

<b>Module Title</b>	<b>Jazz Theory and Composition 4</b>			
<b>Brief Description</b>	This module follows on from the core module Jazz Composition 3.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<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 4 (Jazz Pathway)			
<b>Pre-requisites</b>	C1 or higher in Jazz Theory and Composition 3			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	12	<b>Minimum number of Students</b>	4	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Introductory Seminar		1	1	1
Staff-led class/workshop/rehearsal		1.5	12	18
Independent Study				81
<b>Total Notional Student Effort</b>				<b>100</b>
<b>Module Co-ordinator</b>	Professor Tommy Smith / Kevin MacKenzie			
<b>Module Aims</b>	This module aims to expand and integrate deeper understanding of the preparation and performance of jazz composition, while fostering research skills.			
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>• Advanced and extended composition</li> <li>• Extended Chord scale theory</li> <li>• Professional Arranging skills</li> <li>• Advanced Jazz Harmony</li> <li>• Presentation and notation skills for a wide variety of contexts</li> <li>• Advanced Sight-reading</li> <li>• Advanced Improvisation</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

<b>LO1</b>	Demonstrate advanced compositional skills coupled with an ability to creatively apply principles and techniques of jazz harmony, form and style at a high level.	
<b>LO2</b>	Demonstrate research skills through analysis of compositional techniques contained within your own and others' jazz compositions, showing the ability to examine your work in relation to others and within a broader socio-historical and performance context	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>A Composition Project (100%)</b></p> <p>Comprising one longer piece with a total duration of ca. 8 minutes (including improvisation) for 5 horns and rhythm section, submitted with extended programme notes/contextual analysis AND a selection of shorter pieces composed over the course of the module, and performed during class, finalised and submitted as part of the folio with programme notes discussing process and the application of concepts covered in class.</p>	
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• evidence of innovation and creativity to a high level</li> <li>• clear harmonic direction, with a range of compositional techniques</li> <li>• stylistic control and understanding</li> <li>• a creative use of structural aspects</li> <li>• the use of a wide range of meters in compositions (some irregular)</li> <li>• professionally-presented score and parts, with a high level of attention to detail</li> <li>• an ability to contextualize your own compositional work and reflect upon your creative processes through detailed and extended contextual and comparative programme notes</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
		Assessment 1
	LO1	X
LO2	X	
<b>Feedback</b>	Ongoing verbal feedback delivered by tutors and peers throughout course	
<b>Recommended Resources</b>	<p>Coker, Jerry; <i>A Guide to Jazz Composition &amp; Arranging</i> (Advance Music)</p> <p>Laverne, Andy; <i>Handbook of Chord Substitutions</i> (Alfred Publishing)</p> <p>Lajoie, Steve; <i>Gil Evans &amp; Miles Davis – Historic Collaborations (1957-1962)</i> (Advance Music)</p> <p>Naus, Wayne; <i>Harmonic Concepts</i> (Advance Music)</p>	

<b>Other Relevant Details</b>	none