

Module Title	Composition for Jazz Orchestra		
Brief Description	This module offers a systematic approach to composing for jazz orchestra.		
SCQF Level	10		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3, 4 (Jazz); MA; MMus (Jazz)		
Pre-requisites	Arranging for Big Band		
Co-requisites	Jazz pathway students only		
Anti-Requisites	none		
Maximum number of Students	As per prog.	Minimum number of Students	4
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	1	18	18
Independent Study			82
Total Notional Student Effort			100
Module Co-ordinator	Paul Harrison & Tommy Smith		
Module Aims	This module is designed to: <ul style="list-style-type: none"> enable students to compose and arrange original works for jazz orchestra enable students to develop skills in structural coherence and originality and articulate these through effective preparation of accompanying analytical notes. 		
Module Content	The module will offer a systematic approach to composing for jazz orchestra		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Compose and arrange for jazz orchestra, demonstrating structural coherence and originality		
LO2	Critically articulate compositional and arranging ideas and intentions to a specialist audience		

Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p>One composition for jazz orchestra (100%)</p> <p>c. 10 minutes. The submission must include a full score and parts, accompanying analytical notes and a recorded MIDI realization.</p>								
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • an original composition arranged for jazz orchestra, demonstrating a convincing ability to score a balanced sound for a large jazz ensemble with originality • an ability to clearly rationalise and justify the methods and techniques used in the composition, via clearly written accompanying analytical notes, using relevant terminology where appropriate • clear, well-written, score and parts with rehearsal marks, arranger's special notes, and all appropriate musical markings (see module briefing paper for details of instrumentation and formatting) 								
Alignment of Assessment and Learning Outcome	<table border="1" data-bbox="576 972 1286 1115"> <tr> <td></td> <td style="text-align: center;">Assessment 1</td> </tr> <tr> <td>LO1</td> <td style="text-align: center;">x</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">x</td> </tr> <tr> <td></td> <td></td> </tr> </table>		Assessment 1	LO1	x	LO2	x		
	Assessment 1								
LO1	x								
LO2	x								
Feedback	<p>You will receive regular and immediate formative feedback through classes.</p> <p>You will receive summative, written feedback report on both assessments</p>								
Recommended Resources	<p>Dobbins, Bill (2005) Jazz Arranging & Composing (Advance Music)</p> <p>Evanescence – The Complete Scores (Universal Edition)</p> <p>Scores by Vince Mendoza, Tim Hagens, Bill Dobbins, Bob Mintzer, Tommy Smith, Pino Iodice</p> <p>Recommended Listening: Maria Schneider: Evanescence Maria Schneider: Coming About Maria Schneider: Allégresse Gil Evans: Sketches of Spain SNJO: Rhapsody in Blue</p>								
Other Relevant Details	<p>none</p>								