

# **ANU EXTENSION**



## **Advanced Music (Jazz) - ANU**

### **H Course**





## H Course

**College: The Australian National University Secondary College**

**Course Title: Advanced Music (Jazz) ANU**

**Course Code:**

**Classification: H**

<b>Unit Title(s)</b>	<b>Value (1.0)</b>	<b>Unit Codes</b>
<b>Jazz Music Fundamentals</b>	<b>1.0</b>	
Jazz Music Fundamentals a	0.5	
Jazz Music Fundamentals b	0.5	
<b>Jazz Styles &amp; Techniques</b>	<b>1.0</b>	
Jazz Styles & Techniques a	0.5	
Jazz Styles & Techniques b	0.5	
<b>Further Jazz Styles &amp; Techniques</b>	<b>1.0</b>	
Further Jazz Styles & Techniques a	0.5	
Further Jazz Styles & Techniques b	0.5	
<b>Advanced Jazz Styles &amp; Techniques</b>	<b>1.0</b>	
Advanced Jazz Styles & Techniques a	0.5	
Advanced Jazz Styles & Techniques b	0.5	

**Dates of Course Recognition:**

From: 01/01/2019 to: 01/01/2021

**Course Development Coordinator:**

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## Course Name

Advanced Music (Jazz) ANU

## Course Classification

H

## Course Developers

Name	Qualifications
Kevin Knapp	BM Music Education <i>cum laude</i> (UNH), MA Music Education (UNH)
Ben Marston	BMus Honours (ANU), MMus (ANU)

This group gratefully acknowledges the contributions of Dr Alexander Hunter, Mr Greg Stott, Mr Michael Price and other previous developers.

## Evaluation of the Previous Course

This updated course will be a minor variation that includes updated resources, modified assessment tasks, and new unit descriptions. Tasks have been given varying weightings so teachers have the flexibility to modify task weightings from year to year.

## Course Length and Composition

The definition of a unit and hour requirements for a standard unit and course duration, as outlined in policies 3.2.7 Unit, 3.2.7.1 Unit Values and 3.2.6.3 Course Duration (2009 BSSS Policy and Procedures Manual), apply to H courses.

### Name and Number of Units Submitted and the Length of the Units expressed as a Value

Unit Title	Unit Value
<b>Jazz Music Fundamentals</b>	<b>1.0</b>
Jazz Music Fundamentals a	0.5
Jazz Music Fundamentals b	0.5
<b>Jazz Music Styles &amp; Techniques</b>	<b>1.0</b>
Jazz Music Styles & Techniques a	0.5
Jazz Music Styles & Techniques b	0.5
<b>Further Jazz Music Styles &amp; Techniques</b>	<b>1.0</b>
Further Jazz Music Styles & Techniques a	0.5
Further Jazz Music Styles & Techniques b	0.5
<b>Advanced Jazz Music Styles &amp; Techniques</b>	<b>1.0</b>
Advanced Jazz Music Styles & Techniques a	0.5
Advanced Jazz Music Styles & Techniques b	0.5

## Available Course Patterns

Course	Minimum number of hours per course	Number of standard 1.0 value units to meet course requirements
Minor	110 hours	2 units of 55 hours
Major	220 hours	4 units of 110 hours

## Implementation Guidelines

Each unit will be delivered as one 2-hour musicology/creating class per week and a 90 minute performance class. Masterclasses and workshops will be provided to the students during each unit. These units are taken over a 14 – 17 week semester. Students who take the course over 2 years receive a minimum 220 hours of instruction to meet the requirements for a Major. Students who take the course over 1 year will receive a minimum of 110 hours of instruction to meet the requirements for a minor.

### Arrangements for continuing students

Students do not need to audition for their second years of studies.

### Prerequisites or co requisites home college course/s

Whilst H courses are intended to provide challenging extension experiences, students enrolled in H courses do not necessarily have to be studying the same course in their home college. However, normally there will be co-requisite home college courses.

To be offered a place in the course students must be successful in auditions held in Nov/Dec of each year and be studying on their instruments with a private teacher. Upon acceptance, the student has access to study with staff at the ANU – students can continue studying with their teacher upon negotiation. Students must achieve an overall passing grade in each unit before continuing to the next unit.

### Contribution towards an ATAR

Students can count up to 2 H courses to a maximum weight of 1.2 (equivalent to 2 minors) out of the required 3.6 in the calculation of the ATAR.

A maximum of 4 standard units from H courses can contribute to the minimum requirements for a Year 12 Certificate and Tertiary Entrance Statement.

### Reporting of H courses on the ACT Year 12 certificate

Home college and H courses are reported separately, each with its own course type.

A T classified major minor and H minor in the same subject are equivalent to a double major course type.

If the student has completed insufficient H units to form a course, the units may be included in the home college course in the same course area but do not contribute to the course score.

*(Refer section 10 University Programs in 2009 Policies and Procedures Manual)*

## Goals

This course should enable students to:

- comprehend and value the diverse cultural, social and historical contexts of music
- develop their knowledge of musical concepts and styles, the performance and written conventions of music and the social skills for effective interaction and communication in groups
- become analytical, critical and creative thinkers and express insights and feelings through composition, performance and appraisal
- become independent in the use of vocal, instrumental or other sounds and symbols of the musical language through performance, appraisal and composition
- develop their knowledge and application of vocabulary and notation skills at their level of expertise and develop skills in composition, aural and performance, including technical fluency and competence
- become independent learners and develop personal qualities of self-reliance, commitment and confidence
- develop skills in the use of appropriate technology and an understanding of the influence of technology
- respond creatively and critically to musical works and develop skills in problem solving by achieving independence in research
- pursue excellence in all aspects of music
- be equipped to make informed choices as to possible educational, vocational and recreational pathways.

## Student Group

This course is aimed at students who have already obtained a high level of musicianship, are interested in extending their current musical education (in conjunction with their college) and are seriously considering pursuing music at a tertiary level. Each student should be proficient on their respective instrument and already have a strong theoretical understanding of music.

## Assessment

### Assessment Criteria

Students will be assessed on the degree to which they demonstrate the skills within the following criteria:

- **Creating**  
These skills should represent a development of stylistic understanding of the topic studied.
- **Performing**  
These skills should be diverse, developmental and reflect stylistic understanding of the topic studied.
- **Musicology**  
These skills should represent analytical, aural, historical and theoretical understanding of the topic studied.

## Moderation

Teachers of H courses will be required to present portfolios of student work for verification that units are taught and assessed as documented.

## Bibliography

### Human Resources

The ANU provides qualified specialists for its Performance 1-4 component in:

- voice
- wind: flute, clarinet, saxophone, bassoon, cor anglais, recorder
- strings: guitar (jazz and classical) violin, viola, 'cello, double bass, viola de gamba, electric bass
- percussion: tuned and non-tuned, drum-set, piano, harp, harpsichord, piano forte
- brass: cornet, trumpet, trombone, baritone/euphonium, horn, tuba
- carillon
- gamelan: Central Indonesian Gamelan
- world music ensemble.

### Books & Texts

Allan, B.C. and Dorricott. I.J. 1986. *Music. A Creative Approach Book. 1 and 2* (Teachers and Student books. Arthouse Pty Ltd. Brisbane.

Berkman, D. 2013. *the Jazz Harmony Book*. Sher Music Co, Petaluma, CA

Bowman, D & Cole, B. 1989, *Sound Matters*, Schott Publishing.

Bowman, D & Terry, P. 1993, *Aural Matters*, Schott Publishing.

Bowman, D & Terry, P. 1994, *Aural Matters in Practice*, Schott Publishing.

Brittain, S and Woollord, K. 1986. *Basic Arranging for Popular Music*. Wattle Park Teachers Centre.

Bromhall, D. 1989. *Composing in the Classroom*. Opus 1 and 2. Hawkes Boosey and Hawkes.

Bryce E.A. 1988. *Harmony - A bridge from traditional to jazz related harmonic concepts*. Engadine Music, Sydney.

Chadwick, F. 1996, *Cries and Calls*, FENER Publications.

Cole, B, 1996, *The Composer's Handbook*, Schott Publishing.

Dorricott, I J & Allan, B C. 1990. *In Tune With Music Book 3*. McGraw-Hill. Dorricott, I J & Allan, B C. 1998. *Exploring Film Music*. McGraw-Hill.

Education Department of South Australia. 1992. *Work Education Through the Arts*. Government Printers. SA.

Frampton. R. 1992, *Australian Jazz*, Sounds Australian.

Gridley, M.C. *Jazz Styles*. 1992. Prentice Hall. New Jersey. 3rd edition.

Griffiths, P Undated. *Guide to Electronic Music*.

Harris, R. and Hawksley, Elizabeth. 1991. *Composing in the Classroom*. Cambridge University Press, Cambridge.

Howard, J. 1990. *Learning to Compose. Cambridge Assignments in Music Series*. Cambridge University Press, Cambridge.

- Kamien, R. (ed). 1993. *The Norton Scores vol 1 and 2*. Fourth Edition. Norton and Co. Inc. New York.
- Kamien, R (ed). 1999. *The Norton Scores: An Anthology for Listening*, Norton. Kamien, R, 1999. *Music: An Appreciation*. Sixth Edition. Norton. New York.
- Lowe, G, 1997. *The Rock Book*, McGraw-Hill.
- Mehegan, J. 1959. *Jazz Improvisation 1. Tonal and Rhythmic Principles*. Watson-Guption Publications, New York.
- Nicholl, M. and Grudzinski, R. 2007. *Music Notation Preparing Scores and Parts*. Berklee Press, Boston, MA.
- Smith, G. 1991. *Australian Popular Music*, Sounds Australian. Palisca, C. 1986. *History of Western Music*, Norton New York.
- Pugh, A, 1991. *Women in Music*, Cambridge University Press, Cambridge.
- Rawlins, R. and Eddine Bahha, N. 2005. *Jazzology*, Hal Leonard. Cheltenham, Victoria.
- Reeves, S.D. Undated. *Creative Jazz Improvisation* Prentice Hall, Englewood Cliffs New Jersey.
- Roy, G and Leary, D. 1989. *Successful Song writing and Marketing*, A Greater Songs Publication, Brisbane.
- Smyth, G. 1991. *That's A Good Idea: Practical Strategies for Gender Inclusive Education in Secondary School*, Department of School Education Victoria.
- Sturman, P. 1988. *Harmony, Melody and Composition*, Longman, Burnt Hill.
- Tillman, J. 1986. *Exploring Sound: Creative Musical Projects for Teachers*, Galliard, London.
- Twyman, B. 1997. *Reading and Writing Duration*, NSW Department of Education and Training, Learning Materials Production Centre.
- Twyman, B. 1995. *Technology and its Influence on Music*, OTEN.
- Twyman, B. 1998. *1% Inspiration, 99% Perspiration*, NSW Department of Education and Training, Learning Materials Production Centre.
- Twyman, B. 1998. *Listen Up*, NSW Department of Education and Training, Learning Materials Production Centre Waldock, K, 1996, music now! Sounds Australian.

## Physical Resources

The ANU provides the following resources for enrolled students

- practice rooms;
- performance space;
- ANU Library facilities;
- sound & video recording facilities;
- hire of instruments;
- the Central Javanese Gamelan;
- access to the ANU's World Music collection;
- access to the ANU's historic instrument collection
- access to ANU concerts
- access to ANU Masterclasses and Workshops

## Websites

The Australian Music Centre <http://www.amcoz.com.au/>

<https://www.abc.music.com.au>

Musica Viva email [musicaviva@mva.org.au](mailto:musicaviva@mva.org.au)

Sydney Symphony Orchestra Education Program

<https://www.sydneyphilharmonic.com/learning-and-engagement/#>

The National Museum of American History – Smithsonian Jazz

<http://americanhistory.si.edu/smithsonian-jazz>

Thelonious Monk Institute of Jazz

National Jazz Curriculum & Resources

Jazz in America

<http://www.jazzinamerica.org/JazzResources>

Jazz at Lincoln Center

<http://www.jazz.org>

Public Broadcasting Service (PBS)

Jazz in Time

<http://www.pbs.org/jazz/time/>

The John F. Kennedy Center for the Performing Arts, Washington, DC

Celebrating Jazz

<http://www.artsedge.kennedy-center.org/content/3944/>

These were accurate at the time of publication.

# Jazz Music Fundamentals

**Value 1.0**

Jazz Music Fundamentals a

**Value 0.5**

Jazz Music Fundamentals b

**Value 0.5**

## Unit Description

In this unit students will be introduced to diatonic tonal harmony, jazz history with a focus on the inception of jazz, the specifics of arranging for a jazz quartet, small group improvisation and specific instrumental technique. The harmonic content will be presented via a modal, Berkley style of instruction and developed through extensive aural training. The diverse styles of jazz will be introduced via extensive listening both in and out of the classroom and the stylistic differences will be examined in-depth with an emphasis on early jazz. All the skills required for arranging will be demonstrated and workshopped in class. Practical application for all elements is provided in a teacher directed small ensemble and individual lesson.

## Specific Unit Goals

This unit should enable students to:

- develop knowledge of musical concepts common to all styles and demonstrate this knowledge through performance, compositions and class tasks
- study and perform musical techniques that are specific to certain styles or periods. These will be expanded upon in subsequent units
- write and perform compositions legibly and precisely with appropriate musical notation, demonstrating advanced music literacy skills and proficiency commensurate with this level
- use technology, where necessary, to process a musical score
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression, form, research and critical response skills commensurate with this level
- explore strategies to maintain health, safety and well-being.

## Content

### Performance

Students will receive a total of 90 minutes each week.

- Ensemble: 90 minutes

### Ensemble tuition and practice

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire. The H-Course will contain a mixture of tech and rep exams and ensemble performances.

The performance component of this unit will focus on:

- performance and constructive, critical analysis of self and others
- performance techniques and presentation skills including preparation of self and stage, movement on and off stage, introduction of a piece, interaction with audience
- preparing and keeping a participation journal
- reflection on improvisation approaches

- Jazz ensemble performance
- rehearsal techniques and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques
- students will regularly attend workshops with other School of Music Type 1 ensembles and will present a major concert during the semester.

## **Musicology & Creating**

This unit will deliver one 2 hour musicology/creating class per week.

### **Pitch includes:**

- advanced musical vocabulary (composing and arranging)
- major, minor and pentatonic scales and modes
- intervals to the range of 13<sup>th</sup> and inversions
- counterpoint and voice-leading with appropriate application
- transposition
- Functional Harmony: chromatic chords, cadences, and extended harmonic techniques and chord scale relationships and applications.

### **Tone colour includes:**

Exploration of a wide range of timbres and their applications.

### **Style and structure includes:**

A variety of forms and styles used in western and non-western music.

### **Duration includes:**

- simple and compound metres
- odd and additive time signatures
- isorhythm and syncopation
- rhythmic techniques applied to composition
- suspension.

### **Processes include:**

- score creation and reading including conventional and alternative notation
- extensive aural work
- composition and performance of short pieces
- single and group improvisation
- transcription and arrangement
- development of research skills
- exercises in melodic development in one or more parts
- critical evaluation of known and unknown compositions.

## Teaching and Learning Strategies

A range of strategies will be used some of which are:

- class tuition including teacher demonstration, class practice and teacher directed learning tasks
- discussion and debates
- analytical and research tasks
- interviews and discussions with School of Music students
- journal work
- workshops, master classes and guest speakers and musicians
- audio/video presentations
- guided research
- performance and recitals as both participant and critical listener.

## Assessment

### Task 1 (Creating) 30 – 40%

The composition component can include a combination of original compositions, an arrangement or a folio task. The original composition and arrangement component will include sketches, ideas and written discussion/analysis of process and techniques. The composition task may include a performance component but the main focus of assessment will be addressing the Creating criteria.

### Task 2 (Musicology) 10 – 20%

Multi-focus written and aural exam. The written component will include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component will assess both aural and critical listening skills.

### Task 3 (Musicology) 10 – 20%

1500 words or 15-minute seminar. This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles. The seminar may include performing a transcription that is coupled with a critical analysis.

### Tasks 4 & 5 (Performing) 30 – 40%

Two of three to be chosen per unit:

- **Ensemble Concert (30-45 minutes)**  
Jazz students will present a concert at the end of semester with their ensemble class. Students will contribute to the performance as ensemble members and be featured soloists/improvisers on selected pieces.
- **Individual Recital (Approximately 15 minutes)**  
In an ensemble of the students' choosing, students will perform an approximately 15-minute recital. Students will demonstrate their ability to perform the roles expected of their instrument within a small jazz band setting and to be an improvising soloist. Students are expected to be the featured musician of the performance.

- **Technical and Repertoire Performance**

The nature of improvised Jazz requires technical work and repertoire to be memorised. The technical and repertoire work develops the elements of strong jazz performance and improvisation within an individual performer.

## **Specific Unit Resources**

### **Audio**

Extensive ANU School of Music library of CD's and LP's. Digital resources also include NAXOS and NAXOS Jazz.

### **Books**

Berkman, D. 2013. *the Jazz Harmony Book*. Sher Music Co, Petaluma, CA

Boling, M. 1993. *The Jazz Theory Workbook*, Advance Music

Benward & Saker. 2003. *Music in Theory and Practice Vol 1 & 2*, McGraw Hill

Craig, R. 1983. *Jazz Counterpoint Techniques for Small Ensemble*, Music Workshop Publications

Delamont, G. 1975. *Modern Harmonic Techniques*. Kendor Music.

Grove, D. 1977. *Modern Harmonic Relationships*. D. Grove Publications.

Isaacs, Alan and Martin, Elizabeth. 1982. *Dictionary of Music*. Hamlyn. London.

Kamien, R. (ed.). 1993. *The Norton Scores Vol 1 and 2*. 4th Edition. Norton and Co. Inc. New York.

McGrain, M. *Music Notation*, Berklee Press

Mehegan, J. 1959. *Jazz Improvisation 1. Tonal and Rhythmic Principles*. Watson-Guption Publications, New York.

Nicholl, M. and Grudzinski, R. 2007. *Music Notation Preparing Scores and Parts*.

Palisca, C. 1986. *History of Western Music*. Norton New York.

Perricone, J. *Melody in Song writing*, Berklee Press

Rawlins, R. and Eddine Bahha, N. 2005. *Jazzology*, Hal Leonard. Cheltenham, Victoria.

Sturman, P. 1996. *New Grove Dictionary of Music and Musicians*. McMillan Press. South Melbourne.

Dunbar-Hall, P & Hodge, G, 1991, *A Guide to Music Around the World*, Science Press.

Fong, F. 1994. *World Music in Australia*, Sounds Australian.

Nettl, Bruno, Stone, Ruth et al. 1998-2004. *Garland Encyclopaedia of World Music*. Volumes 1-10.

Rixon, B and Merrick, B. 1991. *Music Far and Wide*. Book and Cassette. Longman Cheshire.

Wachsmann, Klaus P. 1971. *Essays on the Music of Africa*. Northwestern University Press. Evanston. USA.

Rehearsal rooms with appropriate equipment (P.A., instrument amplifiers, pianos, drum sets etc.);

Extensive sheet music, CD and LP collection (ANU School of Music); Specialist staff knowledge and experience.

## **Music**

The New Real Books Vol. 1-3, Cher Music.

The Real Book Sixth Edition. Hal Leonard.

Jamey Aebersold Collection

Extensive SoM library

## **DVDs**

Burns, Ken. *Jazz*, a film by Ken Burns. ABC DVD

Coltrane, John. *The World According to John Coltrane*. Umbrella Music

Ellington, Duke. *Duke Ellington in Hollywood*. Idem

Mingus Charles. *Triumph of the Underdog*. Shanachie

Parker, Charlie. *The Triumph of Charlie Parker*. Umbrella Music

Extensive CD and LP collection of the ANU School of Music.

Specialist staff knowledge and experience

## **Sample works**

Modal Tunes: eg. Miles Davis: *So What*, John Coltrane: *Impressions*

Blues: eg. Nat Adderly: *Work song*, Sonny Rollins: *Sonny's Remo*, Thelonious Monk: *Blue Monk*.

Rhythm Changes: eg. George Gershwin: *I've Got Rhythm*, Lester Young: *Lester Leaps In*.

These were accurate at the time of publication.

# Jazz Styles & Techniques

**Value 1.0**

Jazz Styles & Techniques a

**Value 0.5**

Jazz Styles & Techniques b

**Value 0.5**

## Unit Description

In this unit students will continue to develop understanding of diatonic tonal harmony with the inclusion of secondary dominants, jazz history with a focus on the swing era, the specifics of composing for a jazz quartet, small group improvisation and specific instrumental technique. The harmonic content will be presented via a modal, Berkley style of instruction and developed through extensive aural training. The diverse styles of jazz will be further explored via extensive listening both in and out of the classroom and the stylistic differences will be examined in-depth with an emphasis on the swing era. All the skills required for composing will be demonstrated and workshopped in class. Practical application for all elements is provided in a teacher directed small ensemble and individual lesson.

## Specific Unit Goals

This unit should enable students to:

- study common jazz forms including blues and rhythm changes with a focus on harmonic techniques, chord-scale relationships and improvisation techniques
- study the historical development of early jazz music and related styles such as blues and ragtime
- demonstrate knowledge of a variety of techniques specific to jazz music through compositions and class tasks
- perform and present compositions to other members of the class
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

## Content

### Musicology & Creating

**Aural Skills include:**

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to the jazz style.

**Texture includes:**

- modes
- melody writing based on jazz and popular styles
- functional harmony

- application of modes and scales

**Structure includes:**

- blues
- rhythm changes
- work songs, field hollers, spirituals
- ragtime

**Duration includes:**

- simple and compound metres
- rhythmic techniques applied to composition
- rhythmic styles and principles associated with early jazz and blues music.

**Processes include:**

- score creation and reading including conventional and alternative notation
- single and group improvisation
- transcription and arrangement
- advanced research skills
- compositional and reading exercises in one or more parts
- critical evaluation of known and unknown compositions.

## **Performance**

Students will receive a total of 90 minutes each week.

- ensemble: 90 minutes

### **Ensemble tuition and practice**

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire. The H-Course will contain a mixture of tech and rep exams and ensemble performances.

- jazz ensemble performance
- rehearsal techniques and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques
- students will regularly attend workshops with other School of Music H-Course ensembles.

## Teaching and Learning Strategies

A range of strategies will be used some of which are:

- discussion, debates and role plays
- presentations based on student research
- analytical tasks
- interviews and discussions with School of Music students
- journal work
- workshops, master classes and guest speakers/performers specialising in early music
- audio/video presentations
- guided research
- performance as both participant and critical listener
- class tuition including teacher demonstration, class practice and teacher directed learning tasks.

## Assessment

### Task 1 (Creating) 30 – 40%

The composition component can include a combination of original compositions, an arrangement or a folio task. The original composition and arrangement component will include sketches, ideas and written discussion/analysis of process and techniques. The composition task may include a performance component but the main focus of assessment will be addressing the Creating criteria.

### Task 2 (Musicology) 10 – 20%

Multi-focus written and aural exam. The written component will include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component will assess both aural and critical listening skills.

### Task 3 (Musicology) 10 – 20%

1500 words or 15-minute seminar. This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles. The seminar may include performing a transcription that is coupled with a critical analysis.

### Tasks 4 & 5 (Performing) 30 – 40%

Two of three to be chosen per unit:

- **Ensemble Concert (30-45 minutes)**

Jazz students will present a concert at the end of semester with their ensemble class. Students will contribute to the performance as ensemble members and be featured soloists/improvisers on selected pieces.

- **Individual Recital (Approximately 15 minutes)**

In an ensemble of the students' choosing, students will perform an approximately 15 minute recital. Students will demonstrate their ability to perform the roles expected of their instrument within a small jazz band setting and to be an improvising soloist. Students are expected to be the featured musician of the performance.

- **Technical and Repertoire Performance**

The nature of improvised Jazz requires technical work and repertoire to be memorised. The technical and repertoire work develops the elements of strong jazz performance and improvisation within an individual performer.

## **Specific Unit Resources**

Extensive ANU School of Music library of CD's and LP's. Digital resources also include NAXOS and NAXOS Jazz.

### **Books**

Berkman, D. 2013. *the Jazz Harmony Book*. Sher Music Co, Petaluma, CA.

Mehegan, J. 1959. *Jazz Improvisation 1. Tonal and Rhythmic Principles*. Watson-Guption Publications, New York.

Nicholl, M. and Grudzinski, R. 2007. *Music Notation Preparing Scores and Parts*, Berklee Press, Boston, MA

Rawlins, R. and Eddine Bahha, N. 2005. *Jazzology*, Hal Leonard. Cheltenham, Victoria.

Boling, M. 1993. *The Jazz Theory Workbook*, Advance Music, Mainz.

McGrain, M. 2002. *Music Notation*, Berklee Press, Boston, MA.

Perricone, J. *Melody in Song writing*, Berklee Press, Boston, MA.

Craig, R. 1983. *Jazz Counterpoint Techniques for Small Ensemble*, Music Workshop Publications

Delamont, G. 1975. *Modern Harmonic Techniques*, Kendor Music.

Grove, D. 1977. *Modern Harmonic Relationships*, D. Grove Publications.

### **Music**

The New Real Books Vol. 1-3, Cher Music.

The Real Book Sixth Edition. Hal Leonard.

Jamey Aebersold Collection

Extensive SoM library

### **DVDs**

Burns, Ken. *Jazz*, a film by Ken Burns. ABC DVD

Coltrane, John. *The World According to John Coltrane*. Umbrella Music

Ellington, Duke. *Duke Ellington in Hollywood*. Idem

Mingus Charles. *Triumph of the Underdog*. Shanachie

Parker, Charlie. *The Triumph of Charlie Parker*. Umbrella Music

### **Sample works**

Waller/Razaf: *Honeysuckle Rose*

Duke Ellington: *Take the "A" Train*

These were accurate at the time of publication.

## Further Jazz Styles & Techniques

**Value 1.0**

Further Jazz Styles & Techniques a

**Value 0.5**

Further Jazz Styles & Techniques b

**Value 0.5**

### Unit Description

In this unit students will continue to develop understanding of diatonic tonal harmony with the inclusion of minor harmony, jazz history with a focus on jazz and popular music from the 1920's – 1940's, the specifics of composing for transposing instruments, small group improvisation and specific instrumental technique. The harmonic content will be presented via a modal, Berkley style of instruction and developed through extensive aural training. The diverse styles of jazz will be further explored via extensive listening both in and out of the classroom and the stylistic differences will be examined in-depth with an emphasis on the 1920's – 1940's styles of jazz. All the skills required for composing will be demonstrated and workshopped in class. Practical application for all elements is provided in a teacher directed small ensemble and individual lesson.

### Specific Unit Goals

This unit should enable students to:

- study common jazz forms including blues, rhythm changes and popular song with a focus on harmonic techniques, chord-scale relationships and improvisation techniques
- study the historical development of jazz and popular music from the 1920's to the 1940's including a focus on major artists
- demonstrate knowledge of a variety of techniques specific to jazz music through compositions and class tasks
- perform and present compositions to other members of the class
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

### Content

#### Creating & Musicology

This unit will deliver one 2 hour musicology/creating class per week.

#### Aural Skills include:

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to the jazz style.

#### Texture includes:

- modes
- melody writing based on jazz and popular styles

- functional harmony
- application of modes and scales

**Structure includes:**

- blues
- rhythm changes
- popular song
- contrafacts

**Duration includes:**

- simple and compound metres;
- rhythmic techniques applied to composition
- rhythmic styles and principles associated with jazz music of the 20's-40's

**Processes include:**

- score creation and reading including conventional and alternative notation
- single and group improvisation
- transcription and arrangement
- advanced research skills
- compositional and reading exercises in one or more parts
- critical evaluation of known and unknown compositions.

Students will study and evaluate the works of important jazz figures such as: Louis Armstrong, Duke Ellington, Coleman Hawkins, Count Basie, Benny Goodman, Lester Young and others.

## **Performance**

Students will receive a total of 90 minutes each week.

- ensemble: 90 minutes

### **Ensemble tuition and practice**

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire. The H-Course will contain a mixture of tech and rep exams and ensemble performances.

- jazz ensemble performance
- rehearsal techniques and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques. Students will regularly attend workshops with other School of Music H-Course ensembles.

## Teaching and Learning Strategies

A range of strategies will be used some of which are:

- discussion, debates and role plays
- presentations based on student research
- analytical tasks
- interviews and discussions with School of Music students
- journal work
- workshops, master classes and guest speakers/performers specialising in early music
- audio/video presentations
- guided research
- performance as both participant and critical listener
- class tuition including teacher demonstration, class practice and teacher directed learning tasks.

## Assessment

### Task 1 (Creating) 30 – 40%

The composition component can include a combination of original compositions, an arrangement or a folio task. The original composition and arrangement component will include sketches, ideas and written discussion/analysis of process and techniques. The composition task may include a performance component but the main focus of assessment will be addressing the Creating criteria.

### Task 2 (Musicology) 10 – 20%

Multi-focus written and aural exam. The written component will include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component will assess both aural and critical listening skills.

### Task 3 (Musicology) 10 – 20%

1500 words or 15 minute seminar. This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles. The seminar may include performing a transcription that is coupled with a critical analysis.

### Task 4 & 5 (Performing) 30 – 40%

Two of three to be chosen per unit:

- **Ensemble Concert (30-45 minutes)**

Jazz students will present a concert at the end of semester with their ensemble class. Students will contribute to the performance as ensemble members and be featured soloists/improvisers on selected pieces.
- **Individual Recital (Approximately 15 minutes)**

In an ensemble of the students' choosing, students will perform an approximately 15-minute recital. Students will demonstrate their ability to perform the roles expected of their instrument within a small jazz band setting and to be an improvising soloist. Students are expected to be the featured musician of the performance.

- **Technical and Repertoire Performance**

The nature of improvised Jazz requires technical work and repertoire to be memorised. The technical and repertoire work develops the elements of strong jazz performance and improvisation within an individual performer.

## **Specific Unit Resources**

### **Audio**

Extensive ANU School of Music library of CD's and LP's. Digital resources also include NAXOS and NAXOS Jazz.

### **Books**

Berkman, D. 2013. *the Jazz Harmony Book*. Sher Music Co, Petaluma, CA.

Mehegan, J. 1959. *Jazz Improvisation 1*. Tonal and Rhythmic Principles. Watson-Guption Publications, New York.

Nicholl, M. and Grudzinski, R. 2007. *Music Notation Preparing Scores and Parts*, Berklee Press, Boston, MA

Rawlins, R. and Eddine Bahha, N. 2005. *Jazzology*, Hal Leonard. Cheltenham, Victoria.

Boling, M. 1993. *The Jazz Theory Workbook*, Advance Music, Mainz.

McGrain, M. 2002. *Music Notation*, Berklee Press, Boston, MA.

Perricone, J. *Melody in Song writing*, Berklee Press, Boston, MA.

Craig, R. 1983. *Jazz Counterpoint Techniques for Small Ensemble*, Music Workshop Publications

Delamont, G. 1975. *Modern Harmonic Techniques*, Kendor Music.

Grove, D. 1977. *Modern Harmonic Relationships*, D. Grove Publications.

### **Music**

The New Real Books Vol. 1-3, Cher Music.

The Real Book Sixth Edition. Hal Leonard.

Jamey Aebersold Collection

Extensive SoM library

### **DVDs**

Burns, Ken. *Jazz*, a film by Ken Burns. ABC DVD

Coltrane, John. *The World According to John Coltrane*. Umbrella Music

Ellington, Duke. *Duke Ellington in Hollywood*. Idem

Mingus Charles. *Triumph of the Underdog*. Shanachie

Parker, Charlie. *The Triumph of Charlie Parker*. Umbrella Music

### **Sample works**

Gershwin, But Not For Me

Duke Ellington, Cotton tail

These were accurate at the time of publication.

## **Advanced Jazz Styles & Techniques**

**Value 1.0**

**Advanced Jazz Styles & Techniques a**

**Value 0.5**

**Advanced Jazz Styles & Techniques b**

**Value 0.5**

### **Unit Description**

In this unit students will continue to develop understanding of diatonic tonal harmony with the inclusion of triton substitutions and extensions, jazz history with a focus on post 1940 to modern day, the specifics of composing for frontline instruments and rhythm section, small group improvisation and specific instrumental technique. The harmonic content will be presented via a modal, Berkley style of instruction and developed through extensive aural training. The diverse styles of jazz will be further explored via extensive listening both in and out of the classroom and the stylistic differences will be examined in-depth with an emphasis on the swing era. All the skills required for composing will be demonstrated and workshopped in class. Practical application for all elements is provided in a teacher directed small ensemble and individual lesson.

### **Specific Unit Goals**

This unit should enable students to:

- study common jazz forms including blues, rhythm changes, popular song, modal, and free forms with a focus on harmonic techniques, chord-scale relationships and improvisation techniques
- study the historical development of jazz and popular music from the 1940's to the present including a focus on major artists
- demonstrate knowledge of a variety of techniques specific to jazz music through compositions and class tasks
- perform and present compositions to other members of the class
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

### **Content**

#### **Creating & Musicology**

This unit will deliver one 2-hour musicology/creating class per week.

**Aural Skills include:**

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to the jazz style.

**Texture includes:**

- modes
- melody writing based on jazz and popular styles
- functional harmony
- application of modes and scales structure includes:
  - blues
  - rhythm changes
  - popular song
  - contrafacts

**Duration includes:**

- simple and compound metres
- rhythmic techniques applied to composition
- rhythmic styles and principles associated with jazz music of the 40's-present

**Processes include:**

- score creation and reading including conventional and alternative notation
- single and group improvisation
- transcription and arrangement
- advanced research skills
- compositional and reading exercises in one or more parts
- critical evaluation of known and unknown compositions.

Students will study and evaluate the works of important jazz figures such as: Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, John Coltrane, Sonny Rollins and others as well as studying various jazz style that developed after 1940 including: Bebop, the Cool movement, Hard Bop, Bossa Nova, Fusion, Funk and Soul Jazz among others.

**Performance**

Students will receive a total of 90 minutes each week.

- ensemble: 90 minutes

**Ensemble tuition and practice**

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- jazz ensemble performance
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## Assessment

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Ellington, Duke. *Duke Ellington in Hollywood*. Idem

Mingus Charles. *Triumph of the Underdog*. Shanachie

Parker, Charlie. *The Triumph of Charlie Parker*. Umbrella Music

### **Sample works for:**

Jazz Single Studies & Jazz Ensemble:

Charlie Parker, *Donna Lee*

Tad Dameron, *Lady Bird*

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