



PG Jazz Handbook 2023-2024

Emily Mould
Version 2

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create.
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Introduction

The Jazz Department offers an intensive experience within a focussed and supportive learning environment. The Jazz Masters pathway is designed to give postgraduate 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 course 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 postgraduate level. The focus on learning and exploring Repertoire and Improvisation in the first year 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. Principal Study lessons and rhythmic development through the two-year 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 (in conjunction with the main PG handbook) carefully to familiarise yourself with the requirements and deadlines for your Masters 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 your Postgraduate Tutor and keep in regular contact with them 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!

A handwritten signature in black ink that reads "Nick Smart". The signature is written in a cursive, flowing style.

Professor Nick Smart | Head of Jazz Programmes

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

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

Vibes

Jim Hart

Piano

Tom Cawley

Nikki Iles

Gwilym Simcock

Liam Noble

Robert Mitchell

Zoe Rahman

Kit Downes

Trombone

Mark Basse

Gordon Campbell

Barnaby Dickinson

Trevor Mires

Trumpet

Professor Nick Smart

Mike Lovatt

Steve Fishwick

Tom Walsh

Byron Wallen

Voice

Nia Lynn

Lauren Kinsella

Anita Wardell

Pete Churchill

Norma Winstone

Drums

Martin France

Ian Thomas

James Maddren

Mark Mondesir

Saxophone

James Allsopp

Iain Ballamy

Trish Clowes

Rachel Cohen

Nathaniel Facey

Tim Garland

Gareth Lockrane

Andy Panayi

Julian Siegel

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Stan Sulzmann

Jazz Programme Contacts

Professor Nick Smart

Head of Jazz Programmes

Tel: 020 7873 7438 | Room YG347 | Email: nsmart@ram.ac.uk

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Jazz Programmes Coordinator and Project Manager

Tel: 020 7873 7379 | Room G17 | Email: emould@ram.ac.uk

[Monday to Friday 09.30am-5pm.]

Sarah Callis

Senior Postgraduate Tutor

Tel: 020 7873 7347 Email: s.callis@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 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

Professional Development Days for PG Students: to be announced.

Summer Term

Monday 15 April 2024– Sunday 30 June 2024

Exam Period: Please speak to Registry Team

Graduation: Please speak to Registry Team

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 45 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 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 personal 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.

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.

Submission of Coursework

Coursework falls into two categories:

- 1) **Playday** (PG Rep/Improv, C&A Octet and parts of Rhythmic Skills)
- 2) **Non-Playday** (parts of Rhythmic Skills and various PG portfolio work)

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.

Year-End Deadline for submission of work:

Friday 26 April 2024

Postgraduate Programme Syllabus

Expectations

Postgraduate students will have a mature outlook on where their music is taking them. The fundamentals of technique, rhythm and harmony will be addressed through the Repertoire course and principal study lessons and any issues resolved early. In other areas of study it is expected that an individual and self-reflective approach will be adopted to pursue one's own creative goals.

The Professional Portfolio (and MMus Project if appropriate) should demonstrate a postgraduate approach to your own learning and a clear sense of how you will be entering the profession upon graduation. Advice and support will be given through professional development seminars and discussions with the Head of Department and principal study professors.

Full commitment to, and engagement with, Academy performances is expected and participation in all ensemble projects should 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.

Please see the *Postgraduate Handbook* for details of the programme structure and module weightings.

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.

Portfolio

Please see the *Postgraduate Handbook* for full details of the Portfolio, which you will complete alongside the requirements listed below.

Postgraduate Departmental Requirements

Year 1 (of a two-year course)

Principal Study:

End of Year Performance Examination

Professional Skills (see pages 16-18):

Skills One (Repertoire and Improvisation)

Skills Two (Ensembles)

External Perspectives

Rhythmic Studies of the African Diaspora

End of Year Performance Examination (Summer Term)

30 minute performance

Students are required to lead a performance of their choosing that demonstrates that they are on track for a successful Final Recital. Performances are a stylistic free choice and details can be discussed in the pre-recital tutorials with the Head of Department. End of Year performances take place at the Academy and are open to fellow students.

Timing

The total playing time must be 30 minutes; performance exceeding 30 minutes will be stopped in order to maintain the schedule.

Year 2 (final year of a two-year course) and One-Year Students

Principal Study:

Final Examination Part One, C&A Octet

Final Examination Part Two, Final Recital

Professional Skills (see pages 16-18):

Skills Two (Ensembles)

External Perspectives

Contemporary Rhythmic Skills

Final Examination Part One (Summer Term)

Composition & Arranging Workshop

Octet

120 minutes x 20 weeks

This course represents a core element of the Jazz Postgraduate programmes. At a weekly workshop, you will be required to write and develop a portfolio of pieces written for Octet. Stylistically the choice is free but must be approved by the course tutor. Students are required to submit two compositions in year one, and two compositions in year two. (For one year students this process requires the first two pieces in January and the second two in the Summer term concert.) A January playday is set for the first piece to be workshopped and to check you are on track for the year. In the final term of your second year you will be required to present your work in a concert to an audience. Here you must observe professional requirements and perform to the level expected in such an environment attended by the general public.

Postgraduate students must attend undergraduate Composition and Arranging classes at the appropriate level to supplement their study, This is because there is not time within the PG octet to cover all this teaching material independently from the UG C&A classes. Those who attend the 4th year C&A can elect to write a big- band piece instead of one of the four required octet pieces.

Final Examination Part Two (Summer Term)

Final Recital

Students are required to lead a performance of their choosing for their Final Recital. Performances are a stylistic free choice and details can be discussed in the pre-recital tutorials with the head of department. Final recitals are held in an external venue and open to the public.

Timing

Candidates are required to deliver a 45-minute recital. Penalties will be applied according to the rubric set out below. Timing will be from the first note played to the last note.

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 **45 minutes**.

Duration of the recital (nominally 45 minutes)	Penalty applied
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

Postgraduate Memory Requirements

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. Students are expected to introduce their own recitals as is

normal practice for most jazz gigs. If you have a particular concept for the recital where this may not apply, then please feel welcome to discuss that with the head of jazz

Professional Skills

Skills 1 – Repertoire and Improvisation	REQUIREMENTS (including minimum required to pass)	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (taken in 1 st year only)	Successful completion of the PG “Repertoire and improvisation” module.	Y	Y
One-year students	Successful completion of the PG “Repertoire and Improvisation” module.	Y	Y

Skills 2 – Ensembles (Small Bands & Jazz Orchestra) *	REQUIREMENTS (including minimum required to pass)	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1 st year)	Participation in scheduled Ensembles, and Jazz Orchestra where applicable	Y	Y
Two-year students (2 nd year)	Participation in scheduled Ensembles, and Jazz Orchestra where applicable	Y	Y
One-year students	Participation in scheduled Ensembles, and Jazz Orchestra where applicable.	Y	Y

***Final mark for ensembles is an aggregate of all small ensembles and Big Band marks.**

External Perspectives (Masterclasses/ Workshops/Seminars , etc.)	REQUIREMENTS (including minimum required to pass)	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1 st year)	Attendance and participation at all masterclasses, seminars and workshops.	Pass/Fail only	N
Two-year students	Attendance and	Pass/Fail only	N

(2 nd year)	participation at all masterclasses, seminars and workshops.		
One-year students	Attendance and participation at all masterclasses, seminars and workshops.	Pass/Fail only	N

Rhythmic Skills Module (Rhythmic Studies of the African Diaspora in PG1, Contemporary Rhythmic Skills in PG2)	REQUIREMENTS (including minimum required to pass)	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1 st year)	Successful completion of PG1 Rhythmic Studies of the African Diaspora module.	Y	Y
Two-year students (2 nd year)	Successful completion of PG2 Contemporary Rhythmic Skills.	Y	Y
One-year students	Successful completion of both PG1 Rhythmic Studies of the African Diaspora and of PG2 Contemporary Rhythmic Skills modules.	Y	Y

PG Repertoire and Improvisation

90 minutes x 20 weeks

Description

The PG Repertoire and Improvisation course runs throughout the 1st year only. The first half of the year covers a list of standard and contemporary 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 autumn term for repertoire and the other in the summer term for improvisation.

Type of assessment	Weighting (%)
Project 1 PG Repertoire Playday Practical Exam: to be confirmed in class	50
Project 2 PG Improvisation Playday Practical Exam: to be confirmed in class	50

PG Repertoire PLAYDAY

Students will be expected to have learned the 15 specified standards (and jazz standards) over the first term. What constitutes “learned” 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.

Repertoire List:

1. Confirmation
2. Comrade Conrad
3. Very Early
4. Giant Steps
5. Moment's Notice
6. 'Round Midnight

7. Everybodys Song But My Own
8. What Is This Thing Called Love
9. If I were a Bell
10. Weaver of Dreams
11. Stella By Starlight
12. It Could Happen To You
13. Cherokee
14. Have You Met Miss Jones
15. Rhythm Changes form *

NB* Rhythm Changes can be called in any key at the playday and will require the melodies and chordal variations as taught in 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 improvising 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 considered.

Assessment for Drummers:

Drummers will also be expected to be able to play the 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.

PG Improvisation Playday:

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 restrictions 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 and various other syncopated placements, and solos in specified rhythmic denominations.

For the Improvisation playday a selection of the approaches experienced throughout the Spring term will be assessed. In keeping with nature of the course, it will be the process of creating music within these restrictions that will be the focus, rather than the purely accurate fulfillment of the tasks. For instance, in assessing chord tone solos, one would expect a creative and fluent solo that sticks strictly to chord tones, rather than just running up and down the arpeggios as might be the first stage of practice.

Ensemble Projects

All students must participate in all allocated Ensemble Projects, the basis of Professional Skills. 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 & Project Manager at the start of each term. Ensemble Projects will be assessed according to the following ratio:

- 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 with programming co-ordinated by the Head of Department, students are invited to suggest possible topics for future projects.

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

Jazz Orchestra

All students must participate in all allocated **Jazz Orchestra** projects for which they receive a performance mark.

Composition Workshop

Professorial Report on the year's work

Rhythmic Studies of the African Diaspora - for PG1 students

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.

Assessment

Type of assessment	Weighting (%)
Project 1 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
Project 2 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
Project 3 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 – for all PG's

60 minutes x 20 weeks (part of RSoAD or CRS class as timetabled)

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.

Contemporary Rhythmic Skills– for PG2 students

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 (%)
Project 1	Demonstration of rhythmic independence (Advanced) Practical Exam: Date to be set by module leader according to pace of teaching delivery.	15
Project 2	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
Project 3	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
Concert	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 – for all PG's

60 minutes x 20 weeks (part of RSoAD or CRS class as timetabled)

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.

Portfolio Required Class

Self-Generated Project

The Self-Generated Project fulfils the requirements for your Portfolio Required Class (see the *Postgraduate Handbook*). The aim is to provide you with the experience and supporting materials needed to successfully launch your own artistic projects in future. The first year covers some preparatory stages in forming and recording a demo of your project, and the second year requires a more complete package of promotional and funding materials.

1st year

Submission of:

- 1) 15-20 min "rough" demo recording (i.e., zoom recorder quality)
- 2) answer the following 'preparatory' funding questions in readiness for the 'mock funding application' in year 2.

Your Project

Name of project

A 50-word summary of your project (up to 50 words)

A more detailed description of your project:

What your project involves; what is it about and what will happen (up to 300 words)

Feasibility and Risk

What do you plan to do to manage the budget of this project? (up to 500 words)

Outcomes: Audiences and engagement

Who are the audiences that will benefit from your project and how will you reach them?

*How will you ensure that your project is open and accessible to everyone?
(up to 500 words)*

Outcomes: Professional Development

How will your project improve your sustainability as an artist?

How will you measure audience/partner/collaborator response to your work?

What skills will you develop during the project?

What opportunities do you expect to arise from the successful delivery of this project?

(up to 500 words)

- 3) A band biography for the project on which you base your recording and funding responses.

Deadline: Friday 22 March 2024, 15.00 - To be submitted on Blackboard

2nd year

Submission of:

- 1) a video EPK (Electronic Press Kit)
- 2) 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)
- 3) professional press release including project info, band biog, photos, etc. and a letter/email to promoters.

Deadline: Friday 22 March 2024, 15.00 - To be submitted on Blackboard

N.B Students are also required to submit the EPK and professional press release as part of their Portfolio submission. The EPK fulfils the 'Creative Ownership Component' of the Portfolio and the press release can be added to the Professional Documents section.