

## Module Specification

**Module Title:** Specialist Study Composition 1 (Jazz)

<b>Module code:</b>	HBAMJA002	<b>NQF level:</b>	Level 4
<b>Credit value:</b>	30 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Compulsory	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Music (Jazz)		

### Module overview

Students will be expected to explore various compositional possibilities as a means of establishing a solid technical grounding. Tutors typically facilitate this by providing structured exercises which develop specific technical aspects such as motivic development, melodic development, basic contrapuntal techniques, the development of idiomatic harmonic forms and rhythmic construction. These exercises will provide a means of enabling the student to gain a wide perspective on the range of what constitutes Jazz composition. This will also encourage greater awareness of the professionalism and adaptability that is expected from today's composer. Technical exercises will be carefully balanced with regular opportunities for individual free composition to enable the student to lay the foundations for the development of an emerging compositional voice.

### Aims

This module is designed to support students as part of the specialist study strand. Through one-to-one teaching opportunities, students will have opportunities to develop strong technique and musicianship that are needed for their compositional development.

The module aims to:

1. Enable students to learn and develop the fundamentals of music composition and/or arrangement.
2. Enable students to develop existing skills in technique in order to establish strong foundations on which to build their specialist composition/arrangement skills.
3. Consider and develop existing skills in musicianship in order to establish strong foundations on which students can build their specialist composition/arrangement skills.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Evaluate the compositional process and outcome.
2. Create and present music using appropriate compositional techniques for chosen idiom/s.
3. Demonstrate appropriate stylistic awareness in the creation of original music

### Learning and teaching methods

**One to one** tuition facilitates a developmental process over two trimesters. It is designed to build upon existing skills in technique and musicianship in order to establish strong composition skills with the aim of developing expression, creativity and technique.

**Workshops/seminars** are designed to support the student's one-to-one activity and place their specialist study in the wider context of technical considerations, artistic expression and critical insight. This will inform their technical assessment and portfolio submission (which may be structured as a performance, recording or traditional composition portfolio depending on the pathway they are undertaking).

**Masterclasses** cover all pathway areas and they present the students with transferable, artistic, industry and professional insights. Students may attend scheduled masterclasses in any area to allow them to synthesise ideas that are presented through different genres and/or disciplines.

#### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	96 hours
Indicative hours of directed study	204 hours
Total hours (100hrs per 10 credits)	300 hours

#### Opportunities for formative feedback

Within the individual tuition process students receive verbal feedback regarding their progress on a weekly basis as part of an ongoing development process. This is the same for Composition in Context seminars/workshops which are designed to be group focused therefore offering possibilities for peer and tutor feedback.

#### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical Assessment	20 minutes	25%	1, 3
Portfolio	20 minutes	75%	2, 3

#### Re-Assessment Method\*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical Assessment	20 minutes	25%	1, 3
Portfolio	20 minutes	75%	2, 3

\*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

#### Indicative Reading List

Students will be directed to texts and repertoire appropriate to their chosen project by their project supervisor.

#### Recommended:

- Blatter, A. (1997) Instrumentation and Orchestration. Schirmer.
- Blume, J. (1999) 6 steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs: New York, Billboard.
- Citron, S. (1986) Songwriting: A complete guide to the craft. Hodder and Stoughton.
- Cook, N. (1994) A Guide to Musical Analysis. OUP.
- Cook, N. (1996) Analysis through Composition. OUP.
- Cope, D. (1997) Techniques of the Contemporary Composer. Schirmer.
- Cope, D. (2008) Righting Wrongs in Writing Songs. Focal Press.
- Delmar Perricone, J. (2000) Melody in Songwriting: Tools and Techniques for Writing Hit Songs. Boston (Mass): Berklee.
- Felts, R (2002) Reharmonisation Techniques. Berklee Press.
- Pease, F. (2000) Jazz Composition: Theory and practice. Berklee Press.
- Glass. (2009) A Portrait of Philip Glass (Vivaverve, DVD).
- Hans Werner Henze. (1994) Memoirs of an Outsider (Arthaus, DVD).
- Pierre Boulez/Vienna Philharmonic Orchestra (1998). Pierre Boulez with the Vienna Philharmonic (Arthaus, DVD).
- Piston W (1961) Orchestration. Gollancz.
- Reid, G. (1978) Modern Rhythmic Notation. University of London.

- Rooksby, R. (2000) How to Write Songs on Guitar. London: Balafon.
- Runswick, D. (1992) Rock, Jazz and Pop Arranging. Faber and Faber.
- Russo, W. (1961) Composing for the Jazz Orchestra. University of Chicago Press.
- Russo, W. (1975) Jazz Composition and Orchestration. University of Chicago Press.
- Spence, P. (1996) The Practice of Harmony. Prentice Hall.
- Zollo, P. (1997) Songwriters on Songwriting. Da Capo.