

Australian National University




**Advanced**

**Music (Jazz)**

**ANU**

**H COURSE**

	<b>H Course</b>

<b>University: Australian National University</b>	
Course Title: Advanced Music (Jazz) ANU	Course Code
Classification: H	

Unit Title(s)	Value (1.0)	Length	Unit Codes
Music Fundamentals Jazz	1.0	Q	
Jazz Styles & Techniques	1.0	Q	
Further Jazz Styles & Techniques	1.0	Q	
Advanced Jazz Styles & Techniques	1.0	Q	

Dates of Course Recognition:	From	2015	To	2018
------------------------------	------	------	----	------

## Contents Page

<b>Course Name</b>	<b>4</b>
<b>Course Classification</b>	<b>4</b>
<b>Course Developers</b>	<b>4</b>
<b>Course Length and Composition</b>	<b>4</b>
<b>Goals</b>	<b>5</b>
<b>Student Group</b>	<b>6</b>
<b>Content</b>	<b>6</b>
<b>Assessment</b>	<b>9</b>
<b>Moderation</b>	<b>12</b>
<b>Bibliography</b>	<b>12</b>
<b>Music Fundamentals (Jazz)      Value 1.0</b>	<b>15</b>
<b>Jazz Styles &amp; Techniques      Value 1.0</b>	<b>20</b>
<b>Further Jazz Styles &amp; Techniques      Value 1.0</b>	<b>24</b>
<b>Advanced Jazz Styles &amp; Techniques      Value 1.0</b>	<b>28</b>

## Course Name

Advanced Music (Jazz) ANU

## Course Classification

H

## Course Developers

Name	Qualifications
Dr Alexander Hunter	BA (NIU), PhD (ENU)
Mr Ben Marston	BMus Honours (ANU), MMus (ANU)

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

## Course Length and Composition

*The definition of a unit and hour requirements for a standard unit and course duration, as outlined in policies 3.2.8 Unit, 3.2.8.1 Unit Values and 3.2.7.3 Course Duration (2010 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
Fundamentals of Jazz Music	1.0
Jazz Music Styles & Techniques	1.0
Further Jazz Music Styles & Techniques	1.0
Advanced Jazz Music Styles & Techniques	1.0

### 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 55 hours

### Implementation Guidelines

Each unit will be delivered as one 2-hour musicology/creating class per week and a performance class which is a combination of a 90-minute ensemble/performance class and a 30-minute individual lesson (total 2 hours per week). These units are taken over a 16-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.

### **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. 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 two 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.

## **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.

## **Content**

### **Concepts**

Repetition of key concepts through a variety of units of study, with increasing difficulty will allow students to synthesise and understand musical ideas and evaluate music critically.

Students will study the concepts of music through learning experiences provided in Creating, Performing and Musicology.

### **Creating**

This is a process whereby students use vocal, instrumental and other sounds to create their own works. The development of creating skills must represent stylistic understanding of the topic studied and contain all musical details necessary for the performance of the task.

Tasks set should allow the students to explore, select, design, interpret, express and communicate ideas, experiences, feelings and concepts in an original way, and involve students in:

- perceiving and expressing ideas, feelings, experiences and imaginings through a range of musical idioms and styles
- exploring and experimenting with ideas, materials and technologies
- selecting, manipulating and transforming elements of music
- organising, designing and refining these ideas and relationships
- articulating their intentions
- acquiring appropriate concepts and notation literacy (theoretical skills) to create and present original compositions.

### **Context**

This involves the creation of music with an understanding of its purpose, social, cultural and historical contexts.

### **Performing**

This is a process whereby performance knowledge and skills should be fostered through extensive performance opportunities. Students should gain experience in both solo and ensemble performances at an appropriate level.

Repertoire chosen must reflect a diverse range of styles. Performance repertoire must reflect some relationship to the unit studied. Tasks set should allow the student to:

- develop a diverse performance program at an appropriate level
- acquire appropriate physical, aesthetic, cognitive and sensory skills
- acquire appropriate concepts and notation literacy to recreate and present performance works and presentations.

### **Context**

This involves the performance of music with an understanding of its purpose, social, cultural and historical contexts by:

- examining music related work/employment patterns of the past and possible vocational pathways
- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

## **Musicology**

This is the process of making an informed response to music in written and verbal forms. This process will take place through set tasks which require students to reflect, research, analyse, interpret, value and share musical experiences which involves them in:

- responding to the aesthetics of their own works/performances and those of others
- developing and evaluating criteria for making aesthetic judgements
- music criticism as they describe, analyse, interpret, judge, value and challenge musical ideas/works
- developing their knowledge and use of music vocabulary
- verbalising and asking questions as composers, performers, listeners/consumers of music
- developing skills in the organisation of information and ideas into a coherent and logical argument
- acquiring appropriate concepts and music notation literacy (theoretical skills) to analyse, discuss and understand relevant musical works.

## **Context**

This involves the study/examination of music in terms of its purpose, social, cultural and historical context which involves students in:

- recognising how societies create music
- recognising how societies record knowledge about music
- analysing, researching, understanding, interpreting and questioning music within past and present contexts
- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

## **Skills**

These learning experiences will involve a context of a variety of styles, periods and genres from the recommended content.

The essential skills inherent in Music include the following:

### **Duration**

Duration relates to the length of sounds and silences in music and involves the characteristics of beat, rhythm, metre, pulse and absence of pulse. Through the study of duration students should be able to understand, discuss and apply:

- metre – both regular and irregular
- tempo
- rhythmic devices including syncopation and anacrusis
- methods of notation both graphic and traditional.

### **Pitch**

Pitch relates to the highness or lowness of sounds and the direction of movement. Through the study of pitch students should be able to understand, discuss and apply:

- comparative pitch levels
- definite and indefinite pitch
- pitch direction
- melodic contour
- range of scales and modes
- harmony of two or more pitch levels.

### **Dynamics and Expressive Techniques**

Dynamics and expressive techniques relate to the intensity or degree of sounds. Through the study of dynamics and expressive techniques students should be able to understand, discuss and apply:

- a range of dynamics, including gradations
- use of common dynamic signs and directions
- use of common expressive terms and signs
- stylistic indications.

### **Tone colour**

Tone colour relates to the production of sound and the sound source. Through the study of tone colour students should be able to understand, discuss and apply:

- recognition of individual and combinations of instruments and voices
- identification of sound sources.

### **Texture**

Texture relates to the layering of sound and how the layers relate to one another. Through the study of texture students should be able to understand, discuss and apply:

- the role of instruments and or voices in the layers of sound
- musical terms relevant to texture.

### **Structure**

Structure relates to the organisation or form of music. Through the study of structure students should be able to understand, discuss and apply:

- traditional and non traditional patterns of structure
- unity and contrast within a piece/work.

## **Teaching Strategies**

Teaching strategies that are particularly relevant and effective in Music courses recognise that students in their final years of secondary schooling need to:

- discover their own individual optimal learning style
- expand, understand and appreciate a variety of Music genres and forms
- develop a capacity for independent learning.

Such strategies include:

- aural learning
- learning of music theory
- investigative, research and composition tasks
- use of visual aids
- teacher-guided learning
- student-guided learning



- consolidation and practice of fundamental skills and musicianship
- sequenced investigations to scaffold learning
- participation in group activities
- visiting artists
- workshop presentations
- peer critique
- individual problem solving
- opportunities to develop practical skills
- prepared and unprepared listening
- use of appropriate technology to aid concept development.

## 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.

## Assessment Task Types

It is advised that 3 to 5 assessment tasks be completed in a standard unit and 3 tasks for a half standard unit.

Criteria	Task Types	Weighting T courses	Weighting A courses	
<b>Creating</b>	One or two tasks to be composed per semester (1.0 value) or one original task to be composed per half semester (0.5 value)	<b>30 - 40%</b>	<b>25-40%</b>	
	<b>1 task</b>			<b>2 tasks</b>
	Original complete work Minimum: <b>Ext T</b> (48 bars – 1.0 unit 24 bars – 0.5 unit) <b>T</b> (32 bars – 1.0 unit 16 bars – 0.5 unit) <b>A</b> (24 bars – 1.0 unit 12 bars – 0.5 unit)			Two original works Minimum: <b>Ext T</b> 24 bars each <b>T</b> 16 bars each <b>A</b> 12 bars each
<b>Performing</b>	A minimum of two performances to be presented per standard unit (1 value), or one work per half unit (0.5 value). At least one work should directly relate to the unit of study. Task types include: <ul style="list-style-type: none"> <li>• Solo or ensemble work(s)</li> <li>• One movement of a work (this is equivalent to one performance piece)</li> <li>• Electronic music presentation must include a live performance with a lecture performance presentation (see below)</li> </ul>	<b>30 - 40%</b>	<b>30-50%</b>	

Criteria	Task Types	Weighting T courses	Weighting A courses																		
<b>Musicology</b>	<p>One or two tasks per semester (1.0 value) to be set or one task per half semester (0.5 value).  A variety of assessment task types must be used over the course (defined to be a minor)  Task types include:</p> <p><b>Research assignment/essay</b> minimum word count</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 10%;">A</td> <td style="width: 90%;">500 words</td> </tr> <tr> <td>T</td> <td>1000 words</td> </tr> <tr> <td>Ext</td> <td>1500 words</td> </tr> </table> <p>Task content must include elements of historical and analytical concepts, and music theory.</p> <p><b>Seminar/analysis</b> minimum duration</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 10%;">A</td> <td style="width: 90%;">5 mins</td> </tr> <tr> <td>T</td> <td>15 mins</td> </tr> <tr> <td>Ext</td> <td>25 mins</td> </tr> </table> <p>Task content must include elements of historical and analytical concepts, and theory.</p> <p><b>Exam</b></p> <p>The exam task must be comprehensive with a multi-focus i.e. recall, aural/listening, analysis and application of music theory. Examples of question styles in the exam are theory/analytical questions, short answer questions and short essay questions.</p> <p><b>In-class essay</b></p> <p>Must only be used when completing more than one musicology task per semester unit except when undertaking a 0.5 unit. Minimum word count:</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 10%;">A</td> <td style="width: 90%;">300 words (open book)</td> </tr> <tr> <td>T</td> <td>500 words</td> </tr> <tr> <td>Ext</td> <td>700 words</td> </tr> </table>	A	500 words	T	1000 words	Ext	1500 words	A	5 mins	T	15 mins	Ext	25 mins	A	300 words (open book)	T	500 words	Ext	700 words	<b>30 - 40%</b>	<b>25-40%</b>
A	500 words																				
T	1000 words																				
Ext	1500 words																				
A	5 mins																				
T	15 mins																				
Ext	25 mins																				
A	300 words (open book)																				
T	500 words																				
Ext	700 words																				

## Moderation

Teachers of H courses will be required to present portfolios of student work for verification that units are taught and assessed as documented (9.2.2 Moderation of H courses 2013 BSSS Policies and Procedures Manual).

A Year 11 review portfolio will be prepared in December, after the end of the first 1.0 point unit, for Moderation Day 1 the following year.

A Year 12 review portfolio will be prepared by Week 3, Term 4 following the completion of the Year 12 unit at the end of Term 3.

Review portfolios will present the work of two students at different grade levels.

Grades in H courses are not subject to moderation.

## Bibliography

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

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. 1995, *Baroque Composition*, OTEN.

Chadwick, F. 1995, *Classical Composition*, OTEN.

Chadwick, F. 1995, *Nineteenth Century Composition*, OTEN.

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.

Ford, A, 1991. Undated. *Australian Classical Music*, Sounds Australian.

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.

- Lalor, S. 1995. *Three Post-1970 Australian Pieces*. Sounds Australian.
- Lowe, G, 1997. *The Rock Book*, McGraw-Hill.
- Meet the Music. Resource Kits*. Undated. Education Unit. Sydney Symphony Orchestra.
- Magson, L. 1994. *Symphony Da Pacem Dominie*, OTEN.
- 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.
- 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 Waddock, K, 1996, music now! Sounds Australian.

## **World Music:**

- Dunbar-Hall, P & Hodge, G, 1991, *A Guide to Music Around the World*, Science Press.
- Fong, F. 1994. *World Music in Australia*. Sounds Australian. Sydney.
- Lindsay, Jennifer. 1986. *Javanese Gamelan*. Oxford University Press. New York.
- 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.
- Stock, J. 1996. *World Sound Matters*. Schott Publishing.
- Wachsmann, Klaus P. 1971. *Essays on the Music of Africa*. Northwestern University Press. Evanston. USA.
- Yang Mu; 1993. *Chinese Musical Instruments. An Introduction*. ANU. Coralie Rockwell Foundation.

---

The Australian Music Centre

<http://www.amcoz.com.au/>  
Musica Viva in Schools – 'Baroque On!'

<http://www.abc.net.au/music>

or

<http://www.bc.org.au/montage>

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

Sydney Symphony Orchestra Education Program  
<http://www.symphony.org.au/educat.htm>

## **Resources**

### **Human Resources**

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

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

### **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 ANU concerts.

These were accurate at the time of publication.

## 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 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Ensemble: 90 minutes

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; and
- 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; and
- performance and recitals as both participant and critical listener.



## ASSESSMENT

Criteria	Task 1	Task 2	Task 3	Task 4
Creating	1 major composition (30%) or 2 composition tasks (15% each)			
Musicology		Multi-focus Written and Aural Exam	Research Task 1500 word Essay / lecture seminar	
Performing				One major performance and one technical and repertoire performance (20% each)
Weighting	30%	10%	20%	40%

### Task 1

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

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

This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles.

### Task 4

Ensemble Concert (30-45 minutes)

Jazz students will present a concert at the end of 1<sup>st</sup> semester with their ensemble class. Students will contribute to the performance as ensemble members and be featured soloists/improvisers on selected pieces.

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. This requirement therefore must be assessed in each unit of the Advanced Music T course - Jazz strand.

## Specific Unit Resource

### Audio

Extensive ANU School of Music library of CD's and LP's

### Books

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

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

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

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.

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

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.

Yang Mu; 1993. *Chinese Musical Instruments. An Introduction*. ANU. Coralie Rockwell Foundation.

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.

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

McGrain, M. Music Notation, Berklee Press

Perricone, J. Melody in Song writing, Berklee Press

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

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

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

### Music

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

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: *Sonnymoon For Two*, 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.

## 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; and
- continue to explore strategies to maintain health, safety and well being.

## 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; and
- Critical evaluation of known and unknown compositions.

## **Performance**

Students will receive a total of 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Ensemble: 90 minutes

Single Studies:

Each student will receive a private lesson from a specialist teacher who will assist students with ensemble and solo repertoire and developing relevant technical skills appropriate to their level and repertoire.

### **Concert tuition and practice:**

Students are required to participate and improvise in at least two ensemble concert practice performances per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course.

- Performance and constructive, critical analysis of self and others;
- Performance techniques;
- 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;
- Research skills and preparation of program notes;
- Reflection on improvisation approaches.

### **Ensemble tuition and practice**

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire.

- 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.

## **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; and
- Performance as both participant and critical listener.
- Class tuition including teacher demonstration, class practice and teacher directed learning tasks

## Assessment

Criteria	Task 1	Task 2	Task 3	Task 4
Creating	1 major composition (30%) or 2 composition tasks (15% each)			
Musicology		Multi-focus Written and Aural Exam	Research Task 1500 word Essay / lecture seminar	
Performing				Two major performances and one technical and repertoire performance (20% each)
Weighting	30%	10%	20%	40%

### Task 1

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

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

This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles.

### Task 4

Individual Recital (30-45 minutes)

Jazz students will present recitals at the end of 2<sup>nd</sup> semester with an ensemble of their own. Students will organise the program and rehearsals as well as contributing to the performance as an ensemble member and be featured soloists/improviser on selected pieces.

## Specific Unit Resource

Extensive ANU School of Music library of CD's and LP's

### Books

- Boling, M.                    The Jazz Theory Workbook, Advance Music, 1993.
- McGrain, M.                Music Notation, Berklee Press
- Perricone, J.                Melody in Song writing, Berklee Press
- Craig, R.                    Jazz Counterpoint Techniques for Small Ensemble, Music Workshop Publications, 1983.
- Delamont, G.                Modern Harmonic Techniques, Kendor Music 1975.
- Grove, D                    Modern Harmonic Relationships, D. Grove Publications 1977.

### Music

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

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 for Jazz Single Studies & Jazz Ensemble

Waller/Razaf: Honeysuckle Rose

Duke Ellington: Take the "A" Train

These were accurate at the time of publication.

## 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; and
- Continue to explore strategies to maintain health, safety and well being.

## 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; and
- 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 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Ensemble: 90 minutes

**Single Studies:**

Each student will receive a private lesson from a specialist teacher who will assist students with ensemble and solo repertoire and developing relevant technical skills appropriate to their level and repertoire.

**Concert tuition and practice**

Students are required to participate and improvise in at least two ensemble concert practice performances per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course.

- Performance and constructive, critical analysis of self and others;
- Performance techniques;
- 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;
- Research skills and preparation of program notes;
- Reflection on improvisation approaches.

**Ensemble tuition and practice**

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire.

- 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.

## 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; and
- Performance as both participant and critical listener.
- Class tuition including teacher demonstration, class practice and teacher directed learning tasks;

## Assessment

Criteria	Task 1	Task 2	Task 3	Task 4
Creating	1 major composition (30%) or 2 composition tasks (15% each)			
Musicology		Multi-focus Written and Aural Exam	Research Task 1500 word Essay / lecture seminar	
Performing				One major performance and one technical and repertoire performance (20% each)
Weighting	30%	10%	20%	40%

### Task 1

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

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

This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles.

## Task 4

### Ensemble Concert (30-45 minutes)

Jazz students will present a concert at the end of 1<sup>st</sup> semester with their ensemble class. Students will contribute to the performance as ensemble members and be featured soloists/improvisers on selected pieces.

### 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. This requirement therefore must be assessed in each unit of the Advanced Music T course - Jazz strand.

## Specific Unit Resource

### Audio

Extensive ANU School of Music library of CD's and LP's

### Books

- Boling, M.                      The Jazz Theory Workbook, Advance Music, 1993.
- McGrain, M.                     Music Notation, Berklee Press
- Perricone, J.                    Melody in Song writing, Berklee Press
- Craig, R.                         Jazz Counterpoint Techniques for Small Ensemble, Music Workshop Publications, 1983.
- Delamont, G.                    Modern Harmonic Techniques, Kendor Music 1975.
- Grove, D                         Modern Harmonic Relationships, D. Grove Publications 1977.

### Music

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

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 for Jazz Single Studies & Jazz Ensemble
- Gershwin, *But Not For Me*
- Duke Ellington, *Cotton tail*
- These were accurate at the time of publication.

## 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; and
- continue to explore strategies to maintain health, safety and well being.

## 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; and
- 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 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Ensemble: 90 minutes

### **Single Studies:**

Each student will receive a private lesson from a specialist teacher who will assist students with ensemble and solo repertoire and developing relevant technical skills appropriate to their level and repertoire.

### **Concert tuition and practice:**

Students are required to participate and improvise in at least two ensemble concert practice performances per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course.

- Performance and constructive, critical analysis of self and others;
- Performance techniques;
- 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;
- Research skills and preparation of program notes;
- Reflection on improvisation approaches;
- Group emersion: jazz and classical streams meet to perform to each other.

### **Ensemble tuition and practice**

Ensembles will rehearse on a weekly basis and cover a wide range of jazz repertoire.

- 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.

## **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; and
- Performance as both participant and critical listener.
- Class tuition including teacher demonstration, class practice and teacher directed learning tasks

## Assessment

Criteria	Task 1	Task 2	Task 3	Task 4
Creating	1 major composition (30%) or 2 composition tasks (15% each)			
Musicology		Multi-focus Written and Aural Exam	Research Task 1500 word Essay / lecture seminar	
Performing				Two major performances and one technical and repertoire performance (20% each)
Weighting	30%	10%	20%	40%

### Task 1

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

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

This research task will include written analysis/discussion, critical reflection and appreciation of set musical styles.

### Task 4

Individual Recital (30-45 minutes)

Jazz students will present two recitals at the end of 2<sup>nd</sup> semester with an ensemble of their own. Students will organise the program and rehearsals as well as contributing to the performance as an ensemble member and be featured soloists/improviser on selected pieces.

## Specific Unit Resource

### Audio

Extensive ANU School of Music library of CD's and LP's

### Books

- Boling, M.                      The Jazz Theory Workbook, Advance Music, 1993.
- McGrain, M.                    Music Notation, Berklee Press
- Perricone, J.                  Melody in Song writing, Berklee Press
- Craig, R.                        Jazz Counterpoint Techniques for Small Ensemble, Music Workshop Publications, 1983.
- Delamont, G.                  Modern Harmonic Techniques, Kendor Music 1975.
- Grove, D                         Modern Harmonic Relationships, D. Grove Publications 1977.

### Music

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

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 for Jazz Single Studies & Jazz Ensemble:

Charlie Parker, *Donna Lee*

Tad Dameron, *Lady Bird*

These were accurate at the time of publication.