two, Three & Four. Programming will be co-ordinated by the Head of Department and students are invited to suggest possible topics for future projects.

Work presented under Professional Development Activity must not appear in any other assessed context.

## Artist Development

**10 credits in B2 and B3, 20 credits in B4**

***Nick Smart (additional sessions shared with the Artist Development Department, led by Jessica Walker and Anna Wolstenholme)***

In the context of life at the Academy, Artist Development refers to the ways in which you develop as an artist, musically, creatively and professionally, over your time here. As such, it forms an integral part of your learning - it helps you to understand and articulate what is special about you as an artist, and how you can employ this in the pursuit of a sustainable career. Progression is formally tracked via department year group meetings and written submissions throughout B2, B3 and B4.

Artist Development is embedded throughout the programme with events and masterclasses led by a series of visiting professors reinforcing the expected professional protocols. Good practice is constantly reiterated through the "playday" assessments where efficient rehearsal technique and proper preparation are always demanded. In addition to the rich variety of workshops available through the central Artist Development Department, the Jazz Department also provides students with subject-specific seminars with guests such as Jazzwise Magazine editor Mike Flynn, jazz tour manager and fundraiser Elaine Crouch, and Edition Records boss Dave Stapleton.



Over your time with us, we help you to develop a range of professional skills, from how to communicate and collaborate effectively, to how to earn a sustainable living as a musician. This development is structured into the timetable, alongside our Jazz Department specific seminars, you are encouraged to attend the many sessions and short courses led by the Artist Development team on business skills, networking, artistic identity, creative programming, auditioning, media and online presence, working with video, personal recording, being self-employed, fund-raising and tax issues. These sessions are delivered by both internal staff, and guest artists and practitioners with specialist knowledge.

In B2, we ask you to write a proposal for a small-scale, self-started project, and in B3 you create a professional portfolio, including a CV and biography. In both B2 and B3 you are also required to submit a logbook of your artistic and professional development activity. In B4 you make a five-minute collaborative video and submit an AD Portfolio of materials needed to engage successfully with the music business: press releases, letter to promoters, funding applications, programme notes, artist website, etc.

## **B2 Artist Development**

### **10 credits**

1) Creating and producing your own small-scale projects is an increasingly important aspect of your development as a young professional. During the course of B2, there will be Artist Development classes giving guidance on how to get your own projects off the ground, including writing proposals and pitching your project idea. You will submit a one-page written proposal for a self-started project this can either be for something you have already made, or for a project you would like to make in the future. We do

not specify what the project should be it could be a proposal for a concert, for a recording or online collaboration, or for something entirely new and different. When you write the document, your starting point should be that you are selling this idea to a festival or potential booker. Use these guidelines to help you:

- The proposal should be no more than one page of A4
- It should not be a fantasy project, but something you could realistically suggest, both in terms of practicalities, number of personnel involved, and budget
- Start with a summary of the idea, including a name for the project
- Explain why this idea is perfect for the booker/ festival you are writing to
- Give further details of the creative content and personnel involved
- Provide an indication of the budget for the project, including a breakdown of expenses

2) Your progress in Artistic and Professional Development in B2 is also assessed through a Logbook. You maintain this logbook as a record of your development during the academic year, and as evidence of your engagement with - and reflection upon - the activities organised by the Academy to help your development.

Task	Weighting %
1) Project Proposal Document	60
2) Artistic and Professional Development Activity Logbook	40

### Assessment Submission Deadline

**15.00 Friday 26 April 2024**

To be submitted via Blackboard.

### B3 Artist Development

**10 credits**

1) Your progress in B3 is assessed through a written CV and biography. Artist Development will run classes in how to write these documents throughout your time at the Academy, so make sure you sign up to some of these well before your submission deadline. The biography should be no more than 250 words. Observing the word count is important; a penalty will be applied if your text is 20 words out in either direction. Both this document and your CV should concentrate on your performance experience and any professional work as a musician to date. Also include forthcoming engagements, and any notable achievements, such as scholarships or competition success. Try to keep the CV to only one page. You may, as an alternative, choose to submit a general or a teaching CV. In this event, be sure to label the document accordingly. Both documents should be written and formatted to industry standards as taught in the seminars. The CV and biography combined represent 60% of your assessment. We calculate your mark holistically, taking into account how well you have engaged with the task across both documents.

2) Your continued progress in B3 is assessed through a further Artistic and Professional Development Logbook, maintaining a record of your development and reflections as an artist, and as evidence of your engagement with the AD programme.

Task	Weighting %
1) Biography and CV	60
2) Artistic and Professional Development Activity Logbook	40

### Assessment Submission Deadline

**15.00 Friday 26 April 2024**

To be submitted via Blackboard.

## B4 Artist Development

### 20 credits

1) Your progress in B4 is assessed via a short creative video Your Artist Development Video. Over the course of your studies you will discover different ways in which you will need to enhance your creativity and skills. Some key Artist Development sessions will explore starting your own projects, how to upload good quality video content, how to make professional-level personal recordings, and how to judge what sort of content is appropriate for different kinds of users and listeners. In B4 you will draw together some of the skills and ideas you have developed by making a short video. It doesn't have to be complicated it could be filmed on a phone, for example. What you will do is create a film that expresses something about who you are as an artist, whether that is a new way of performing a piece, or a collaboration with someone working in a different genre, we leave it entirely up to you, although the submission must meet the following requirements:

- It must be between 4 and 5 minutes duration
- It can be made alone, or in collaboration with others, from either inside or outside of the Academy
- It must include at least one original element it cannot be solely a traditional performance of existing repertoire
- Each person's role must be credited or explained either during the film, in the film credits, or in the written statement
- You should provide a short explanation of the concept behind the work (300 – 500 words)
- You must upload a link to the completed video, via Blackboard, using a private URL (Dropbox, unlisted YouTube, Vimeo for example)

Selected videos may be shared (with your permission) as an online, internal festival of your work. The Video represents 50% of your B4 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with the task, both conceptually and technically.

2) Your Artistic and Professional Development is also assessed through a portfolio submission. You will generate the materials and organise your portfolio independently, supported through the wide range of targeted seminars from various staff over the four years. The portfolio must include **all** of the following:

- A sample press release for a concert of equivalent length and profile to the final recital. The press release should be geared to a specific "real life" situation and should be accompanied by a letter to promoters seeking further performance opportunities for the project.
- Programme brochure for the final recital or equivalent public event, which should include the programme, programme notes and brief ensemble biography appropriate for a public recital.

- Peer to Peer Reflective writing assignment – c750 words about the experience gained through attendance at peer-group performances, including ensemble concerts and recitals.
- A ‘mock funding application’ for a professional artistic project (the form is provided as a word doc and is based on existing funding models in the profession).
- A website design.

The Portfolio represents 50% of your B4 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with each element of the task.

Task	Weighting %
1) Creative Video Submission	50
2) Artistic and Professional Development Portfolio	50

### Assessment Submission Deadline

**15.00 Friday 26 April 2024**

To be submitted via Blackboard.

### Intended Learning Outcomes

B1, C1, C2, C4, C5, C6 and C7.

### Bibliography

Beeching, A., *Beyond Talent: Creating a Successful Career in Music*, 2<sup>nd</sup> ed (OUP, 2010) (available as e-book).

Hallam, S, & Helena G, *Preparing for success: A practical guide for young musicians* (London, IoE, 2012).

Harvard Business Review, *Creating Business Plans* (Watertown, MA, Harvard Business Review Press, 2014).

Harvard Business Review, *Finance Basics* (Watertown, MA, Harvard Business Review Press, 2014).

Harvard Business Review, *Managing Projects* (Watertown, MA, Harvard Business Review Press, 2014).

Spellman, P, *The Self-Promoting Musician* (Boston MA, Berklee Press, 2000).

Timmons, J, *The Musician’s Journey: Crafting your career vision and plan* (OUP, 2013).

# Jazz Department Performance Platforms

The Jazz Platforms provide a regular space (usually fortnightly) for the whole department to come together to share in seminars and guest speakers, as well as for students to share developing projects for feedback and performance experience. There will be slots available each term for student presentations alongside a schedule of visiting artists organised by the department. Student contributions and suggestions for these are encouraged so please get in touch with the Head of Jazz should you wish to discuss presenting anything in one of these sessions.

In addition to the Jazz Platforms there will be termly 'listening' sessions (either in person or online) hosted by a guest staff member where the department can share in the focussed listening of a significant recording, with some insight and discussion led by the teacher.

## Academic Studies: Overview

Principal Study and Professional Development Activity

Aural and Transcription Skills

Composing and Arranging

Repertoire and Improvisation

Jazz History: from African American origins to today's multicultural world jazz

Creative Technology

Jazz Supporting Studies

Rhythmic Studies of the African Diaspora

Contemporary Rhythmic Skills

Artist Development

\*Academic Electives (years three and four)

Full details of these \*electives, including intended learning outcomes and details of examinations if applicable, may be found in the main BMus Handbook in the Student information hub on Blackboard.

We draw your attention to the following electives as an informal list of recommended suggestions to consider. You are welcome to select any electives from the main list of course, but just to note that the following have proved successful and inspiring for jazz students in previous years and all the following elective leaders welcome jazz students into their classes.

Diversity in Concert Programming (10cr) - Briony Cox-Williams

Fugue (10cr) - Chris Atkinson

Silent Film improvisation (10cr) - Robert Sholl

Analysis of Post-Tonal Music (10cr) - Alex Hills

Open Academy (10cr) - Julian West

Contemporary Music workshop (10cr) - David Gorton  
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Musical Culture and Aesthetics (20cr) - Briony Cox-Williams

Performing Experimental Music (20cr) - Alex Hills

Further Aural skills (20cr) - Ruth Byrchmore

Free Composition for Performers (20cr) - Ruth Byrchmore

Open Academy: Leadership Skills (20cr) - Julian West

Repertoire Studies (20cr) Emily Kilpatrick

Diverse Voices; Expressions of Identity through Music Creation and Performance (20) - Jess Walker and Uchenna Ngwe

Transcription and Arrangement (20cr) - David Gorton

Contemporary Music workshop (20cr) - David Gorton

Research Project (20cr) - Anthony Gritten

Creative keyboard skills (20cr) - Nicholas Walker

Advanced keyboard skills (20cr) - Nicholas Walker

Attentive Listening (20cr) - Roderick Chadwick

Messiaen in Context (20) - Roderick Chadwick

Students may choose any of the electives listed compatibility with the jazz timetable. Electives carry either 10cr (twelve-week modules) or 20cr (24 week modules). Students must achieve 10cr of electives in Level 6 (B3) and 20cr of electives in Level 6 (B4).

## BMus Programme Syllabus

### BMus Year One Syllabus

The first year of study is naturally a time of adjustment, both for UK and overseas students. You will be supported by regular contact with the Head of Department and the Core Faculty. A good working relationship with your Principal Study professor(s) will become established and you will develop personal strategies to prepare thoroughly for your lessons, and to achieve the targets you set together to ensure that you do full justice to your capabilities in the first year assessments.

The first year is devoted to establishing a solid foundation on which the achievements of subsequent years of the programme can be constructed. In addition to your individual instrumental work, you are expected to participate fully in the programme of study, which will include ensemble projects as well as the core modules set out in the handbook. All aspects of performance are assessed in the course of the first year and you should demonstrate a solid foundation in ensembles, composition and arranging, aural and transcription, repertoire/improvisation skills. The first-year curriculum is also designed to develop your understanding of how you set your own creative goals, and how the technical skills at your disposal can enable you to achieve these goals. The historical and theoretical knowledge you acquire in the first year is designed to develop your understanding of the stylistic and generic contexts which will give your own work meaning and conviction.

A professional attitude is required from the beginning of your time at the Academy, to ensure vital protocols become habitual. Your performances and rehearsals should be treated as professional engagements and prepared accordingly. Absolute prioritisation of Academy commitments must be demonstrated throughout your studentship. The ability to demonstrate initiative and the development of effective self-management will contribute to a successful first year of study. Attendance at masterclasses and internal performances is required as well as an understanding and presence at gigs in London's many great jazz venues.

## **PRINCIPAL STUDY, END OF YEAR RECITAL & SECOND STUDY**

Please see the Undergraduate Principal Study requirements.

### **Learning Outcomes**

*(Where references to Intended Learning Outcomes (ILOs) are listed, these refer to the statements included in the Programme Specification, found at the end of this handbook.)*

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, C2, C4, C5

## **PROFESSIONAL DEVELOPMENT ACTIVITY - ENSEMBLES**

**150 minutes x 16 weeks**

*Various tutors*

**In B1 Professional Development Activity forms a 20-credit module of the overall principal study component.**

Over the year B1 students take part in four Ensemble Projects – at least two of these will focus on the music of the great African American Jazz Masters. The best three marks will constitute the final mark for the year. If you have been allocated to participate in a Jazz Orchestra project, the mark that you receive for this will also be considered together with the marks that you have received for Ensembles Projects.

### **Learning Outcomes**

A1, A2, A3, B2, B3, B7, C1, C2, C4, C5, C6

## AURAL & TRANSCRIPTION SKILLS I

15 credits, 90 minutes x 20 weeks

Tom Cawley

### Module summary

A good ear and sense of rhythmic awareness are essential requirements for all musicians. The Aural and Transcription Skills (A&T) course aims to reinforce these abilities through aural training and the development of transcription skills. Much attention is paid to the development of singing skills, and the development of the relationship between the ear and subsequent application on the instrument. Students will work on singing solos, moving chord tones, and sight-singing both single melodic lines and in 3 or 4 part harmony, as well as addressing rhythmic issues and developing memory.

The aim of the first year is to have a 'paperless' year of experiential aural and transcription training. All assessments have no written component and deal with the transcription of just one line. **For both the 1<sup>st</sup> year Projects, and Project 1 only of the 2<sup>nd</sup> year, students will sing their solo along with the recording in class two weeks prior to the playday.** (This is to demonstrate the learning and internalisation process.)

In years 2 and 3 there is a written submission alongside the performance (from memory) and students undertake a four front-line transcription in year 2 to help them start to prepare for the Big Band project in the 3<sup>rd</sup> and final year.

*N.B. - All transcriptions are chosen subject to the supervision and approval of the course leader. Students are also encouraged to discuss their choices with their principal study teacher.*

### Assessment:

No written submissions required.

All playdays performed from memory.

Type of Assessment	Weighting (%)
<b>Project 1</b> Transcribe the 'head' and solo on your instrument from a recording pre- c.1960. <b>Singers:</b> Are expected to transcribe instrumentalists for this project. <b>Drummers:</b> Must play or sing the 'head' from the kit and then play the drum solo as normal.  Practical Exam: to be confirmed in class	50
<b>Project 2</b> Transcribe a solo on any instrument (including your own) from pre- c.1960.  Practical Exam: to be confirmed in class	50

### Learning Outcomes

A1, A2, A3, A4, B2, B3, B4, B6, C1, C2, C4, C5, C6



## **COMPOSITION & ARRANGING I**

**15 credits, 90 minutes x 20 weeks**  
**Pete Churchill**

### **Module summary**

The Composition and Arranging course follows three strands throughout the 1st and 2nd years - each covering a specific harmonic approach to writing with each strand increasing in complexity from the previous year. The first deals with 'Standard' harmony (II-V-I or 'Song-book' harmony), the second explores Modal harmony (Non-functional or Slash-chord harmony) and the third examines Triadic harmony ('Chorale' or 'Inversion' harmony). These three strands culminate in three 'Projects' - compositions or arrangements that reflect the area studied - which are performed on designated 'Playdays'. In the 3rd year these three strands are present and continue to develop but will tend to merge together as the focus of the class is directed towards developing a useful compositional tool-kit for the more 'real world' projects.

The three areas of study have been devised to acknowledge the American roots of the music (standard 'song-book' harmony and post-bop modal harmony) whilst reflecting the European contribution to jazz (through the study of folk music and triadic harmony).

In the fourth Project students will be instructed in the techniques of writing for four front-line instruments (with optional solo voice) and rhythm section. This is in preparation for the large ensemble writing that will come in B4. For B1 students the focus of Project 4 will be to arrange a standard for four front-line to demonstrate the techniques covered in the classes. B2 and B3 students will be given a freer stylistic choice with B3 students also encouraged to produce a more substantial piece of cross-genre writing.

### **Aims**

Jazz musicians tend to learn their craft through writing music for their peers as opposed to producing music for people they do not know. This is certainly true in a college environment. However, if they are to continue developing as composers once they have left the Academy, they will need to be able to enthuse a wider group of people about playing the music they create. Music that is clearly presented and well directed in rehearsal is likely to be played with more commitment and good grace. The more of their music that gets played, the more they will learn. This course has been set up to give students the confidence to write and to equip them with the tools to continue writing once they have left college.

The Composition and Arranging curriculum is designed to be more prescriptive within the first two years of study as each student acquires a tool-kit of skills across a range of genres. In the 3rd year the curriculum becomes more stylistically open as students begin to find their own voice.

### **Teaching areas**

**Project 1** will be for a single front-line instrument/voice and rhythm-section. The students will be guided through the process of writing a standard - a simple motivic melody harmonised by standard major and minor II-V cadences within the basic song forms. Intro and endings will be covered in class and the students will present their work

in the form of a simple arrangement on two-staves and this will include some basic rhythm-section detail. This project will be scored for a single front-line instrument/voice and rhythm-section.

**Project 2** will also be for a single front-line instrument/voice and rhythm section. The piece, however, will be based on the modes of the major scale and their attendant slash-chord harmony and must include some written bass line as part of a more detailed rhythm section part written on two staves as before. This project will be scored for a single front-line instrument/voice and rhythm-section.

**Project 3**, also for a single front-line instrument/voice and rhythm section, will look at triadic harmony. Through harmonising a folk-song students will develop an understanding of the strong relationship between melody and bass-line, as well as the plagal nature of folk harmony. The modes of the major scale will be revisited in the context of their occurrence in folk music. This project will be scored for a single front-line instrument/voice and rhythm-section.

**Project 4** will involve arranging a standard for four front-line instruments and rhythm-section. The students will be required to demonstrate an understanding of open and closed voicings, countermelodies and also 'approach-technique' as used in harmonising a moving line. Score layout will be covered as well. This project will be for four front-line (with optional solo voice) and rhythm-section.

**N.B.** 1ST YEAR STUDENTS ARE REQUIRED TO HAND-WRITE ALL THEIR COMPOSITION AND ARRANGING ASSIGNMENTS - BOTH SCORES AND PARTS. This is to ensure a comprehensive understanding of transposing instruments, score and parts layout/formatting etc. This enables students to get the most out of notation software which can then be used in subsequent years, though students will still be encouraged to sketch musical ideas by hand whilst developing larger scale pieces.

## Assessment

A portfolio of four scores is required - corresponding to the four Playdays. Students must demonstrate in their work an understanding of the tasks at hand and the harmonic language of each area covered. Presentation of the scores and parts will be taken into account in the marking of each piece and the mark will also reflect the student's ability to direct their own music in each Playday.

Type of assessment		Weighting (%)
<b>Project 1</b>	B1 Standard harmony project Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 2</b>	B1 Modal harmony project Deadline: TBC Practical Exam: to be confirmed in class	25

<b>Project 3</b>	B1 Triadic/Inversion harmony project Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 4</b>	B1 Four Front-line project Deadline: TBC Practical Exam: to be confirmed in class	25

**Learning Outcomes**

A2, A3, A4, A5, B1, B2, B3, B4, B5, B6, B7, C1, C2, C4, C5, C6, C7

**Required Reading:** class handouts and scores.

## **JAZZ HISTORY: *from African American origins to today's multicultural world jazz***

**15 credits, 60 minutes x 20 weeks**

**Alyn Shipton**

### **Module summary**

Familiarity with the history of jazz has been central to the learning process of all jazz innovators. This course aims to develop critical awareness through analysing major works and linking them to the cultural contexts of their production. Teaching takes the form of a one-year overview starting with a snapshot of early jazz and continuing from the 1920s until the present day. All the major innovators (and some less well known) are studied with particular reference to their developments in rhythm, melody and harmony as well as their use of form. Classes use recordings and films to extend knowledge of periods, styles and forms. Whereas primarily it is the African- American tradition of the music that is studied, the development of jazz in Europe and elsewhere in the world is included to give a broader picture. The intention is to stimulate critical debate over the aesthetic, social, political and ethical decisions facing contemporary jazz practitioners as the art form enters its second century, and for the students to realise what their own future role in this tradition will be as they strive to become creative artists. Where possible, contextual links to other classes such as Jazz Orchestra, visiting Artists Workshops and Composing & Arranging are also stressed.

### Assessment

<b>Type of assessment</b>		<b>Weighting (%)</b>
<b>Essay</b>	<p>A critical evaluation of an area of development, within social contexts, from within the period of music studied. The significance of historical and musical processes should be considered in terms of what they reveal about the past, but also how they can influence performance today (2500 words + bibliography).</p> <p>Deadline: 15.00 Friday 26 April 2024. A list of suggested essay titles will be provided in March by the module leaders and students should notify module leaders of their essay choice by end of spring term.</p> <p>To be submitted via Blackboard</p>	70
<b>In-Class Presentation</b>	<p>Students will undertake two in-class presentations on a topic of their own choosing.</p> <p>Autumn Term: The first will be unassessed and feedback will be provided. Date – to be confirmed in class</p> <p>Spring Term: The second will be assessed Examination. Date – to be confirmed in class</p>	30

**Learning Outcomes** A2, A3, A4, B3, B4, B6, C3, C4, C5

## Required Reading

Gioia, T: *The History of Jazz*. OUP, 1997

Shipton, A: *New History of Jazz*. Continuum, 2007

## Recommended Reading

Balliett, W: *Collected Works – A Journal of Jazz: 1954-2000*. Granta, 1999

Carr, I: *Miles Davis: The Definitive Biography*. Harper Collins, 1999

Carr, I/Priestley, B. /Fairweather, D: *The Rough Guide to Jazz (3rd Edition)*. Penguin, 2000

Cohen, H: *Duke Ellington's America*. Chicago UP, 2010

Dahl, L: *Stormy Weather: The Music and Lives of a Century of Jazz Women*. Limelight, 1989

Davis, Francis: *The History of the Blues*. Da Capo, 2003

Deveaux, Scott: *The Birth of Bebop: A Social and Musical History*. University of California Press, 1999

Friedwald, Will: *Jazz Singing*. Quartet, 1991

Giddins, G: *Visions of Jazz: 2<sup>nd</sup> ed.* OUP 2000

Gitler, Ira: *Swing to Bop: An Oral history of the transition of jazz in the 1940s*. OUP, 2003

Gronow, Pekka, and Saunio, Ilpo: *An International History of the Recording Industry* Cassell, 1998

Jones, Leroy (Amiri Baraka): *Black Music*. Da Capo Press, 1998

Jost, Ekkehard. *Free Jazz*. Da Capo, 1994

Kelley, R. *Thelonious Monk*. Free Press, 2010

Kernfield, B: *The New Grove Dictionary of Jazz*. 2<sup>nd</sup> Edition Macmillan 2002

Kernfeld, B: *What To Listen For In Jazz*. Yale UP, 1997

Litweiler, J: *The Freedom Principal: Jazz After 1958*. Da Capo Press, 1990

Nicholson, S: *Jazz Rock – A History*. Canongate, 1998

Nicholson, S: *Jazz The Modern Resurgence*. Simon and Schuster, 1998

Owens, Thomas: *Bebop: The music and its players*. OUP, 1996

Porter, Lewis: *John Coltrane, His Life and Music*, Michigan UP, 1998

Rosenthal, David H. *Hard Bop: Jazz and Black Music 1955-1965* OUP 1992

Santoro, G: *Myself When I Am Real, The Life and Music of Charles Mingus*. OUP 2000

Schuller, G: *Early Jazz*. OUP, 1968

Schuller, G: *The Swing Era: The Development Of Jazz, 1930-1945*. OUP, 1989

Shipton, A: *Groovin' High The Life of Dizzy Gillespie*. OUP, 1999<sup>[L]</sup><sub>[SEP]</sub>

Spellman, A B: *Four Lives In The Bebop Business*. Proscenium Publications, 1985

Sudhalter, R. *Lost Chords*. OUP 1999

Taylor, Art: *Notes and Tones*. Da Capo, 1993<sup>[L]</sup><sub>[SEP]</sub>

Tucker, M: *The Duke Ellington Reader*. OUP, 1993<sup>[L]</sup><sub>[SEP]</sub>

Wilmer, V: *As Serious As Your Life*. Serpent's Tail, 1992<sup>[L]</sup><sub>[SEP]</sub>

## **REPERTOIRE AND IMPROVISATION I**

**15 credits, 90 minutes x 20 weeks**

**Nick Smart, Pete Churchill, Tom Cawley, Gareth Lockrane & guest teachers**

### **Module summary**

The Repertoire and Improvisation component runs throughout the 1st and 2nd years – the first half of each year covering a list of standard (B1 and PG) or contemporary (B2) jazz compositions often played in the professional environment or that are useful examples of specific harmonic devices commonly found in the jazz canon. The second half of the year focuses on different improvisational approaches using the learned repertoire as the basis of study.

### **Aims**

This module will help students to develop a working knowledge of repertoire very commonly used within professional contexts as well as further exploration of the repertoire through various improvising and practice approaches. Repertoire will often be taught by ear and will highlight common harmonic devices (cadences, substitutions, progressions, etc.) that once recognisable will enable the memorisation of new tunes more easily. Through experiencing a variety of improvisational tasks and processes students will develop greater control and deeper conviction over the decisions and choices they make as improvising musicians.

### **Assessment**

There will be two playday assessments, one at the beginning of the spring term for repertoire and the other in the summer term for improvisation.

### **Playday 1 – Repertoire 1**

Students will be expected to have learned the 20 specified standards over the first term. What constitutes a 'learned' standard will be the ability to play the melody and improvise over the chord progression from memory. Solos should display a strong awareness of the major harmonic events within the piece, describing the modulations and cadential movement as required.

Song List: -

1. In A Mellow Tone
2. Autumn Leaves \*
3. All The Things You Are
4. Yesterdays
5. Body and Soul
6. What Is This Thing Called Love
7. You've Changed

8. Pennies from Heaven
9. Laura
10. Willow Weep for Me
11. If I were a Bell
12. Weaver of Dreams
13. Stella By Starlight
14. It Could Happen To You
15. You Don't Know What Love Is
16. Cherokee
17. Have You Met Miss Jones
18. Honeysuckle Rose/Scrapple from the Apple
19. Rhythm Changes form +\*
20. Blues form +\*

NB \* - Blues, Rhythm Changes and Autumn Leaves (solos only) can be called in any key at the playday.

NB + - Blues and Rhythm Changes will require melodies and variations of the progression as taught throughout the first term.

### **Assessment for Singers**

Singers may choose suitable keys in consultation with their module leader and where appropriate, provide lead sheets for ensemble members. The student must exhibit the ability to sing the tune accurately with good time and to sing a second chorus that displays an assured approach to improvise a new melody or an embellishment of the existing one whilst manipulating the text. Rhythmic displacement, initiating double time feel (on ballads) and the ability to sing 'in the pocket' will be assessed.

### **Assessment for Drummers**

Drummers will also be expected to be able to play the actual melody on the kit as well as improvise with a thorough awareness of the form and the harmonic events, marking cadential points or melodic peaks, etc. Drummers may also be asked to sing the melody whilst they accompany themselves from the kit.

### **Playday 2 – Improvisation 1**

The improvisation part of the course is focused on experiencing a variety of approaches for developing and practicing improvising. A syllabus giving examples of the types of activities will be handed to students. These will often be based around applying specific constraints such as chord-tone only solos, targeting certain harmonic ideas on every relevant chord or transposing melodic material through the changes. Other specific



techniques will be the anticipation of cadences by implying additional changes that aren't necessarily in the "lead sheet" chord sequence. There will also be work undertaken on developing strong independent time feel; unaccompanied solos with the metronome on 2 & 4 (or just beat 4) will be assessed.

For the Improvisation playday a variety of these approaches that will have been experienced over the Spring term will be assessed and, in keeping with it being an improvisation course, it will be the process of making music within these restrictions that will be assessed, rather than the purely accurate fulfilment of the tasks. For instance, in assessing chord tone solos one would expect a creative and fluent solo that uses only chord tones rather than just running up and down the arpeggios.

<b>Type of assessment</b>	<b>Weighting (%)</b>
<b>Repertoire Playday</b> Practical Exam: Monday 27 November 2023	50
<b>Improvisation Playday</b> Practical Exam: to be confirmed in class	50

### **Learning Outcomes**

A1, A2, A3, A5, B1, B2, B3, B4, B6, B7, C1, C2, C3, C4, C6

## JAZZ SUPPORTING STUDIES I

**5 credits, individual sessions to be arranged directly**

**Nikki Iles**

### Module summary

This module will be a supportive study for C&A and will provide an opportunity for students to develop skills in two-stave short score writing (notably for four front-line as in project 4). It will also link with and complement the existing C&A requirement to write comprehensive two-stave rhythm section parts for the play-days. Finally, this module will also serve as a lesson in how to write fully notated piano parts and the assessment will reflect this.

Each year will study the appropriate harmonic and rhythmic gestures for the task they are being set and will be furnished with clear guidance on how to write the voicings necessary for the music they have chosen to arrange, whether it be a standard or an original composition.

The C&A class will provide each student with the skill to make the right idiomatic choices for the piece of music they have chosen and their 1 hour of one-to-one contact time twice in autumn term and spring term will give the student the chance to refine the detail their arrangement before handing it in.

Assessment

Type of assessment	Weighting (%)
Project 1 An arrangement for piano and solo instrument/voice of a 'standard' - including introduction and ending.  Deadline: 15.00 Friday 26 April 2024, via blackboard	100

### Learning Outcomes

A2, A3, B1, B2, B3, B4, B5, B6, C1, C2, C3, C4, C5, C6

## CREATIVE TECHNOLOGY

15 credits, 90 minutes x 20 weeks

Aram Zarikian

### Module summary

*'The realisation of the predetermined sonic mode of expression (generated through live recording, editing and subsequent sonic manipulation) within a live performance delivered through the use of technology (software and hardware) alongside live instrumentalists and / or vocals enables the student, as a creative artist, to express without limitation'*

This module is designed to equip the student with the skills to follow through a musical concept from the initial idea, to the production and on to the live execution with the involvement of technology throughout the process. Students will be advised on effective methodologies and practices to achieve the best possible outcome when using technology in a variety of environments and in real life situations looking at enhancing their skills in areas like recording in the field, recording in a regular rehearsal studio and live situations as well as exploring the possibilities of using technology and Midi controller hardware in a production and live performance environment. The overall goal is for the students to expand their sonic vocabulary and musical approach in the most creative way using technology with the means for it to become an integral part of their artistic practice and development as artists. The students final project is set out as a multi-sensorial or cross-over performance including uniquely utilised sonic artefacts or performance techniques, as well as visual elements (performance factor), and generally are intended to encourage experimentation and for the students to express themselves within the variety of expanded sonic possibilities.

- Reconceptualisation of and expansion on new concepts through active involvement, exploration and experience.
- Development of a musical approach and vocabulary through the use of technology.
- Collaboration and project development (individual and ensemble) implementing new sonic concepts.
- Utilising the essential concepts and techniques for achieving professional results in a multitude of environments with the focus on original compositions and the creative application of technology.
- Development of sonic consciousness through guided listening (recorded music as well as the general sonic environment)
- Project planning and execution, time management (individual and ensemble)
- Managing and executing practical recordings, including basic editing and mixing
- Reconceptualisation of the students individual artistic practice through creative technology applications with the use of the DAW environment in production and creative interaction of software with hardware.

### Indicative Study Topics

- Technology within the production and live environment.

- Practical recording session planning in the common work environment (rehearsal room) as well as the field.
- Audio editing, basic music production as well as live DAW application and sonic manipulation.
- Project planning and development as well as exploring and experimenting (individual and ensemble work)
- Utilisation of skills within the recording, editing, production and live application area in the DAW environment

## Teaching & Learning Methods

The module will be delivered in a combined lecture/workshop format. Lessons will take on a mixture of teaching and learning methods, including lectures, practical demonstrations, class debate, peer-to-peer feedback, ideas workshops and students conducting in class activities under tutor supervision. Tutors will deliver concepts and show examples that take you through practical elements interactively. Students will often be asked to work on set activities independently. The use of technology as a teaching tool will be included in the module. Concepts will be explained and demonstrated using appropriate media such as software and hardware examples, classroom whiteboard, audio and video recordings, references to hand outs and web URL's.

## Assessments

Type of assessment	Weighting (%)
<p><b>Project 1 [35%]</b> Hand in a <b>project plan</b> looking at the final project (can be work in progress) and one <b>audio artefact</b> (3-5 min; can be a song, sound collage, live recording, Ableton experiment etc.) with a <b>short written description</b> of the developmental process.</p> <p>Deadline: Friday 01 December 2023 15.00</p> <p>To be submitted via Blackboard</p>	<p>15% project plan</p> <p>20% audio artefact</p>
<p><b>Project 2 [65%]</b> The assessments will be held in two in-class playday performances, one for individuals and one for ensembles, with 30 minute slots for each student and/or ensemble to set up and perform.</p> <p>Any style, any form or format of a sonic creation is allowed. The student is encouraged to consider musicality and context as well as visual appearance and general performative elements. Song title, motivation and project development are to be elaborated on at the beginning of the assessment performance.</p> <p>Practical Exam: Monday 13 May 2024</p>	<p>40% individual</p> <p>25% ensemble</p>

*\*Ensemble performance:*

An ensemble (*decided by the students around week 14 – ensemble normally comprising 3 to 4 students is to be agreed with module leader*) performs using a mix of equipment or instruments, samples, field recordings, live EFX, performative and visual elements.

## **Learning Outcomes**

A4, B1, C2, C7

## **Bibliography**

Bobby Owsinski *The Recording Engineer's handbook 4th edition* (Bobby Owsinski Media Group, 2017)

Bobby Owsinski *The Mixing Engineer's Handbook 4th edition* (Bobby Owsinski Media Group, 2017)

V.J. Manzo, Will Kuhn *Interactive Composition: Strategies Using Ableton Live and Max for Live* (Oxford University Press, 2015)

Brian K. Shepard *Refining Sound: A Practical Guide To Synthesis And Synthesizers* (Oxford University Press, Usa, 2013)

Christoph Cox, Daniel Warner *Audio Culture: Readings in Modern Music* (Continuum, 2004)

# BMus Year Two Syllabus

Second year students should feel comfortable within the Academy jazz environment. The second year is devoted to consolidating your achievements of the first year and developing your knowledge, skill and understanding. At this stage in your studies, any technical issues which you needed to address on arrival should be resolved - or at least at an advanced stage of resolution. Technical work will focus on developing your ability to handle more complex, subtle and flexible musical ideas and the way you handle them as an improviser. Students in Year 2 are likely to have more than one principal study teacher and this will have been discussed between you and the Head of Department at the end of Year 1. As your studies progress, the same good working relationships with all your principal study teachers is expected and remains vital for your development.

The work in Year One core subjects will have given you a thorough grounding in functional harmony and repertoire, so more advanced concepts of rhythm, composition and harmony can be experienced at this stage. Building on this you can develop some personality in improvisation and your musical communication can start to refine and form. You should be performing carefully selected repertoire with confidence, strong harmonic and rhythmic sense, and some individual flair.

You will be involved in the Academy Jazz Orchestra and your ensemble projects will become broader and more contemporary in content. You should demonstrate that you maintain professional working relationships with your peers through a clearly collective and interpretative ensemble sense.

Opportunities to perform in any capacity should be seized upon and you are expected to demonstrate support for your colleagues in attending their performances also. As before, a professional approach and absolute prioritisation of Academy commitments must be demonstrated throughout your studentship.

## **PRINCIPAL STUDY, END OF YEAR RECITAL & SECOND STUDY**

Please see the Undergraduate Principal-Study requirements.

### **Learning Outcomes**

*(Where references to Intended Learning Outcomes (ILOs) are listed, these refer to the statements included in the Programme Specification, found at the end of this handbook.)*

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, C2, C4, C5

## **PROFESSIONAL DEVELOPMENT ACTIVITY - ENSEMBLES**

**150 minutes x 16 weeks**

***Various tutors***

**In B2 Professional Development Activity forms a 20 credit module of the overall principal study component.**

Over the year all students take part in four Ensemble Projects. The best three marks will constitute the final Ensemble Projects mark for the year.

In addition, students must perform in all allocated Jazz Orchestra concerts. The best two marks will constitute the final Jazz Orchestra mark for the year.

The final Professional Development Activity mark is comprised 50% Ensemble Projects and 50% Jazz Orchestra.

### **Learning Outcomes**

A1, A2, A3, B2, B3, B7, C1, C2, C4, C5, C6

**AURAL & TRANSCRIPTION SKILLS II**  
**15 credits, 90 minutes x 20 weeks**  
**Tom Cawley**

**Module summary**

See Year One syllabus

**Assessment**

Type of assessment	Weighting (%)
<p><b>Project 1</b> Transcribe a solo on your instrument plus the accompanying rhythm section. The solo must be performed from memory at the playday and a written submission is required including all parts.</p> <p>Deadline: TBC            Practical Exam: to be confirmed in class</p>	30
<p><b>Project 2</b> As for Project 1 but solo can be for any instrument including student's own.</p> <p><b>Drummers</b> Project 1 and 2 can be a drum solo that is either trading 4s/8s with the band or contains a band interaction/ comping element.</p> <p><b>Singers</b> Can choose either vocalists or instrumentalists and will be advised by course leader.</p> <p>Deadline: TBC            Practical Exam: to be confirmed in class</p>	30
<p><b>Project 3</b> Transcription of entire instrumental ensemble piece for at least four voices plus rhythm section.            Benchmark: Oliver Nelson's "Stolen Moments".            This is a written submission only - <i>to be submitted</i> 15.00 Friday 26 April 2023. An accompanying audio recording of the transcribed piece must be included with the submission.</p> <p>To be submitted via Blackboard</p>	40

**Learning Outcomes**

A1, A2, A3, A4, B2, B3, B4, B6, C1, C2, C4, C5, C6



**COMPOSITION & ARRANGING II**  
**15 credits, 90 minutes x 20 weeks**  
***Pete Churchill***

**Module summary**

See Year One Syllabus.

**Aims**

See Year One Syllabus.

**Teaching Areas**

**Project 1** will build on the 'Standard' project of the previous year but the focus will be on harmonic embellishment - concepts of suspension and substitution will be introduced as well as 'inside changes'. Students will be expected to choose a standard progression as a first draft and then to embellish this with the above-mentioned techniques before writing a line that reflects the subsequent progression. This project will be for a single front-line instrument/voice and rhythm-section.

**Project 2** will similarly build on the previous year's modal project but students will study the chords and modes of the melodic minor to increase their repertoire of 'slash-chord' harmony. In addition contemporary two-part writing for front-line will be covered using the music of Kenny Wheeler as a model. This project will be for two front-line plus rhythm-section.

**Project 3** will take the previous year's folk-song harmonisation as a starting point and students will be encouraged to write their own original music within this harmonic language. Examining the music of European composers (both Jazz and Classical) students will increase their harmonic vocabulary by exploring secondary dominants (as understood in Classical harmony), modulation as development and simple two-part writing. This project will be for two front-line and more detailed rhythm-section writing will be expected.

**Project 4** will be a free stylistic choice and techniques of writing for four front-line will be revised and extended. Chorale writing will be introduced as will basic four-part counterpoint in that style and further genres covered will include Gospel Hymns and South African 'Township' voicings, horn-section 'riff' writing and the use of modal structures as found in four and five-part horn 'soli' writing. This project will be for four front-line and rhythm-section.

**Assessment**

A portfolio of four scores is required - corresponding to the four Playdays. Students must demonstrate in their work an understanding of the tasks at hand and the harmonic language of each area covered. Presentation of the scores and parts will be taken into account in the marking of each piece and the mark will also reflect the student's ability to direct their own music in each Playday.

<b>Type of assessment</b>		<b>Weighting (%)</b>
<b>Project 1</b>	B2 Standard harmony project Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 2</b>	B2 Modal harmony project Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 3</b>	B2 Triadic/Inversion harmony project Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 4</b>	B2 Four Front-line project Deadline: TBC Practical Exam: to be confirmed in class	25

### **Learning Outcomes**

A2, A3, A4, A5, B1, B2, B3, B4, B5, B6, B7, C1, C2, C4, C5, C6, C7

### **Required Reading**

Class handouts and scores.

## **REPERTOIRE AND IMPROVISATION II**

**15 credits, 90 minutes x 20 weeks**

***Nick Smart, Pete Churchill, Tom Cawley, Gareth Lockrane & guest teachers***

### **Module summary**

See Year One Syllabus.

### **Aims**

See Year One Syllabus.

### **Assessment**

There will be two playday assessments, one at the beginning of the spring term for repertoire and the other in the summer term for improvisation.

### **Playday 1 – Repertoire II**

Students will be expected to have learned the 10 specified contemporary standards over the first term. What constitutes a 'learned' contemporary standard will be the ability to play the melody and improvise over the chord progression from memory. Solos should display a strong awareness of the major harmonic events within the piece, describing the modulations and cadential movement as required.

Song List:

- 1.ESP
- 2.Confirmation
- 3.Comrade Conrad
- 4.Very Early
- 5.Giant Steps
- 6.Moment's Notice
- 7.Dolphin Dance
- 8.'Round Midnight
- 9.Prelude to a Kiss
- 10.Everybodys Song But My Own

### **Assessment for Singers**

Singers may choose suitable keys in consultation with their module leader and where appropriate, provide lead sheets for ensemble members. The student must exhibit the ability to sing the tune accurately with good time and to sing a second chorus that

displays an assured approach to improvise a new melody or an embellishment of the existing one whilst manipulating the text. Rhythmic displacement, initiating double time feel (on ballads) and the ability to sing 'in the pocket' will be assessed.

### Assessment for Drummers

Drummers will also be expected to be able to play the actual melody on the kit as well as improvise with a thorough awareness of the form and the harmonic events, marking cadential points or melodic peaks, etc. Drummers may also be asked to sing the melody whilst they accompany themselves from the kit.

### Playday 2 – Improvisation II

The improvisation part of the course is focused on experiencing a variety of approaches for developing and practicing improvising. A syllabus giving examples of the types of activities will be handed to students. These will often be based around applying specific constraints such as chord-tone only solos, targeting certain harmonic ideas on every relevant chord or transposing melodic material through the changes. Other specific techniques will be the anticipation of cadences by implying additional changes that aren't necessarily in the "lead sheet" chord sequence. There will also be work undertaken on developing strong independent time feel; unaccompanied solos with the metronome on various syncopated placements and solos in specified rhythmic denominations will be assessed.

For the Improvisation playday a variety of these approaches that will have been experienced over the Spring term will be assessed and, in keeping with it being an improvisation course, it will be the process of making music within these restrictions that will be assessed, rather than the purely accurate fulfilment of the tasks. For instance, in assessing chord tone solos one would expect a creative and fluent solo that uses only chord tones rather than just running up and down the arpeggios.

Type of assessment		Weighting (%)
<b>Repertoire II Playday</b>	Practical Exam: Monday 27 November 2024	50
<b>Improvisation II Playday</b>	Practical Exam: to be confirmed in class	50

### Learning Outcomes

A1, A2, A3, A5, B1, B2, B3, B4, B6, B7, C1, C2, C3, C4, C6

## RHYTHMIC STUDIES OF THE AFRICAN DIASPORA

15 credits, 120 minutes x 20 weeks

*Barak Schmool*

### Module summary

This course provides the basic rhythm skills drawn from strong traditions of rhythmic music within the African diaspora. It aims to secure the student with good learning practice from the African traditions, as well as those of Indian rhythmic music and other examples from around the world; including observation skills, listen/repeat skills, relaxed and balanced time-keeping, vocalisation of rhythms, independence of hands and voice, rhythmic conversation and interaction.

In this course students will apply the various approaches studied to the learning and playing of jazz and improvised music.

Students will attend the Introduction course for the hour followed by the practical Rhythmic Skills Workshop session to further reinforce the information in context.

### Teaching areas

Time keeping, rhythmic aural skills, vocalisation of rhythms, independence of hands and voice, rhythmic conversation and interaction.

The course aims to complement BMus studies in Composition, Ensemble work, and History.

### Assessment

Type of assessment		Weighting (%)
<b>Project 1</b>	Instrumental rhythm (5-10 minutes): Learn to groove on one time-keeping instrument in one style.  Practical Exam: Date to be set by module leader according to pace of teaching delivery.	30
<b>Project 2</b>	Polyrhythmic song (5-10 minutes): Demonstration of rhythmic independence maintaining pulse (feet), clave (hands) and singing simultaneously.  Practical Exam: Date to be set by module leader according to pace of teaching delivery.	30
<b>Project 3</b>	Transcription in prescribed rhythmic style (that will be studied during the year) delivered on paper with accompanying analytical commentary. Written Submission only.  Deadline: 15.00 Friday 26 April 2024, via blackboard	40

## **Learning Outcomes**

A1, A2, A3, A4, A5, B1, B2, B3, B4, B6, C1, C2, C4, C5, C6

## **Bibliography**

Guilfoyle, Ronan – Creative Rhythmic Concepts for Jazz Improvisation

Mauleon, Rebecca – The Salsa Guidebook for Piano and Ensemble

Gerard, Charley and Sheller, Marty – Salsa, the Rhythm of Latin Music

Locke, David - Drum Gahu: An Introduction to African Music

## **RHYTHMIC SKILLS WORKSHOP (part of Rhythmic Skills class above as timetabled)**

**60 minutes x 20 weeks**

***Barak Schmool***

The Rhythmic Skills workshop is shared between students on both Rhythmic Skills modules to further reinforce and contextualise the information studied in those modules. This workshop gives an opportunity to gain detailed experience in a practical setting that places in context the commonly occurring rhythmic challenges in contemporary performance. By exploring real examples that are expected of improvising musicians, students are able to apply the topics learned through the module in practice. These areas include topics such as: metric modulation, odd and additive meters, and divisions of 3 and 5. The workshop will look at performance case studies to demonstrate how the theory behind grooves is realised in practice, and examples will be used from North Indian classical music, Salsa, polymelodic music (i.e. Central Africa), sabar (Senegal) and other afropop.

## JAZZ SUPPORTING STUDIES II

**5 credits, individual sessions to be arranged directly**

*Nikki Iles*

### Module summary

Continuing from Year 1, this module will be a supportive study for C&A and will provide an opportunity for students to develop skills in two-stave short score writing (notably for four front-line as in project 4). It will also link with and complement the existing C&A requirement to write comprehensive two-stave rhythm section parts for the play-days. Finally, this module will also serve as a lesson in how to write fully notated piano parts and the assessment will reflect this.

Each year will study the appropriate harmonic and rhythmic gestures for the task they are being set and will be furnished with clear guidance on how to write the voicings necessary for the music they have chosen to arrange whether it be a standard or an original composition.

The C&A class will provide each student with the skill to make the right idiomatic choices for the piece of music they have chosen and their 1 hour of one-to-one contact time twice in autumn term and spring term will give the student the chance to refine the detail their arrangement before handing it in.

### Assessment

Type of assessment		Weighting (%)
<b>Project 1</b>	An arrangement for piano and solo instrument of a 'contemporary standard' or an original composition - including introduction and ending.  Deadline: 15.00 Friday 26 April 2024, via Blackboard	100

### Learning Outcomes

A2, A3, B1, B2, B3, B4, B5, B6, C1, C2, C3, C4, C5, C6

# BMus Year Three Syllabus

The third year is devoted to building on the achievements of your first two years and further developing your knowledge, skills and experience into your own musical identity. The third-year curriculum is also designed to develop further your understanding of how to set more ambitious and imaginative creative goals for yourself and how the more developed technical skills at your disposal can enable you to achieve these goals with greater sophistication. With good practice habits, self-discipline and a higher degree of technical and musical ability, you should be able to present with confidence public performances demonstrating a wide range of styles. It is recommended and desirable that by this stage you are thinking about your final recital programme for Year 4, and the direction your music and compositions are taking you. It is expected that you will be undertaking external performance opportunities and becoming part of the wider jazz community in London. Through the experiences you will have had in the first two years your instrumental technique and knowledge of different improvisational approaches should be advanced and reliable. You should demonstrate that you are able to deploy these skills in multiple genres, and maintain a high standard of performance in solo and ensemble work.

Professional protocols should by now be embedded. You should be a responsible communicator and a supportive and enabling colleague to your student peers. The ability to self-analyse and correct, to self-critique constructively and to develop consistency in pressurised performance roles must be high-functioning. Your musical character should be emerging with authority.

## **ELECTIVE**

Students must choose 10 credits of electives in year 3.

## **PRINCIPAL STUDY, END OF YEAR RECITAL & SECOND STUDY**

Please see the Undergraduate Principal-Study requirements

## **Learning Outcomes**

*(Where references to Intended Learning Outcomes (ILOs) are listed, these refer to the statements included in the Programme Specification, found at the end of this handbook.)*

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, C2, C4, C5

## **PROFESSIONAL DEVELOPMENT ACTIVITY - ENSEMBLES**

150 minutes x 20 weeks

Various tutors

**In B3 Professional Development Activity forms a 20 credit module of the overall principal study component.**

Over the year all students take part in four Ensemble Projects. The best three marks will constitute the final Ensemble Projects mark for the year. In addition, students must perform in all allocated Jazz Orchestra concerts. The best two marks will constitute the



final Jazz Orchestra mark for the year. The final Professional Skills mark is comprised 50% Ensemble Project and 50% Jazz Orchestra.

**Learning Outcomes**

A1, A2, A3, B2, B3, B7, C1, C2, C4, C5, C6

## AURAL & TRANSCRIPTION SKILLS III

15 credits, 90 minutes x 20 weeks

Tom Cawley

### Module summary

See Year One

### Assessment

Type of assessment		Weighting (%)
<b>Project 1</b>	<p>Transcription of a 'contemporary' solo to be performed from memory, no written submission required.</p> <p>Practical Exam: to be confirmed in class.</p>	20
<b>Project 2</b>	<p>Transcription of a British contemporary jazz recording for any solo instrument (including the student's own) and rhythm section. Students will discuss their choice in consultation with the module leader to ensure its suitability in advance. The solo must be performed from memory at the playday and a written submission is required including all parts.</p> <p>Deadline: TBC</p> <p>Practical Exam: to be confirmed in class.</p>	30
<b>Project 3</b>	<p>Transcription of two contrasting extracts of full big band or large ensemble writing. Extracts are to be chosen in consultation with module leader, but as a guide, they should be from two contrasting eras/genres in their approach to orchestration. The length of each extract will also be decided upon with the module leader. Benchmark: extract of Atomic Mr. Basie, extract of Bob Brookmeyer's "Waltzing with Zoe".</p> <p>Score and parts to be submitted for performance in a Big Band playday, along with a short (10min approx) presentation about your transcription process and significant insights/observations. <u>Music must be printed and ready for performance at the playday, following any revisions the final deadline for submission (and accompanying audio files) of the transcribed pieces is via blackboard.</u></p> <p>Practical Big Band Playday for performance of transcriptions: to be confirmed in class.</p> <p>Deadline for final submission of transcriptions following any revisions after Playday: TBC submitted via Blackboard.</p>	50

### Learning Outcomes

A1, A2, A3, A4, B2, B3, B4, B6, C1, C2, C4, C5, C6

## **COMPOSITION & ARRANGING III**

**20 credits, 90 minutes x 20 weeks**

*Pete Churchill*

### **Module summary**

See Year One

### **Aims**

See Year One.

### **Teaching areas**

#### **Project 1 – Developing a flexible, contemporary vocabulary**

Throughout the third year, the range of styles and techniques covered within the first two years of this course will be expanded and developed to support the compositional needs of the work being created.

In this first project in particular there will be an attempt to pull the three separate strands together, to find out where they may overlap and to extend each language towards a more contemporary sound.

Students will be encouraged to develop their use of standard and non-standard 'slash-chord' harmony within longer structures - form as dictated by content. They will also expand their modal language through the use of diminished harmony and the modes of the Harmonic minor and Harmonic major and finally they will extend their understanding of triadic harmony and how it appears in the long-form compositions of European influenced writers. As in previous projects, the piece must be written for two front-line with detailed rhythm section writing.

#### **Project 2 – Seeking inspiration beyond your discipline. (Exploring poetry, art, politics, environment etc. as a focus for your compositional ideas.)**

Increasingly, in the real world of music making and particularly in the composers' world of commissions and funding applications, new works are inspired by external events. Jazz composers often venture outside the confines of their own world to seek inspiration and in this project, students will be encouraged similarly to look further afield and write music in response to political and sociological events, to art and poetry, nature and environment etc. Students will be expected to continue to write for two front-line and rhythm-section using contemporary two-part techniques.

#### **Project 3 – Composing music for an Educational or Workshop environment.**

This project seeks to place jazz composition within a very practical context where the music needs to be written with a specific level of ability or experience in mind.

The workshop situation often involves delivering music to a group of players who may have come from vastly different backgrounds, who process and absorb music very differently from each other and who can appear to have a wide range of ability when it

comes to reading music, playing by ear and improvising. Writing or choosing repertoire that works in this situation is also about learning to deliver music with the appropriate level of patience and empathy for all concerned. Students will be expected to produce a flexibly scored piece that comes together very quickly - which can also be taught by ear if necessary and they will be required to deliver it on the Playday in a workshop-like manner. Students will be expected to score flexibly for two or three front-line and rhythm-section.

#### **Project 4 – Cross-genre Project**

As in previous years, this will be a free stylistic choice but with an emphasis on writing that crosses different genres. It is important, however, to remember that this is the last four front-line assignment before the 4th year Jazz Orchestra project. With this in mind, the focus will be on consolidating the techniques of four and five-part horn-section writing across a range of styles in preparation for scoring for the sections of the Jazz Orchestra in the final year. It is expected that the students will produce a substantial piece - perhaps exploring longer forms - that displays their fluency in writing for four/five frontline as well an ability to produce detailed rhythm-section parts that support their horn writing. The score will therefore be for octet or nonet with either a two-stave rhythm-section part or, if the complexity of the music demands, individual parts for each rhythm-section instrument.

#### **Assessment**

A portfolio of four scores is required - corresponding to the four Playdays. Students must demonstrate in their work an understanding of the tasks at hand and the harmonic language of each area covered. Presentation of the scores and parts will be taken into account in the marking of each piece and the mark will also reflect the student's ability to direct their own music in each Playday (especially in B3 Project 3: Composing music for an Educational or Workshop environment.)

<b>Type of assessment</b>		<b>Weighting (%)</b>
<b>Project 1</b>	<b>Developing a flexible, contemporary vocabulary</b> Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 2</b>	<b>Seeking inspiration beyond your discipline</b> Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 3</b>	<b>Composing music for an Educational or Workshop environment</b> Deadline: TBC Practical Exam: to be confirmed in class	25
<b>Project 4</b>	<b>Cross-genre Project</b> Deadline: TBC Practical Exam: to be confirmed in class	25

**Learning Outcomes**

A2, A3, A4, A5, B1, B2, B3, B4, B5, B6, B7, C1, C2, C4, C5, C6, C7

**Required Reading**

Class handouts and scores.

## CONTEMPORARY RHYTHMIC SKILLS

15 credits

120 minutes x 20 weeks

*Barak Schmool*

### Module summary

This is the advanced application of improvising in more complex rhythmic situations and the composition of polyrhythmic music.

The course aims to further students knowledge of non-western principals of rhythm already learned in the Rhythmic Studies of the African Diaspora module taken in the previous year, and has an additional major performance component in the form of a Concert Project. This module counts as one of your electives.

### Assessment

Type of assessment		Weighting (%)
<b>Project 1</b>	Demonstration of rhythmic independence (Advanced) Practical Exam: Date to be set by module leader according to pace of teaching delivery.	15
<b>Project 2</b>	Groove writing project: 3-4 part looped instrumental polyrhythm, to be notated and taught to the ensemble by the student. Deadline: Date to be set by module leader according to pace of teaching delivery. Practical Exam: Date to be set by module leader according to pace of teaching delivery.	20
<b>Project 3</b>	Composition in fixed rhythmic structure, (e.g. clave) minimum 32 bars fully-notated rhythm section. Deadline: Date to be set by module leader according to pace of teaching delivery. Practical Exam: Date to be set by module leader according to pace of teaching delivery.	30
<b>Concert</b>	Participation in a rhythmic skills concert project. Concert in Summer Term – To be announced during the year	35

### Learning Outcomes

A1, A2, A3, A4, A5, B1, B2, B3, B4, B5, B6, B7, C1, C2, C4, C5, C6

## **Bibliography**

Guilfoyle, Ronan – Creative Rhythmic Concepts for Jazz Improvisation

Mauleon, Rebecca – The Salsa Guidebook for Piano and Ensemble

Gerard, Charley and Sheller, Marty – Salsa, the Rhythm of Latin Music

Locke, David - Drum Gahu: An Introduction to African Music

## **RHYTHMIC SKILLS WORKSHOP**

Barak Schmool

**(Part of Rhythmic Skills Class above as timetabled)**

The Rhythmic Skills workshop is shared between students on both Rhythmic Skills modules to further reinforce and contextualise the information studied in those modules. This workshop gives an opportunity to gain detailed experience in a practical setting that places in context the commonly occurring rhythmic challenges in contemporary performance. By exploring real examples that are expected of improvising musicians, students are able to apply the topics learned through the module in practice. These areas include topics such as; metric modulation, odd and additive meters, divisions of 3 and 5. The workshop will look at performance case studies to demonstrate how the theory behind grooves is realised in practice, and examples will be used from North Indian classical music, Salsa, polymelodic music (i.e. Central Africa), sabar (Senegal) and other afropop.

# BMus Year Four Syllabus

The final year is devoted to building on the achievements of your first three years and bringing to fruition your knowledge, skills, understanding and experience so that you can demonstrate that you have met the learning outcomes of the Principal Study module at a level commensurate with the award of BMus and to a standard commensurate with the high expectations of the institution. Final Year students should ensure complete prioritisation of the important examinations that conclude Undergraduate study. Careful balance of commitment to Academy student responsibilities and the forging of necessary external connections for the future following the imminent conclusion of the course is a challenge. Advice from the Head of Department and principal study professors should be sought to manage these two demands and prepare you for the profession.

Playing should now be fluent, individual, stylistically informed and engaging in performance. The fundamentals of accurately describing rhythm and harmony should be fully internalised so that they can be called upon with ease in a wide variety of contexts. Experience garnered during the preceding years of study should be demonstrably put to good use, and the student should have the components of a contributing artist evident and consistently present.

Areas of particular interest may have emerged and it is encouraged that you pursue your personal musical goals through your own ensembles playing original music. Enthusiasm for a clear vision over your individual approach is endorsed, within the context of flexible, rounded performing capacity. Students should not limit or restrict their horizons. Full engagement with Academy performances is still expected and participation in ensemble projects should now be at a sophisticated and scholarly level – with strong ability to communicate a shared vision.

Self-management should be uncompromisingly secure and reliable professionalism habitual.

## **ELECTIVE**

Students must choose 20 credits of electives in year 4 from the main BMus list.

## **PRINCIPAL STUDY, FINAL RECITAL & SECOND STUDY**

Please see the Undergraduate Principal-Study requirements.

## **Learning Outcomes**

*(Where references to Intended Learning Outcomes (ILOs) are listed, these refer to the statements included in the Programme Specification, found at the end of this handbook.)*

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, C2, C4, C5



## **PROFESSIONAL DEVELOPMENT ACTIVITY - ENSEMBLES**

**150 minutes x 20 weeks**

***Various tutors***

**In B4 Professional Development Activity forms a 20 credit module of the overall principal study component.**

Over the year, B4 students take part in four Ensemble Projects. The best three marks will constitute the final Ensemble Projects mark for the year. If you have been allocated to participate in a Jazz Orchestra project, the mark that you receive for this will also be considered together with the marks that you have received for Ensembles Projects.

### **Learning Outcomes**

A1, A2, A3, B2, B3, B7, C1, C2, C4, C5, C6

## COMPOSITION & ARRANGING IV

20 credits, 90 minutes x 20 weeks

*Pete Churchill*

### Module summary

The 4th year folio will contain a big-band composition and a piece for octet (four front-line plus rhythm section). The latter, in contrast to the former, is to be devised using a minimum amount of notation - utilising the improvisational skills of the players as much as possible to develop the original idea.

### Aims

In their fourth year the students complete two very different projects.

The large ensemble project (or big-band project) is a culmination of the previous three years of study, particularly the Project 4 octet assignments at the end of each year. This project is considerably more notation-heavy than anything they may have attempted before and is about organising their writing for a large ensemble in a fairly conventional way, including learning how to score for brass and reed sections and how to combine them in effective tutti writing.

In total contrast, the octet project must be completed with as little notation as possible, i.e. no more than a single page. It is designed to use the improvisational skills of the instrumentalists whenever possible as a compositional device. It is hoped that these two projects will serve as an antidote to each other and that students will glean from this a lesson in when notation is inappropriate and in what situations it can be useful.

### Teaching Areas

Students will attend class together for the first term (up until Christmas) and will be taken through techniques of scoring for large ensemble in all the stylistic areas covered during the first three years. They will study how to write a short score (on four staves) and will be expected to hand in a complete hand-written short score of their large ensemble piece on the first week back in January during class. Subsequent teaching will be on a one-to-one basis as each student works on revising their short-score and transferring it to a full score with parts in preparation for the Playday.

### Assessment

The lightly scored octet piece will be assessed on the Playday whilst the Jazz Orchestra composition will be performed in a concert, the marks for both will reflect the clarity of the score and parts as well as the composer's clarity and communication in the rehearsal process.

Type of assessment		Weighting (%)
<b>Project 1</b>	Octet Piece Playday Deadline: TBC in class. Practical Exam: to be confirmed in class	35

<b>Project 2</b>	Jazz Orchestra Composition performed in a concert. Score to be submitted in time for first rehearsal. Rehearsals commence at the end of the Spring Term.  Practical Exam / Concert: <b>TBC</b>	65
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### **Learning Outcomes**

A2, A3, A4, A5, B1, B2, B3, B4, B5, B6, B7, C1, C2, C4, C5, C6, C7

### **Required Reading**

Class handouts and scores.

# Programme Administration

## Assessment

Year-End Deadline for submissions to Registry or to Blackboard.

**Friday 26 April 15.00**

Students must take responsibility for finding out the requirements of each individual module and its assessment methods. Attendance at examinations is compulsory. Cases of non-attendance must be referred directly to the relevant Head of Year.

## Submission of Coursework

Coursework falls into two categories:

- 1) **Playday** (Rep/improv, A&T, C&A and parts of Rhythmic Skills)
- 2) **Non-Playday** (Artist Development, Jazz History, Jazz Supporting Studies, Creative Technology and parts of Rhythmic Skills)

## Playday Submissions

Playdays are practical examinations where the student's own work is performed within the normal class setting. Playdays are compulsory and absences are treated in line with any other examination within the Academy. Medical (or other) proof must be handed to your Head of Year on return if a Playday is missed.

For ALL Playdays:

- Submit one copy of the written components (and all parts where required) to Blackboard on the **Monday before the Playday before 3pm**. This is the deadline and work not received by this time will be subject to the usual deductions.
- Scores must be in concert pitch and must always include the full rhythm section part(s) in addition to the front-line instruments used, even when there are only one or two front-line instruments.
- On the playday itself you must print out and bring your own (taped) score and parts for the performance.

## Non-Playday Submissions

All non-Playday work must be submitted to Blackboard by 3pm on the day of the deadline set. All written work must be typed (unless otherwise stated) and a copy should be kept for your own records. Files must be in an accepted format for BlackBoard, check the regulations in advance for file formats.

## Deductions for late work

All coursework not submitted by a stated deadline shall be subject to an **immediate deduction of 10 percentage points**, and a further deduction of 10 percentage points for every two working days which elapse before the submission of the work. Working days include any day when the Academy staff are in the building, but do not include weekends or public holidays.

This penalty only affects the component(s) which have been submitted late (i.e. not necessarily the whole module). Where such a component constitutes a major part of the assessment of a module. Such a request must subsequently be ratified by the Chair of the relevant Examination Board. Requests for the extension of a deadline can only be considered where a student is affected by illness or by adverse personal circumstances, such as the death of a near relative. In all cases, requests for extension must be referred directly to the relevant Head of Year.

## Referred Work

If a component of a module is failed on the first attempt and referred by the exam board, but passed on the second attempt, then the final mark awarded for that component will be capped at the Pass Mark (40%). Please see more details in the [BMus Handbook / Blackboard](#).

## Presentation of Work

All students are encouraged to submit their written work in word-processed form; unclear presentation of work will attract a negative assessment.

All portfolio work (except for larger scores and manuscripts) should be presented in an A4 cardboard wallet and individual items of work within the portfolio should be submitted in a transparent plastic folder and must be clearly named. The portfolio should be clearly labelled with the student's name and year, the title of the module and the name of the lecturer(s). This also applies to Blackboard submissions; all files must be clearly labelled for all electronic submissions.

## Style guide and referencing conventions for academic work

The Academy upholds rigorous standards in all academic work, including the manner in which it is presented. Your written work must accurately reference sources you used, in order to recognize other authors' views and to provide a basis for your own argument. Proper citation and referencing (e.g. bibliography, discography and footnotes) will help you adhere to the Academy's strict plagiarism policies. The style guide and referencing convention used at the Academy is the Chicago Manual of Style Online and can be found at <http://www.chicagomanualofstyle.org> or is accessible via the Academy's Library catalogue. All marks given to formally assessed written work include a component relating to the standard of your English writing. The better your writing, the better the mark. Poor grammar, poor punctuation, incomplete sentences, spelling mistakes and so on will be penalised. Poor English writing affects the marker's ability to understand your argument and your content and will reduce the mark you are given for the work.

## Academic Malpractice

Students are reminded that academic malpractice is a serious offence and will be dealt with severely, as outlined in the [Academy's Examination Regulations](#).

## Request for Extension or Deferral

Requests for an extension or deferral are considered according to the Extension and Deferral Process Regulations. Information and guidance on the process can be found on the Student Information Hub on Blackboard.

## Student Disciplinary Code

You are expected to pursue your academic and performance studies with diligence and professionalism; ensure that you are familiar with, observe and fulfil the requirements of the programme of study and the Academy's Regulations as set out in the Programme and Departmental Handbooks and the Academy's Regulations. Breaches of the Regulations may be dealt with by Heads of Year in the first instance or may be referred directly to the Head of Programme in accordance with the Student Disciplinary Code available on the Academy's website <https://www.ram.ac.uk/about-us/policies-and-procedures/academy-regulations>.

# Institutional Information

## Module Enrolment and Registration

All modules, except electives, are pre-timetabled.

Students will be expected to sign up for their electives for 2022-23 before the end of 2021-22 academic year. Electives on offer will be highlighted at the BMus Electives Fair held in the spring term, which allows B2 and B3 students to meet professors and discuss their elective options for the next academic year. Students are then asked to register their elective choices, in order of preference, by completing an online form - full details, including the registration deadline, will be published on Blackboard and circulated by email ahead of the electives fair.

Please note: elective choices are allocated on a first come first served basis, so students are advised to submit choices as early as possible after the date of the Fair. In instances where electives are over-subscribed priority will be given to students returning from year out/exchange programmes and B3 students progressing to B4.

## Interruptions to Study

Permission to take an interruption of study for reasons other than to undertake an approved educational exchange will be considered in the first instance by the Head of Programme. Decisions will be ratified by the relevant Exam Board.

## Study Abroad

The Academy has exchange programmes with a number of conservatoires in Europe, America, Australia and East Asia. These programmes play an important part in broadening students' horizons and affording opportunities to experience music education in other environments.

Students studying on the BMus (Jazz) programme in Years 1-3 are eligible to apply. Applications should be discussed with the Head of Jazz Programmes in the first instance and should be made in November in advance of a September departure. Further information on exchange institutions and the application process is available from the International Co-ordinator in the Registry and on the Registry pages on SharePoint. Students undertaking a period of study abroad should keep in contact with their Head of Year throughout the period of study and should confirm their intention to return to full-time study within the Academy by 31 January preceding the September of their projected return.

Students are normally requested to have passed certain modules before they commence a period of study abroad and their re-entry to the Academy may be dependent upon an audition and interview. Any period of study abroad must be agreed in advance by the Progression Board. Any modules taken while abroad should be supported by documentation upon return.

## Feedback

The Academy's Senior Managers, BMus Programme Team, and those delivering the programme will always welcome informal feedback from you on any aspect of the programme and your studies.

Student Union members and student representatives are part of Academy committees and students are encouraged to use their representatives and let them know of any matters of concern that you wish to be raised at these committees.

To help monitor and improve the delivery of the BMus, you are asked to complete Module Feedback Forms at the conclusion of all your modules. Module Feedback Forms are submitted anonymously and the results are collated by the Academic Secretariat. Individual lecturers/teachers and Senior Management are then sent a statistical breakdown of the feedback, alongside a digest of students' comments and a summary report is brought to the Student-Staff Liaison Committee.

During each year of the programme, you will also be given the opportunity to complete a Programme Survey and an Institutional Survey, which also covers feedback on your Principal Study department. You are asked to be open, honest and constructive in your evaluation and comments. This feedback will directly inform the Annual Monitoring Report for the BMus Programme. This Report is formally considered by the Academic Board and a summary is presented annually to the Academy's Board of Governors. It is a vital component in the Academy's mechanism for developing the quality of our students' experience and planning for the effective future delivery of the programme.

## LRAM Teaching Diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching and is available to all students. Further details can be found on the LRAM pages on Blackboard.



# Programme Specification

## Undergraduate Programme Specification: BMus (Jazz) (Hons)

### 1 GENERAL INFORMATION

<b>1.1 Awarding Institution</b>	The University of London
<b>1.2 Teaching Institution</b>	The Royal Academy of Music
<b>1.3 Final Award</b>	BMus (Jazz) (Lond.: RAM) with Honours [interim exit awards: Cert.HE; Dip.HE; BMus (Jazz) (Lon.: RAM)]
<b>1.4 Programme Title</b>	Bachelor of Music with Honours (London: Royal Academy of Music)
<b>1.5 Duration</b>	4 years
<b>1.6 Mode of Study</b>	Full-time
<b>1.7 QAA Subject Benchmarking Group</b>	Music
<b>1.8 Date of Production</b>	23 November 2009

### 2 AIMS OF THE PROGRAMME

The programme aims to:

- 2.1 deliver an integrated Honours-level education centring on the development of high standards of technique and musicianship in jazz performance and composition
- 2.2 provide students with the professional and intellectual skills to optimise their creative musical potential
- 2.3 develop students' ability to engage with musical processes and materials through performance, composition, analysis and criticism
- 2.4 develop students' knowledge base and provide them with skills that enable them to explore critically a wide range of jazz and related repertoires in their cultural and historical contexts
- 2.5 develop students' ability to synthesise musical theory and practice
- 2.6 develop students' ability to make informed and discriminating creative decisions and to present and communicate those decisions cogently to others
- 2.7 develop a sustainable range of core and specialist skills in order to prepare students for the challenges of a career in music, including the demands of musical leadership in the developing context of the profession.

### 3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME

On successful completion of the programme, students will be able to demonstrate:

#### **3A Knowledge and Understanding of:**

- A1. technical and musical skills in their Principal Study commensurate with entry to the music profession or postgraduate study (as appropriate)
- A2. jazz traditions and developmental concept in performance and composition and how to assimilate these as a creative performer
- A3. current developments in jazz and related musical practices
- A4. the relationship between historical, theoretical and critical study and musical practice
- A5. the principles of musical pedagogy and outreach.

#### **3B Subject-Specific Skills**

- B1. a distinctive musical personality
- B2. an ability to perform and compose with technical and creative surety to a standard commensurate with entry to the music profession or postgraduate study (as appropriate)
- B3. an ability to reflect on the processes of music-making
- B4. an ability to make critical judgements of the merits of musical performances and works
- B5. an ability to design and deliver a professional concert as composer/performer
- B6. an ability to employ musical terminology, both orally and in writing, in order to explain and convey technical and critical musical information
- B7. an ability to perform effectively as part of a musical ensemble, contributing to the development of the specific style and concept.

#### **3C Key and Transferable Skills**

- C1. an ability to engage in productive critical self-evaluation and self-assessment
- C2. an ability to respond positively and adapt when appropriate, to the criticism and advice of others
- C3. an ability to marshal evidence in order to devise and sustain a cogent and coherent argument
- C4. an ability to communicate, both orally and in writing, with confidence and insight
- C5. an ability to manage time and prioritize tasks by working to strict deadlines

- C6. an ability to work autonomously, and to take responsibility for their own personal/professional development and self-promotion
- C7. an ability to use appropriate technology creatively and effectively.

## 4 DELIVERY AND ASSESSMENT OF THE PROGRAMME

### 4.1 Learning, Teaching and Assessment Map

#### Learning and Teaching Processes

(designed to allow students to achieve the intended learning outcomes)

One-to-one Principal Study Lessons  
(ILOs: A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, C2, C4, C5)

Directed Ensemble

(ILOs: A1, A2, A3; B2, B3, B7; C1, C2, C4, C5, C6)

Lectures (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C3, C4, C6, C7)

Seminars (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C3, C4, C6, C7)

#### Assessment methods

(designed to allow students to demonstrate that they have achieved the intended learning outcomes)

Recital (ILOs: A1, A2, A3, A4, A5; B1, B2, B3, B4, B5; C1, C2, C4, C5, C6, C7)

Concert Assessment (ILOs: A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, B7; C1, C2, C4, C5, C6, C7)

Practical Examination (ILOs: A2, A3, A4, A5; B3, B5; C1, C2, C4)

Written Assignment (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C1, C3, C4, C5, C6, C7)

Written Examination (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C1, C3, C4, C5, C6, C7)

Coursework/Tutor Report (ILOs: all)

Viva voce Examination (ILOs: A2, A3, A4, A5; B1, B3, B4, B5, B6; C1, C2, C3, C4, C5, C6)

### 4.2 Learning and Teaching Processes

The BMus Jazz (Hons) programme uses a range of teaching methods to ensure that students' learning processes are stimulating, challenging, diverse and complementary. The principal modes of teaching are described below:

- **Individual lessons for Principal Study.** Regular one-to-one work with a Principal Study teacher underpins the core aims of the programme. This working environment (which is a defining feature of specialist conservatoire training) is designed to foster the communication of individual and discipline-specific professional/artistic practices, and to enable students to develop key professional skills that relate directly to their individual abilities and artistry: musical technique, interpretation skills, repertoire building, programme/portfolio building; audition techniques, and so on. The reflective nature of the relationship between teacher and student is a key element in the development of reflective, critical and informed attitudes to performance.
- **Ensemble** is the means by which small or large groups of performers receive tuition in preparation for concert performances. Rehearsals and performances in large ensembles are designed to develop: (i). an ability to work co-operatively; (ii). a sense of

professional discipline and rigour; (iii). the particular technical and musical skills of large ensemble performance; (iv). The ability to react to others both as an ensemble player and as a creative artist. All students participate in ensemble work, including large ensembles and small combos as part of the programme of study. Small combos work is balanced between student-direction and coaching by a member of staff. For performers this mode of study is designed to develop: (i). close working relationships that are essential for high-level chamber music-making; (ii). ability to work autonomously; (iii). ability to solve interpretative and technical issues to the end of developing coherent performances; (iv). knowledge of the repertoire; (V) to formulate discourse for the development of a given style.

- **Lectures** provide a forum for the dissemination of ideas, information and skills to the end of establishing a sound and sustainable knowledge base. They serve as models for organizing materials into a coherent argument.
- **Seminars** are designed to encourage the sharing of ideas and the development of structured arguments and debating skills. They encourage students to develop their critical faculties and presentational skills through the presentation and defence of their own views, together with the opportunity to critique the views of their peers and tutor. Seminars are appropriate for academic and supporting studies modules that require a mix of tutor-led delivery, student-led debate, and interactive supervision.
- **Academic supervisions** provide the opportunity for academic staff to develop, monitor, and critique individual student projects, and to provide specialist input where applicable.

### 4.3 Assessment

4.3.1 Two precepts underpin the programme's assessment strategy: (i). the function of assessment is to enable students to demonstrate that they have achieved the programme's intended learning outcomes at an appropriate level; (ii). assessment promotes and supports student learning.

4.3.2 All modules have appropriate descriptive marking guidelines whose function is to ensure comparability of standards across all levels and activities within the programme, to demonstrate these standards to external bodies, and to promote transparency within the Academy.

4.3.3 The varied assessment methods used in the programme are designed to provide the most appropriate means of evaluating student achievement, to promote different types of learning experience, and to avoid excessive formal examining. The following list of assessment methods is indicative, not comprehensive or binding:

- **Recital.** The end-of-year recital is the focal point of the programme for performers and is the primary assessment method for the Principal Study module. The recital given at the end of the programme enables students to demonstrate their achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills, and programme design skills; as such it is the 'acid test' of their summative achievement as creative musicians during the programme.
- **Portfolio.** Portfolio submissions are required in most core modules and these feed into the recital. The portfolio enables students to demonstrate their achievements in

relation to a broad range of the intended learning outcomes, including those concerned with technical and creative skills, communication and presentational skills

- **Practical Examination.** A range of performance-related and technical skills developed through the core studies of the programme is tested by practical examinations designed to enable students to demonstrate their achievements practically.
- **Written examination.** Assessment by written examination is an efficient and effective means of assessing students' ability to develop a sufficient knowledge base and marshal information cogently in the context of a closed-book, timed environment.
- **Written assignment.** Written assignments are primarily used in the Academic Studies modules, enabling students to demonstrate an understanding of module content and methods, competence in research methods, ability to marshal information to construct a cogent and rational argument, communication skills, and self-management skills. Students are given several weeks to complete the assignment, enabling them to produce work that has been researched, considered and presented with care and detail.

## 5 PROGRAMME STRUCTURE

5.1 You study on the BMus programme over four academic years. You study at four Levels: Level 4, Level 5, Level 6 (B3), and Level 6 (B4). Credit is given at all levels. Your marks awarded in Levels 5, Level 6 (B3) and Level 6 (B4) are weighted in the ratio 1:2:3. Classification of your award will be based on marks accumulated at Level 5 (B2) and Level 6 (B3 and B4) only. In some cases you may be exempted from modules in which you are deemed to satisfy requirements through a formal AP(E)L process. Each Level of your programme comprises 120 credits. 480 credits are required in order for you to be awarded the degree with honours.

If you leave the programme having successfully completed 120 credits at Level 4, then you are eligible for the award of Certificate of Higher Education (CertHE). If you leave the programme having successfully completed 120 credits at Level 4 and 120 credits at Level 5, then you are eligible for the award of Diploma of Higher Education (DipHE). If you leave the programme having successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).

The modules listed below represent the minimum requirement for the award, which is based on these modules alone.

<b>Units of Study</b>	<b>Credit</b>
<b>HE Level 4 (B1)</b>	
Principal Study: Solo Performance 1	20
Principal Study: Principal Study	
- Professional Development Activity 1	20
Repertoire and Improvisation	15

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Aural and Transcription Skills 1	15
Composing and Arranging 1	15
Creative Technology	15
Jazz History: from African American origins to today's multicultural world jazz	15
Jazz Supporting Studies 1	5

Progression: Entry to HE Level 5 is conditional upon the successful completion of (or exemption from) all modules listed at HE Level 4.

### **HE Level 5 (B2)**

Principal Study: Solo Performance 2	25
Principal Study: Principal Study - Professional Development Activity 2	20
Artist Development	10
Repertoire and Improvisation	15
Aural and Transcription Skills 2	15
Composing and Arranging 2	15
Rhythmic Studies of the African Diaspora 1	15
Jazz Supporting Studies 1	5

Progression: Entry to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all modules listed at Level 5.

### **HE Level 6 (B3)**

Principal Study: Solo Performance 3	30
Principal Study: Principal Study - Professional Development Activity 3	20
Artist Development	10
Aural and Transcription Skills 3	15
Composing and Arranging 3	20
Contemporary Rhythmic Skills*	15
Electives	10

Progression: Entry to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all modules listed at Level 6 (B3)

### **HE Level 6 (B4)**

Principal Study: Solo Performance 4	40	
Principal Study: Principal Study		
- Professional Development Activity 4	20	
Artist Development	20	
Composing and Arranging 4	20	
Elective(s)	20	
<b>Total</b>	<b>480</b>	<b>BMus (Jazz) (Hons)</b>

## 6. STUDENT SUPPORT

Students receive an induction programme which includes: diagnostic testing for placement in appropriate tutorial; groups; advice on learning support; an induction into library and IT facilities; guidance on health and safety (including audiometric testing); registration; international student meetings; introduction to senior staff with programme responsibilities; tutorial meeting. Students are supported in all aspects of their subsequent life and work at the Academy throughout the duration of the BMus (Jazz) programme in the following dedicated ways:

- 6.1 Designated Head of Year (with responsibility for academic and pastoral support)
- 6.2 Head of Study (with responsibility for the student's Principal Study Department and for overseeing the specific needs of the student in consultation with the Head of Year)
- 6.3 Library (staffed by subject specialists who can advise on sheet music, instrumental and vocal parts, musicological materials, reference works, on-line resources, and materials from the Academy's special collections)
- 6.4 IT Helpdesk
- 6.5 Student Support Service: the Student Support Service provides confidential pastoral support from trained professionals
- 6.6 Disability Advisor: the Disability Advisor and support team are responsible for the implementation of the Academy's Disability Equality Policy and Action Plan
- 6.7 Alexander Technique co-ordinator: The Alexander Technique co-ordinator and support team teach Alexander Technique – an established method to improve posture and prevent repetitive strain injury.

- 6.8 Artist Development Advisor; provides one to one consultations with students and can help with issues such as creating a biography or CV, writing letters to promoters, sourcing funding, contractual issues and putting together the Professional Portfolio. Other opportunities within Student Professional Development include a range of Business Placement schemes, providing students with active work experience both on the concert platform and behind the scenes, a series of Talking Heads, professional hints and tips and job and funding opportunities.
- 6.9 Instrument Technical (repair) services
- 6.10 Head of Estates: who advises on student accommodation issues
- 6.11 The Royal Academy of Music Student's Union

## 7. DISTINCTIVE ASPECTS OF THE PROGRAMME

The Academy's focus on excellence in musical performance and creativity is reflected in four distinctive aspects of the BMus (Jazz) programme:

- 7.1 Due to its competitive entry and international reputation, the programme attracts a cosmopolitan, strongly motivated, and very talented student body which gives participants a realistic sense of the demands required to be at the top of the profession.
- 7.2 The Academy's teaching is delivered by leading professional figures, whether in weekly lessons, ensemble projects lasting for a week or a month at a time or in high-profile public masterclasses, so that students are educated in a culture that engenders the highest professional standards in relation to artistic/creative interpretation and technical discipline.
- 7.3 The programme is designed to enable students to make the most of the educational opportunities afforded by being in the increasingly varied cultural mix that the London Jazz scene now represents. This is reflected in the outward looking aspects of the Academy's musical life (including public concerts and research events), as well as the outreach activities centred on the work of the Open Academy.