



Newpark Music Centre

Programmatic Review of the
Bachelor of Arts (Honours) in Jazz Performance

Self-Evaluation Report

April 2010

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Section 1

Introduction

The Self-Evaluation Report for the Bachelor of Arts (Hons) in Jazz Performance (BAJP) represents the product of research, discussion, evaluation and consultation from the self-evaluation phase of the Programmatic Review process.

This report was written in accordance with the procedure for *Regular Programme Evaluation* as detailed in Newpark Music Centre's *Quality Control Documents Manual*.

The principal stages in the development of the Self-Evaluation report were: establishing of terms and reference and objectives, preparatory meetings of the Programme Evaluation Committee, consultation with key stakeholders, Programme Evaluation meetings, and generation of the Self Evaluation Report.

The report is divided into a number of sections, each giving detail on a different aspect of the self-evaluation process. At the end of a section, where relevant, recommendations for changes, additions and improvements are given. Section 2, at the beginning of the report collates and outlines the various recommendations made throughout the report.

Section 3 outlines the Programmatic Review Process, and the various procedures and bodies that have contributed to the development of this report. Section 4 gives a contextual background to Newpark Music Centre and the Bachelor of Arts (Hons) in Jazz Performance. The governance and administration of the Music Centre is detailed, as are the facilities of the college. Section 5 gives the background and overview of the Programme.

Section 6 discusses the objectives of the Programme Review. Each objective is discussed in detail, and recommendations are made at the end of each section. Each recommendation is made for the ongoing improvement and development of the programme, and further to extensive discussion with the Programme Evaluation Committee and key stakeholders.

Section 2

Recommendations

2.1 Programme Changes

Proposed Change	Rationale
Re-distribution of credits.	Examination of the programme combined with feedback from stakeholders identified the need for a revision of credit weightings within the programme. While the programme is appropriately weighted towards performance, the credit weighting of some subjects was considered to be too low. The proposed new credit weighting can be seen in 6.2.3.1 Fig 1.
Creation of an elective in the award stage.	It is proposed to amalgamate <i>History of Western Music</i> and <i>Survey of World Music</i> into one subject and to introduce <i>Aural Training</i> into the award stage. Students will then choose between these two subjects. This will allow those learners who wish to extend their knowledge of <i>Aural Training</i> in the award stage to do so, while still affording the option of the more academic subjects to those whose preference lies with the original programme structure.

2.2 Changes to Delivery Methods and Support Structures

Proposed Change	Rationale
Transcription technique assistance in year 1.	Introduction of basic techniques at an early stage will enable greater efficiency for the learner in stage 2 when <i>Transcription</i> is introduced as a full subject.

Review of content of the <i>Contemporary Music Ensemble</i> in year 4 <i>Approved Style Ensemble</i>	Feedback from learners had questioned how “contemporary” some of the material in this ensemble was. The content is to be revised to ensure that the repertoire is up to date, relevant to the professional jazz scene and adequately covers all necessary areas.
Rhythm Section Labs	<i>Instrumental Labs</i> for rhythm section instruments to be combined once every four weeks to give a focused approach to rhythm section playing.
Additional Performance Opportunities	Formal scheduling of performances for learners will help to increase performance experience. Lack of this experience has been highlighted by both learner and staff focus groups.
Additional classes in 2 nd study piano.	Classes will be geared particularly towards singers and drummers, for whom piano is often the only means of accessing pitch information for arranging and composing. These optional group classes will provide ongoing support for learners in these areas.
Expansion of library service	It will be of benefit to expand considerably the number of texts available to the learners beyond what is currently available. The library currently principally consists of audio recordings.
Online access to <i>Approved Style Ensemble</i> lesson plans.	To further facilitate the integration of instrumental and ensemble classes, there is to be an online area of the Music Centre website containing lesson plans for all four years of the <i>ASE</i> , thus giving teachers immediate access to all material being covered in the various <i>ASE</i> subjects at all times.

2.3 Changes to Modes of Assessment

Proposed Change	Rationale
Revision of the modes of assessment for <i>Pedagogy</i> in the Award stage.	Learners and staff had expressed confusion at the assessment methodology for this subject, particularly in terms of what is expected of the learner at any given point during the continuous assessment. The revised assessment method divides the subject into four stages, with clear direction for the assessment of each stage. Active participation by the learner is incremental and assessed accordingly.
Introduction of continuous assessment for the following subjects: <i>Jazz and Contemporary Harmony</i> stage 1 &2, <i>Jazz Arranging</i> stage 2 & 3.	Currently assessed by final examination, it is felt that learners often do not engage sufficiently with these subjects towards the beginning of the year, resulting in too much pressure towards the end of the year. The proposed system of 3 in-class assessments at six-week intervals (3x20 marks) plus a final examination (40 marks) will alleviate this issue.

2.4 Access Transfer and Progression

Recommendation	Rationale
Access To develop a Level 5 programme in music performance.	To address the low level (by international comparison) of proficiency in learners accessing the BAJP, and to provide an alternative means of entry for those not in possession of the minimum academic entry requirements.
Transfer Development of transfer agreements with Brazilian and German partners.	Transfer arrangements with partner colleges allow for entry of experienced learners into the later stages of the BAJP and allow access of BAJP learners to colleges abroad.
Progression Development of MA in Rhythm Studies	This programme would be a natural evolution of the Rhythm Studies component of the BAJP, and provide direct progression opportunities to our graduates.

Section 3

The Programmatic Review Process

The Programmatic Review of the Bachelor of Arts (Hons) in Jazz Performance was undertaken and in accordance with Newpark Music Centre's agreed Quality Assurance procedures for *Regular Programme Evaluation*.

We would also like to acknowledge the assistance of the Open Training College in establishing the terms of reference for the Programmatic Review process.

3.1 Objectives

The objectives of the Programmatic Review of the Bachelor of Arts (Hons) in Jazz Performance were defined as follows:

1. To detail how Newpark Music Centre assures the standards of teaching and learning systems for the Bachelor of Arts (Hons) in Jazz Performance and how quality improvements have been identified and implemented since initial accreditation.
2. To review the course content, objectives and continued relevance of the programme, taking into account the opinions of key stakeholders.
3. To review the programme delivery methods and support structures.
4. To review the modes of assessment and ensure fairness, consistency, and efficacy in the measuring of intended learning outcomes.
5. To review the arrangements for Access, Transfer and Progression.
6. To make recommendations for improvements to the programme based on the above.

3.2 Programme Evaluation Committee

In accordance with Newpark Music Centre's procedures for *Regular Programme Evaluation*, a Programme Evaluation Committee was established for the purpose of conducting the Programmatic Review of the Bachelor of Arts (Hons) in Jazz Performance. The core members of this committee were: the Director of Newpark Music Centre, the Director of the Jazz and Contemporary Music Department, the Instrumental Coordinator, Jazz Skills Coordinator and the Berklee Track Coordinator.

The Programme Evaluation Committee were responsible for the defining of the objectives of the Programmatic Review and the development of the framework in which the review was conducted. Members of the Programme Evaluation Committee were charged with consultation with the various stakeholders whose input was central to the process.

Focus groups were established for consultation with current learners, graduates, staff and industry representatives. Reports from these various focus groups fed into the review and were central to the development of recommendations for improvements to the programme.

3.3 Quality Assurance Procedures

Newpark Music Centre's Quality Control Documents Manual was agreed with HETAC in 2004. The QA procedures in operation at the Music Centre are reviewed both annually, and at the monthly Course Board meetings. Recommendations for additions and / or modifications are then brought to the Academic Council for ratification. The Academic Council may either ratify the changes, or where deemed necessary require the recommendations to be forwarded to HETAC for passing.

3.4 Course Board

The Course Board is responsible for the ongoing monitoring and development of the programme. Permanent members of the Course Board are the Director of the Music Centre, the Director of the Jazz and Contemporary Music Department and the various other programme coordinators.

The Course Board holds monthly monitoring meetings. These meetings serve to deal with the day-to-day issues arising out of the running of the programme, and also to monitor and evaluate the programme on an ongoing basis. The regular nature of these meetings enables feedback on the programme to be acted on promptly.

QA procedures in operation at the Music Centre are regularly evaluated as a part of the Course Board meetings. Recommendations are then passed to the Academic Council for passing.

3.5 Academic Council

The Academic Council is charged with the general overseeing of academic policy at the Music Centre. The Academic council ratifies any major changes in academic policy, and also any changes to QA procedures. The Academic Council comprises of the Director of the Music Centre, Director of the Jazz and Contemporary Music Department, senior staff representatives and external academic representatives.

3.6 Stakeholder Input to Programmatic Review

Input from key stakeholders was fundamental to the review process. Focus group consultation was conducted with staff members, current learners and industry. Graduate input was sought through questionnaires.

3.6.1 Staff Consultation

The staff consultation group addressed the programme as a whole in terms of relevance and efficacy. The programme was initially examined globally, then subject by subject. Staff opinion and recommendations were then fed into the programmatic review process.

Many learner opinions were also actually addressed through the staff focus group, reflecting the very close relationship at the Music Centre between staff and learners.

3.6.2 Learner Consultation

Learner consultation provided valuable information on the programme from the “inside out”. The learner focus group was conducted with representation from various stages of the programme.

3.6.3 Graduate Consultation

Graduates were consulted through questionnaires. It was encouraging to see the very high level of graduates involved in areas directly relating to their studies at the Music Centre. Graduate consultation provided valuable information on the programme as a whole.

3.6.4 Industry Consultation

Figures involved in the industry are uniquely positioned in that they can offer opinions on the programme, without intricate knowledge of the programme structure. This focus on the “end result”, rather than the education process, provides frank and valuable opinion to be fed into the review process.

Section 4

Newpark Music Centre – Context and Background

4.1 Historical Background

Newpark Music Centre is a provider of both part-time and full-time music tuition. The Music Centre was established in 1979 to provide music education facilities to the local community, which originally consisted of classical instrumental and instrumental support lessons.

The *Jazz and Contemporary Music Department* was established in 1986, and Newpark became the first institution in Ireland to offer jazz tuition on a formalised basis. Individual instrumental lessons and the *Jazz Improvisation* programme were the staples of the Jazz Department, and have continued to be an integral part of the Music Centre's activities to the present day.

Recognising the dearth of non-classical music education at post-Leaving Certificate level, Newpark Music Centre sought to address this with the introduction of the *Professional Musician Training Course* in 1994. This was a one-year, non-accredited programme providing tuition in a variety of genres and styles. Over 200 learners completed the *Professional Musician Training Course* over its ten-year operation. The course was discontinued in 2005, with the inception of the Bachelor of Arts (Hons) in Jazz Performance (BAJP).

The first accredited programme offered by Newpark Music Centre was the *Licentiate of the Guildhall College of Music (LGSM)*. A two-year diploma preparation programme, this was the first and only full-time programme in jazz performance in Ireland and was awarded by the London Guildhall College of Music and Drama. The LGSM ran from 1997 to 2005, when it was discontinued upon the inception of the BAJP.

The Bachelor of Arts (Hons) in Jazz Performance was accredited by the Higher Education and Training Awards Council (HETAC) in 2005, and up to and including 2009, 41 learners have graduated from the programme. As of January 2010, there were 71 full-time learners enrolled.

4.2 Learner Enrollment

As of January 2010, there were 1056 learners enrolled at Newpark Music Centre. 985 of these were part-time learners, typically enrolled in instrumental and instrumental support (musicianship etc) classes. The majority of learners attend one or two classes per week. Classes are provided from the age of 4 to adult, and due to the inclusive enrolment policy of the Music Centre, no part-time classes require audition.

The remaining 71 learners are enrolled in the BAJP, which is currently the only full-time programme operated by the Music Centre.

4.3 Company Structure and Funding Base

Newpark Music Centre is a limited company with charitable status (CHY11925).

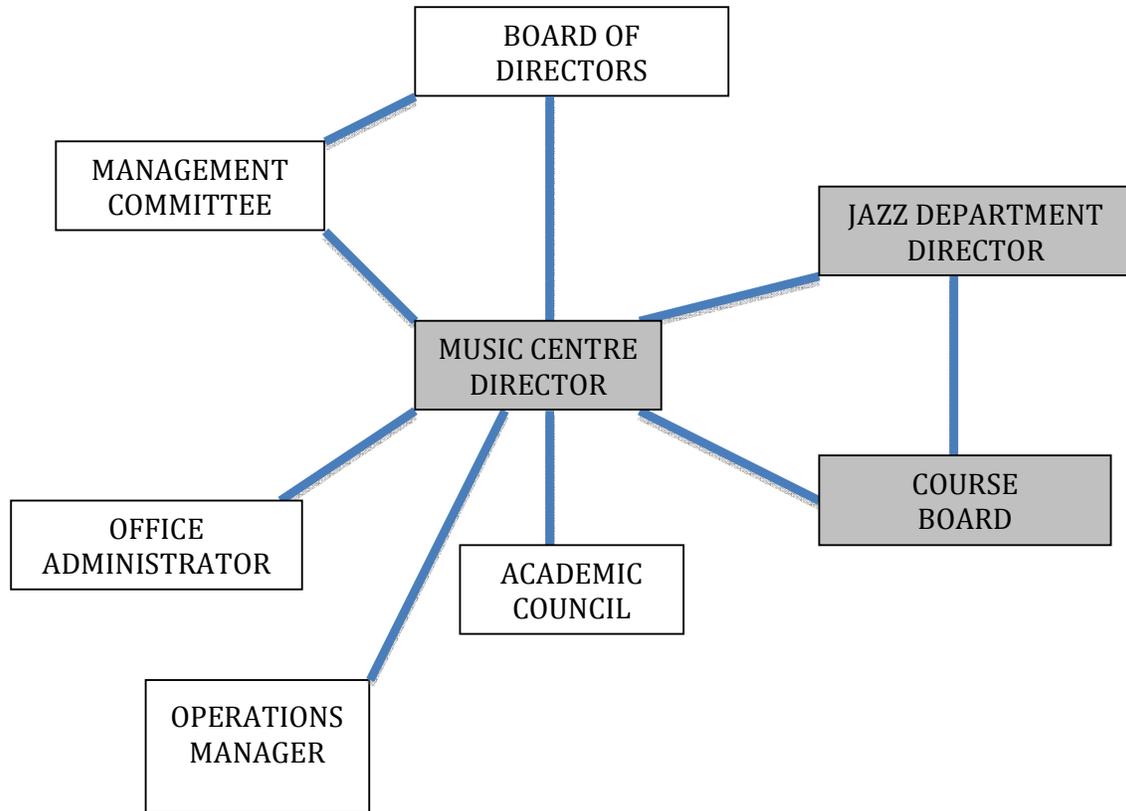
The Music Centre is entirely funded by fee income and does not receive any third party funding. However, it should be noted that the occupancy terms of the premises are extremely favourable, and amount to significant “hidden” funding.

4.4 Mission Statement

The mission statement of Newpark Music Centre:

Our mission is to provide quality music education for children and adults, to strive for excellence while focusing on enjoyment, to train both recreational and professional musicians and to foster a love of music in both

NEWPARK MUSIC CENTRE
ORGANISATIONAL STRUCTURE



4.5 Newpark Music Centre Management Structure

Newpark Music Centre is managed by the Director, who reports to the Board of Directors.

4.5.1 Board of Management

The Board of Management oversees Newpark Music Centre as a whole, though most policy, academic and day-to-day decisions are delegated to various groups or individuals (see below).

The principal duties carried out by the Board of Management with regard to the day-to-day running of the college are include conduction of AGM, passing of annual accounts, setting administrative salaries ratifying major expenditure and major policy decisions

4.5.2 Management Committee

The Management Committee is a body delegated by the Board of Management to oversee the day-to-day running of the Music Centre.

The following positions are held on the Management Committee:

1. The Company Secretary
2. The Music Centre Director
3. The Jazz and Contemporary Music Department Director
4. Parents' representative from the Board of Management
5. Representative of the Board of Newpark Comprehensive College
6. Two staff representatives from Newpark Music Centre
7. Head of the Newpark Comprehensive College Music Department

The Management Committee meets quarterly, or more frequently if required. The duties of the Management Committee include strategic planning and policy development, approval of expenditure, fiscal policy, employee and customer issues

4.5.3 Academic Council

The Academic Council is appointed by the Management Committee to oversee the general academic progress and direction of the Music Centre. Permanent members of the Academic Council are: the Music Centre Director, Jazz and Contemporary Music Department Director, external academic representativ senior staff representative.

Other individuals may take temporary seats on the Academic Council where additional expertise on particular issues is deemed necessary.

The duties of the Academic Council include: overseeing of academic policy of the Music Centre, development of new programmes and academic initiatives, maintenance of the central academic ethos of the Music Centre, monitoring and revision of existing courses, ratification of changes to Quality Assurance procedures, staff development initiatives, learner development initiatives.

4.5.4 Music Centre Director

The Director is responsible, among other things, for the day-to-day running of the Music Centre. The Director reports to the Board of Management and liaises closely with the Management Committee and the Academic Council, on each of which he/she sits.

4.5.5 Jazz Department Director

The Director of the Jazz Department is responsible for the academic and logistical issues involving that department.

The Director of the Jazz Department liaises closely with the Music Centre Director, and the Management Committee and Academic Council, on both of which he/she sits.

4.5.6 Instrumental, Ensemble, Jazz Skills and Berklee Track Coordinators

The Instrumental, Ensemble, Jazz Skills and Berklee Track coordinators, together with the Jazz Department Director, make up the Course Board (see below).

One coordinator is appointed for each of the principal areas in jazz pedagogy:

- Instrumental: the learner's progression, both technical and aesthetic on their particular instrument(s). Instrumental tuition and development forms the cornerstone of a musical performance education.
- Ensemble: the techniques and concepts involved in group playing. Ensemble skills develop the musician's craft and place instrumental proficiency in a group context.
- Jazz Skills: the aspects of jazz education supporting and developing performance e.g. ear training, harmony, theory and history.
- Berklee Track: a special coordinator dealing with the development of the Berklee Track programme.

4.5.7 Course Board

The Course Board is comprised of the Music Centre Director, Jazz Department Director, and the Instrumental, Ensemble, Jazz Skills and Berklee Track coordinators.

The Course Board is responsible for the general overseeing of the full-time courses offered by the Jazz Department, and much of their day-to-day management. The duties of the Course Board include the following:

- Monitoring of courses through scheduled Course Board meetings and review meetings with the Music Centre Director
- Monitoring of course resources and equipment
- Programme evaluation through the Programme Evaluation Committee
- Maintenance of course records
- Assistance with Quality Control System Audits
- Learner issues

4.5.8 Operations Manager

A new part-time position in 2009, the Operations Manager is responsible for many of the logistical aspects of the programme. Duties include timetabling, responsibility for examinations and assessments, equipment inventory etc.

4.6 Newpark Music Centre Facilities

Newpark Music Centre occupies a premises in the Newpark campus on Newtownpark Avenue, Blackrock, Co. Dublin. The premises is occupied on license from Newpark Comprehensive College.

4.6.1 Teaching Rooms

16 teaching rooms, including. Each room contains either electric or acoustic piano. Audio equipment is either installed or available from the office.

4.6.2 Administrative Facilities

Large office with up to four workstations. All typical office facilities including computer databases, accounting systems, wireless broadband internet, photocopying etc.

4.6.3 Computers / Technology

Computer facilities for composition, scoring etc. The Music Centre uses Apple computers, the industry standard, along with controller keyboards /

synthesisers, in conjunction with standard music software such as Logic and Finale.

Wireless internet access throughout.

4.6.4 Library Facilities

The Music Centre has a comprehensive library of recordings encompassing the many areas of jazz and jazz-related music.

Learners may access these recordings on a sign-out basis for study either at home or in the college. Many standard pedagogical texts and other learner aids are also available.

The Music Centre has an agreement with the Royal Irish Academy of Music (RIAM) to access their library facilities. This is particularly useful to award stage learners taking academic modules.

4.6.5 Other Facilities

Music Centre learners may also avail of the other facilities on the Newpark Campus such as the Newpark Sports Centre, a *Blue Flag* centre with swimming pool, full gym, weights room, sauna etc.

Newpark Comprehensive College has long been a partner of the Music Centre, assisting with provision of extra facilities such as theatre use for shows, canteen facilities, extra rooms when required etc.

Section 5

Background and Overview of the Bachelor of Arts (Hons) in Jazz Performance

5.1 Origins

The Bachelor of Arts (Hons) in Jazz Performance (BAJP) commenced in September 2005. The programme was set up in order to give Irish musicians a wider choice in formal third level music studies, and provide a more practical form of education for aspiring performing musicians. In Ireland all state funded undergraduate music education is directed towards classical music training yet employment opportunities for classical musicians are becoming more limited due to an oversupply of graduates competing for too few jobs, and a shrinking classical market. The specialised nature of their training makes it very difficult to avail of other non-classical musical work.

Yet, at undergraduate level, Irish third level institutions continue to offer only classical music courses to aspiring music learners. The BAJP was set up in order to offer learners the option of a more pragmatic music education, one that would not only expose them to one of the great 20th century art forms; jazz, but also give them wider scope for potential employment. Another reason for the setting up of the programme was to give Irish jazz musicians a level playing field in terms of having access to the same kind of information and training as their counterparts in the EU.

5.2 Early Years

Prior to the BAJP commencing, Newpark offered a course in jazz performance based on the London Guildhall College of Music Diploma (LGSM), which was a three-year programme culminating in the awarding of the LGSM Diploma from the Guildhall. At the commencement of the BAJP, learners who were enrolled in the LGSM stream were given the option of transferring into the BAJP programme, while those who had already completed the LGSM were offered, at the suggestion of the Programme Validation Panel an add-on year (with bridging studies), which would allow them to attain the qualification of BA in jazz performance. Our first graduating class in the 2005/2006 academic year consisted mainly of learners who took this add-on option.

After the first year, 10 learners graduated from the programme, and this tended to be the typical number of graduates each year until the last cycle that had originally entered the LGSM stream graduated from the BAJP in the 2008/2009 academic year. This year (2009/2010) will be the first year in which all of the learners will have come through the full BAJP four-year programme.

5.3 Learner Body and Analysis of Learner Profile

The typical learner numbers for all four years averages between 65-75, and this year we will graduate 16 learners. The earlier years of the course tend to have bigger numbers than the later years, due to some dropouts in the first and second years. From third year onwards dropouts are rare.

The age group of the learners is typically between 18-25, but with some older and mature learners. The majority of applicants come from rock and pop backgrounds, as this is by far the most popular musical genre in Ireland, and indeed abroad. Some applicants have had some formal musical training, and most of these would come from a classical background, as the vast majority of formal musical training available in this country tends to be classical in approach. The programme also attracts some applicants from an Irish traditional music background. Applicants with a jazz background are more rare, due to the lack of prior training available in Ireland in the jazz genre. Candidates presenting themselves for audition for the BAJP who have had prior jazz training tend to be from abroad, as many other countries, particularly in the EU, have more developed musical education infrastructures than those found in Ireland.

While there is some variants in the age profile and backgrounds of applicants to the program, in general the majority of applicants would be in the 18 to 25 age group. The majority of entrants to the BAJP would be college leavers coming directly into the program, while occasionally there would be entrants coming from either the professional music world, or transferring from another profession.

The BAJP attracts learners from abroad as well as from Ireland. In a typical year, an average of 12-15% of the learner body is made up of overseas learners. In the current (2009/2010) academic year, 16% of the learner body is from overseas.

5.4 Faculty

There are currently 23 teachers on the BAJP across all subjects. All of the faculty are active professional musicians, working in jazz and related music. The faculty includes some of the best-known jazz musicians in Ireland, many of whom have an active international and recording career. Five of the faculty are graduates of the BAJP, bringing an understanding of how it is to be on both sides of the BAJP, learner and faculty, to the programme.

5.5 Programme Outline

The BAJP is a performance degree and as such focuses primarily on the act of music performance as it relates to jazz. Consequently, the largest number of hours through all four years is given over to ensemble performance, with instrumental/vocal tuition featuring strongly too. There are also classes throughout all four years in theory and composition, and aural training is given

in the first three years of the programme. Other classes include arranging, transcription, jazz history, piano as 2nd instrument, history of western music and an overview of World Music.

Most classes take place in a group format. The exception to this is in the individual instrumental/vocal classes. All other classes are taught in groups, varying from everyone in a specific year being together (in such subjects as harmony and arranging), to smaller group classes (such as instrumental labs), and ensembles in which the maximum number in a group would be six.

A special feature of the BAJP is the *Rhythm Studies* module, a unique subject taken across all four years giving advanced rhythmic training to the learners on the course. The vast majority of this module is given over to working with singing and clapping, and only in the final year are the instruments brought back into the classroom. This is an innovative program that has had a big impact on the learners' abilities to deal with the ever-increasing rhythmic complexity of contemporary jazz.

In addition to regular scheduled classes, learners also have access to special master-classes given by visiting musicians each year. These can cover many different subjects, from the playing of an individual instrument, to composition, and various improvisational approaches.

5.6 Modes of Assessment

The BAJP is a mandatory programme and all subjects must be passed in order to progress to the next stage.

As befits a performance programme, most subjects are assessed through performance exams. Ensembles are examined in two ways: by continuous assessment in the *Approved Style Ensemble* module, and by a final performance exam in *Ensemble Performance*. *Instrumental Skills and Approved Styles*, *Rhythm Studies* and *Piano Studies* are all examined in a practical exam format in which the candidates are asked to perform specific tasks. *Transcription* is examined both in a practical performance format, and in the case of third years, in an essay and analysis format. A few subjects, such as *Jazz Arranging* and *Jazz and Contemporary Harmony*, are examined in a completely written format, as befits the subject matter.

5.7 Further Information

For detailed information on modes of delivery, see Programme Delivery Methods and Support Structures (Section 6.3) below.

A full listing of each subject in the BAJP, its modes of assessment, the credits assigned to it, and each subject's learning objectives and outcomes, can be found in the appendix attached to this document.

Section 6

Programmatic Review Objectives

The objectives of the Programmatic Review were defined as follows:

1. To detail how Newpark Music Centre assures the standards of teaching and learning systems for the Bachelor of Arts (Hons) in Jazz Performance and how improvements have been identified and implemented since initial accreditation.
2. To review the course content, objectives and continued relevance of the programme, taking into account the opinions of key stakeholders.
3. To review the programme delivery methods and support structures.
4. To review the modes of assessment and ensure fairness, consistency, and efficacy in the measuring of intended learning outcomes.
5. To review the arrangements for Access, Transfer and Progression.
6. To make appropriate recommendations for the improvement and continuing development of the programme.

Each of these objectives is examined in detail in the following section. Recommendations are made, where appropriate, at the end of each section. The recommendations are summarised at the end of the section.

6.1 Objective 1

To detail how Newpark Music Centre assures the standards of teaching and learning systems for the Bachelor of Arts (Hons) in Jazz Performance and how improvements have been identified and implemented since initial accreditation.

The Course Board has a fundamental role in the assurance of standards and the implementation of recommended changes to both the Quality Assurance systems and the programme as a whole.

In addition to annual reviews of Quality Assurance procedures and programme structure, content and delivery, the Course Board holds monthly meetings during which all of the above are addressed on an ongoing basis. Over the last five years, it is these regular meetings that have provided the best platform for quality, programme and systems review.

Input from learner, staff and industry representatives provides critical information to the regular Course Board meetings. Recommendations from the Course Board may be implemented directly, or referred to the relevant body for ratification (Academic Council, HETAC, Management Committee, Board of Directors) as appropriate.

Changes and amendments made since 2005 as a result of the internal review systems in place can be broadly divided into the following headings: Programme Changes, Support Services, Quality Assurance Amendments, Organisational Issues.

There follows a description of the principal changes made during the first five years of the programme under each of the above headings, an explanation of the rationale behind the changes and an evaluation of the efficacy of the changed system, where appropriate.

6.1.1 Programme Changes

In spring 2007, towards the end of the first year of operation of all four years of the programme (the first year catered for award stage only learners having completed up to diploma level or transferring from other institutions) three areas requiring immediate attention were identified. It was felt that they were of sufficient importance not to wait for a scheduled programme review, but should be addressed immediately.

The recommended programme amendments were:

- Introduction of the Approved Style Ensemble (ASE) into all four stages. This subject was originally only included in the award stage.
- Minor changes to the division of marks for continuous assessment / performance in Ensemble.
- Introduction of Composition to year 2.

Both the introduction of the Approved Style Ensemble into stages 1-3, and of Composition into stage 2 resulted in both of those subjects being delivered in all four stages. The rationale behind each of these changes was similar. The Approved Style Ensemble involves the studying of various individuals and playing styles (Blues, Contemporary, Afro-Cuban, Wayne Shorter, Miles Davis etc.) in a modular format throughout each year. It was felt that the benefit to the learner of this subject would be greatly felt across all four years.

The absence of Composition from the 2nd year of the programme was felt as a disruption to continuity, given that the subject was present in years 1,3 and 4. It was felt that the benefit of this subject's inclusion merited an additional one-hour class, and a partial re-distribution of credits.

These programme changes were approved by the Academic Council and HETAC in time for the 2007-2008 academic year.

Both of these changes have proven highly satisfactory. The Approved Style Ensemble is frequently cited in learner and tutor evaluations as one of the most beneficial areas of the programme. The inclusion of Composition across all four years has done much to raise the level of composition presenting at the award stage, and has also brought this element of the programme in line with international best practice.

6.1.2 Support Services

One of the key strengths of the Music Centre is the high level of interaction between both administrative and teaching staff and our learners. This has the benefit that consultation and requests feed very quickly into the formal review systems such as the meetings of the Course Board. This enables us to respond quickly to stakeholder feedback, and implement change rapidly, where appropriate.

6.1.2.1 Rehearsal Facilities – Sunday Opening

From 2009, responding to requests for increased rehearsal space, the Music Centre now opens on Sundays specifically to cater for this. While incurring an administrative cost, we are highly aware of the limitations of our current facility, and are anxious to do whatever possible to maximise usage by our learner body.

The initiative has been well received and all available ensemble rooms are regularly utilised. Instrumental practice rooms are not used to the same extent, reflecting the premium placed on ensemble space.

6.1.2.2 Preparatory Concerts

The lack of performance experience of many of our learners has been flagged as a source of concern. Many learners have little more ensemble experience than that afforded by their Ensemble and Approved Style Ensemble subjects at the Music Centre. This is of particular importance at the award stage, where the repercussions of issues attributable to lack of experience are most serious.

This was highlighted during the 2009 award stage performances due to the relative weakness of that year.

To address this issue, a series of preparatory concerts for the award stage learners was launched for the 2009-2010 academic year. While not compulsory, each learner is strongly recommended to take part. Each learner prepares approximately 40 minutes of music, preferably using the ensemble that they intend to use for their final performance. A member of staff is present for each performance and gives feedback to the learner after each performance. This feedback covers areas such as ensemble personnel, composition of set, individual performances, performance technique etc.

Though the current academic year is the first year of this scheme, it is hoped that many of the problems identified from the 2009 performances can be ironed out in advance of those of 2010. Initial feedback from both teaching staff and learners has been highly satisfactory.

6.1.2.3 Learner Exchange

Exploring Newpark's extensive international connections has resulted in an annual learner exchange programme with Fridhems Folkhogskola, Sweden. While currently restricted to one learner from each college per year, the programme has been positively received. The programme was developed in 2007 and came into operation in 2008.

6.1.2.4 Library Facilities

While Newpark provides a listening library with a comprehensive catalogue of jazz recordings, the lack of sufficient academic library facilities was apparent from the inception of the programme.

An approach was made, and an agreement brokered with the Royal Irish Academy of Music in 2005 to permit our learners to access the RIAM library

facilities. This is of particular use to award stage learners undertaking academic subjects such as *History of Western Classical Music*.

6.1.2.5 Approved Style Ensemble Feedback

The *Approved Style Ensemble* is one of the pivotal subjects in the programme. In each year, the subject is divided into a number of modules, each dealing with a specific style or individual in the jazz idiom. Each module is continually assessed, with performance assessments at the end of each module. A final performance assessment at the end of the year comprises the balance of marks.

Given the potential for feedback to positively affect the remaining modules in this subject, it was felt that a more formalised system was required. Scheduled individual feedback and recommendations for improvement are now given at the end of each module.

The response to this has been very positive from learners and teaching staff alike. Learners report greater confidence moving from one module to the next, and a clearer understanding of assessment criteria.

6.1.2.6 Large Ensemble

Large ensemble playing is an area that is not currently addressed in the programme, primarily for logistical and space concerns. Nevertheless, this was identified as an area of benefit to any developing musician.

One of the roles of the recently appointed Operations Manager (see below) is the coordination and development of a large ensemble as an extra curricular activity for learners wishing to participate.

The current form of this ensemble is an Afro-Cuban Big Band, though the format will rotate across different styles from year to year. There is a ten-week rehearsal schedule for the ensemble, culminating in a public performance. The value of this ensemble is not only felt through the development of the repertoire, but also in terms of developing skill sets such as rehearsal techniques, section playing, reading etc.

6.1.2.7 Monitoring of Ensemble Classes by Instrumental Teachers

Through both learner and staff feedback, the issue of continuity between ensemble and instrumental classes was raised in 2007. While the seamless integration of these subjects is highly problematic in practical terms, it was acknowledged that greater throughput from one subject to another would be beneficial.

To this end, a system of the monitoring of ensemble classes by instrumental teachers was initiated for the 2008 academic year. All instrumental teachers are now required to monitor each of their learners in an ensemble setting during the year. This enables the instrumental teacher to identify and address problem areas specific to ensemble playing on the individuals' instrument that might otherwise go unnoticed.

Given that an ensemble teacher cannot be expected to have in-depth knowledge of every instrument in any given ensemble, this system has proved a valuable support.

6.1.2.8 Professional Development

The Music Centre is committed to providing for the ongoing professional development of teaching staff. A number of initiatives have been introduced over the last five years with this in mind.

A teacher exchange programme is now in operation with Fridhems Folkhögskola in Sweden. On a rotating basis, teaching staff travel to, and are hosted from our partner. This benefits Newport's teaching staff, who have the opportunity to work in and experience a different academic environment, and our learners, who get to study with some of Sweden's finest jazz educators.

Newport's membership of the Berklee International Network (BIN) allows the college to access Berklee's teacher development events. These are held every two years in Boston, and have been attended by Newport staff.

6.1.3 Quality Assurance Amendments

A number of amendments have been made to the Quality Assurance policies of the Music Centre as a result of ongoing internal reviews. Amendments are recommended by the Course Board, and passed by the Academic Council.

6.1.3.1 Recruitment Procedures / Child Protection

In 2007, the Music Centre wrote and adopted a comprehensive policy on Child Protection. One section of this policy deals with the recruitment procedures of the Music Centre. The Quality Assurance documentation was updated to reflect these procedures, in line with industry best practice.

6.1.3.2 Audition Panels

The three-member panel for auditions to the programme was reported as unwieldy. Given the growing numbers attending for audition and the requirement for two panels, the use of a total of six auditioners presented

significant logistical and financial challenges. It was decided that a reduction in panel size to two, in conjunction with a more detailed set of criteria would prove more manageable without compromising the integrity of the audition system.

6.1.3.3 Provision for Late Applications

The closing date for applications to the programme is usually towards the end of March, with auditions being held in April. Offers and conditional offers are made within a fortnight of the auditions.

The Music Centre frequently receives enquiries after the audition date, and occasionally within a fortnight of the commencement date in September. It was felt that a provision for late applications would be both beneficial to the Music Centre, in terms of maximising learner numbers, and to the prospective learners in terms of gaining access to the programme.

6.1.3.4 Provision for Alternative Assessment

Where a learner misses an assessment for reasons such as illness, bereavement etc. it is clearly necessary to have arrangements in place to reschedule the relevant assessment. However, this becomes more problematic in the case of continuous assessment and / or assessment involving performance as part of an ensemble.

An amended procedure was drafted further to consultation with HETAC taking into account the difficulties presented by the rescheduling of ensemble assessments. The key here was to focus on the learning outcomes of the subject, and build flexibility into the design of the rescheduled assessment while ensuring learning outcomes were identical.

6.1.3.5 Entry Requirements

It was felt that the original documentation regarding the minimum academic entry requirements to the programme was unclear. The relevant sections of the documentation were updated.

6.1.4 Organisational Issues

The challenges involved in operating a Level 8 programme for a small organisation are significant. Given that Newpark Music Centre is also a provider of part-time education to a large number of learners, the administrative elements of the organisation were in danger of being spread too thinly across the wide variety of activities.

Specific stress points were identified regarding the operation of the BAJP. These included timetabling, application and enrolment, exam coordination and results processing. A part-time position of Operations Manager was created and commenced in September 2009 with specific responsibility for these areas.

6.2 Objective 2

To review the course content, objectives and continued relevance of the programme, taking into account the opinions of key stakeholders.

6.2.1 Continued Relevance

The Bachelor of Arts (Hons) in Jazz Performance was approved by HETAC in July 2005 and launched by Newpark Music Centre in September of that year.

Prior to the development of the BAJP, there was no programme in existence in Ireland offering jazz education to level 8 on the National Framework of Qualifications. The lack of provision for this genre of music was almost unique in Europe.

The BAJP was developed for a number of reasons:

- To address the lack of provision for jazz education at 3rd level in Ireland in general.
- To provide an alternative to professional training for classical musicians. With very few exceptions, all other undergraduate programmes were focussed on classical music, none on jazz.
- To maximise employment potential for graduates. Graduates of jazz performance have a broad range of skills applicable across a variety of musical genres making them very suitable candidates for a wide variety of musical positions.
- The continuing potential of the Licentiate Diploma from the London Guildhall College of Music was in question. In order to maintain and improve provision of jazz education at 3rd level, the development of the BAJP was crucial both for Newpark Music Centre and jazz education in Ireland.
- To redress the knowledge deficit between Irish learners of jazz and their European and international counterparts.
- To offer Irish jazz practitioners the same progression opportunities as graduates of other disciplines.

Jazz education has developed from a largely informal system of mentoring and self-tuition to a well-established pedagogical model over the course of the 20th and 21st centuries. The BAJP was developed in line with international best practice, and through consultation with Newpark Music Centre's many international partners and contacts.

This same international network provides the framework for the further development of the programme, along with consultation and input from key stakeholders such as graduates, industry representatives and teaching staff.

The internal review mechanisms and QA policies of the Music Centre ensure the continuing relevance of the BAJP in an educational sphere reflecting the diversity of a vibrant art form.

The fact that all of the teaching staff on the BAJP are active jazz performers results in developments in the music “marketplace” being fed into the internal review processes quickly, and change being effected swiftly, where necessary.

Close relationships with key industry stakeholders are also highly beneficial. In this respect the small size of the Irish jazz scene is beneficial, again for the purposes of rapid information exchange.

As stated above, Newpark Music Centre is a member of the Berklee International Network (BIN), and is also a founder member of the *International Association of Schools of Jazz* (IASJ). Both of these bodies have annual conferences that are of great benefit to the ongoing development of the BAJP at Newpark. Frequent dialogue with the many partners in these networks ensures input from colleges at the forefront of jazz education worldwide into the programme at Newpark.

6.2.2 Stakeholder Input

Consultation with key stakeholders (learners, graduates, staff and industry) has formed a fundamental part of the Programmatic Review Process.

The Bachelor of Arts (Hons) in Jazz Performance is seen as a practical and well-structured programme. The BAJP is considered to have done much to improve the calibre of player emerging from this country, and the general level of young jazz musician has improved greatly since its inception.

Course content is seen as varied and well balanced, providing immersion in a wide range of performance and theoretical skills. The programme is also considered highly relevant to the needs of the modern jazz practitioner.

The level of young jazz musician emerging in Ireland is still considered to lag somewhat behind their European and American counterparts. This is largely symptomatic of the relative poverty of music education in Ireland at primary and secondary level when compared internationally. Newpark needs to maintain awareness of this knowledge and skills gap when evaluating the programme in the context of its provision for enrolled learners and also in its potential to attract learners of a high calibre.

6.2.3 Programme Content

Key stakeholders view the content of the BAJP as comprehensive, balanced, and adequately matching the requirements of the contemporary performing jazz musician.

Areas singled out as particularly useful include *Approved Style Ensemble*, *Rhythm Studies*, *Composition* and *Aural Training*. *Rhythm Studies*, in particular, is an area considered to be above the international standard at undergraduate level. This is in keeping with the strategy of developing Newpark as a *rhythmic centre of excellence*. Advanced rhythm studies is an area of significant expertise within the college faculty.

Approved Style Ensemble is also an area perceived in a very positive light by stakeholders. The study of a wide variety of major figures and styles in the jazz canon gives the learner a broad base of knowledge. The programme then has the scope, particularly in the final year, for the learner to examine any of these areas in greater depth through the flexibility of the *Ensemble* module.

It has been detailed above how a number of alterations to the programme were made in 2007. These included the addition of *Approved Style Ensemble* across all stages, the addition of *Composition* to the second stage, and the redistribution of marks in *Ensemble*.

6.2.3.1 Credits

The review process identified a need for the re-examination of the credit distribution across the programme.

The high weighting of the *Approved Style Ensemble* and *Ensemble* subjects came into question when compared with the very low weighting of certain other subjects. While it is fully appropriate that the programme is weighted towards performance, it was felt that the disparity between the weighting of various subjects did not always accurately reflect learner effort and value. While the ensemble subjects do require the most effort, and are of the greatest benefit to the learner, other subjects, particularly those with only 2 credits were considered under-valued.

The decision was taken to reduce the credits for *Approved Style Ensemble* and *Ensemble*, and redistribute them appropriately among the subjects that had arisen as being undervalued.

The proposed revised credit weightings are detailed below (Fig.1.)

Fig.1 Proposed Credit Redistribution

Subject	Recommended Credits	Current Credits
Stage 1		
Ensemble Performance	12	15
Approved Style Ensemble	12	15
Composition	4	6
Computer Music	4	4
Instrumental Labs	4	2
Instrumental Skills	6	4
Piano Skills	4	2
Rhythm Studies	5	2
Aural Training	5	6
Jazz Cont Harm	4	4

Stage 2		
Ensemble Performance	12	15
Approved Style Ensemble	12	15
Jazz Arranging	4	4
Instrumental Labs	4	2
Instrumental Skills	6	4
Rhythm Studies	5	2
Aural Training	5	6
Jazz Cont Harmony	4	4
Transcription	4	4
Composition	4	4

Stage 3		
Ensemble Performance	12	15
Approved Style Ensemble	12	15
Composition	4	4
Jazz Arranging	5	6
Jazz Hist / Ethos / Philos	2	2
Instrumental Labs	4	2
Instrumental Skills	6	4
Rhythm Studies	5	2
Transcription	5	4
Aural Training	5	6

Stage 4		
Ensemble Performance	12	15
Approved Style Ensemble	12	15
Composition	6	4
Jazz Arranging	4	6
Jazz Hist / Ethos / Philos	2	2
Written Analysis Project	3	2
History of Western Music	2	2
Survey of World Music	2	2
Jazz Pedagogy	2	2
Instrumental Labs	4	2
Instrumental Skills	6	4
Rhythm Studies	5	4

6.2.3.2 Creation of Elective in Award Stage

Feedback from stakeholders questioned the relevance of two subjects in the award stage, *History of Western Music* and *Survey of World Music*. Some learners felt these subjects were too academic for a performance degree. Each of these subjects is currently taken in consecutive semesters of 13 weeks.

The absence of *Aural Training* as a subject in the award stage has also come in for questioning by some learners, particularly given the benefit to the performing musician of this area of expertise. *Aural Training* is a subject frequently cited as being one of the most beneficial to the learner.

The Programme Evaluation Committee decided that the appropriate approach with regard to the above subjects would be to introduce *Aural Training* into the award stage and create an elective with an amalgamated *History of Western Music / Survey of World Music*, with both subjects to carry a total of 4 credits.

This will provide those learners who wish to extend their knowledge of *Aural Training* with the opportunity to do so in the award stage, while affording the option of the more academic subjects to those whose preference lies with the original programme structure.

6.2.4 Recommendations

Recommendation 1

To adopt the programme changes as outlined above.

Recommendation 2

To approve the revised programme schedule.

6.3 Objective 3

To review the programme delivery methods and support structures.

The BAJP has by necessity several different modes of information delivery, depending on the subject being taught. Ensembles, individual instrumental lessons, theory and arranging, aural training and transcription, composition, and rhythm studies are all taught in different ways, each one tailored to the needs of the subject at hand. The main modes of delivery are as follows:

6.3.1 Programme Delivery Methods

6.3.1.1 Ensemble Classes (*Ensemble Performance, Approved Style Ensemble*)

These subjects are taught in a group format, very much emulating a band situation with an instrumental line-up such as is typically found in a jazz performance. The learners work through given material that focuses on required and typical repertoire that contains elements that must be mastered by all jazz performers. In this instance the teacher acts in an advisory role, offering advice and direction, correcting mistakes and making suggestions regarding apposite stylistic considerations, practical approaches to problem solving, and advice on the typical role of each instrument in the group playing the repertoire under scrutiny. In this subjects the learners are encouraged to take the musical initiative themselves, and become involved in the real-time decision-making required of all jazz musicians.

In some classes learners work through a repertoire of given material, in others, especially in the later years of the programme, it becomes the responsibility of the learners to bring in the material for the ensemble classes. This encourages them to take control of a typical ensemble situation; a skill that they will need in their professional lives, and also gives them an opportunity to test their own compositions.

6.3.1.2 Vocal and Instrumental Lessons (*Instrumental Skills and Approved Styles, Instrumental Labs*)

These classes are taught in two ways: on an individual basis and in a group format. In the individual classes (including *Piano Skills*), the teacher will focus on the specific needs of each learner, working with them on technical issues specific to their instrument and helping them to develop a secure technique and stylistic grasp of the material of the BAJP curriculum. The vocal and instrumental group classes, known as *Instrumental Labs*, focus not only on technical issues relating to the instruments in question, but also stylistic considerations particular to the instrument. For example, in bass and drum classes particular emphasis is given to the kind of grooves and rhythmic styles required for contemporary jazz ensembles.

6.3.1.3 Theory and Arranging (*Jazz and Contemporary Harmony, Jazz Arranging*)

These classes are delivered in a lecture/demonstration format, in which the teacher demonstrates the various techniques, explains the theoretical underpinning of the subject, and sets exercises for the learners to complete for the next class. These assignments cover the subject matter being dealt with in each class, and require learners to demonstrate their understanding of the same.

6.3.1.4 Rhythm Studies

Rhythm Studies is taught in a group format, and is largely composed of call and response patterns and various combinations of singing and clapping. There is very little written material in this subject, the purpose being to develop the learners rhythmic technique, which is most effectively done by training the learners in physical movement. In this class the teacher will demonstrate particular rhythmic techniques, usually involving singing and clapping, and ask the learners to individually or collectively repeat the exercise to his or her satisfaction. The aim of this module is to give the learners a good sense of time and have a strong and flexible rhythmic technique. In the first three years of this course, no instruments are used by the participants, instead they demonstrate their command of the techniques by singing and/or clapping the exercises. In the Award stage the instruments are reintroduced for the purpose of demonstrating the learners' command of playing standard repertoire in odd metres.

6.3.1.5 Aural Training

This subject is taught in a group format, and involves the recognition of sound. In this class the teacher will typically play intervals, scales, chords, and chord progressions and ask the learners to identify them, either by name or by singing them. Rhythmic and melodic dictation is also required in this course, as is an ability to sing *solfa*.

6.3.1.6 Composition

Composition is taught in a variety of different ways according to the year. In Year 1, very basic elements of composition, such as melody construction, harmonisation of melodies, and basic rhythm section arranging techniques are demonstrated. Alongside this, learners are shown how to use computer technology as an aid to composition, principally through the notation program *Finale*, and the sequencer programme *Logic*.

In Year 2, learners use a textbook as the basis for the composition lessons, and much of the year is given over to composition exercises, study of compositional techniques, methods of harmonisation, and structural considerations. In Years 3

and 4, learners are both given information on particular writing techniques and compositional styles of great jazz composers, encouraged to write extensively, and are given an opportunity to perform their compositions in class. In auditing these compositions, the composition teacher has ample opportunity to discuss effective compositional techniques and arranging methods.

6.3.1.7 Transcription

Transcription is taught in two different ways in Year 2 and Year 3. In Year 2, the principal task of the learner is to learn six solos from a given list of forty-four. These are selected for their stylistic appropriateness, relative ease of execution, and richness of vocabulary. They particularly relate to the bebop idiom.

In Year 3, the emphasis is quite different, with each learner focusing on one major solo for the full year. Each learner learns and notates the solo, writes two essays on it, learns it in a different key, and composes a solo based on the one they have learned.

6.3.1.8 Other Subjects

Jazz History is taught in an illustrated lecture format, with encouragement given to the learners to actively join in the discussion. *Jazz History Ethos and Philosophy* in Year 4 is structured as a discussion group, with a teacher acting as a an *agent provocateur*, asking questions of the learners about their motivation for playing music, various aspects of the professional life of a jazz position, and aesthetic considerations which must be thought about by all jazz musicians.

Pedagogy in Year 4 is taught in a relatively informal way, in which the learner attends an ensemble class with the teacher acting as mentor. At the end of each class the teacher discusses pedagogical issues that have arisen during the course of the lesson with the learner. Over the course of the academic year, the learner becomes more actively involved with teaching the ensemble, and by the end of the year takes sole charge of the ensemble for one class.

6.3.2 Support Structures

Apart from the teaching of the classes themselves, extra activities are introduced over the course of the academic year to act as additional information resources for the learners, and to provide structures that will enhance their abilities as performers.

6.3.2.1 Workshops

During the course of every year workshops and master classes are presented by visiting artists. These range from emphasis and focus on particular instruments, to composition, to improvisational concepts and methodologies. The visiting artists are chosen for their expertise in their particular area and work with the learners either in small groups on a larger lecture demonstration format depending on the subject matter.

The teachers on the BAJP also attend these workshops and benefit from observing the different approaches and types of information delivered by the visiting artists.

6.3.2.2 Preparatory Concerts

A series of concerts is organised for Year 4 learners to help them prepare for the final performance exam at the end of the year. These are public concerts in which the learners put together their own band, programme the music and present it. A teacher is present at these concerts and offers immediate feedback at the conclusion of the performance with a view to helping the learner be fully prepared for the final concert at the end of the academic year.

In addition to this, Year4 learners are also given an opportunity to do a mock instrumental exam that follows the format of the exam they will undertake at the end of the year. Again, feedback is given immediately to the learner at the conclusion of the exam.

6.3.2.3 Learner Exchange

Each year Newport undertakes a learner exchange with Fridhems Folkhogskola in Sweden, in which a learner from Newport goes to Sweden for several weeks and a Swedish learner visits Newport. In both cases the learners actively participate in the classes and college life of their host college. The visits are both beneficial to the learners themselves, and the wider jazz programme as a whole, since it is both interesting and stimulating for the learners and teachers of both colleges to see how things work in different colleges.

6.3.2.4 Teacher Exchange and Site Visits

Newpark has an agreement with Fridhems Folkhogskola in which a teacher goes from Newpark to Fridhems for several days, undertakes workshops and consults with teaches there on how they deliver their programme. In return Fridhems sends a teacher to Newpark for the same purpose.

Newpark also sends teachers to teacher training courses that take place in Berklee College of music on alternate years. Through this the teachers have access to the latest developments in contemporary music education in America.

Teachers and representatives from Newpark also attend the *International Association of Schools of Jazz* (IASJ) annual meeting each year, meeting teachers and representatives from colleges from more than 30 different countries. This is an invaluable experience for the college, providing access to the international contemporary music education system.

6.3.2.5 Bridging Studies

It is necessary for learners entering the later years of the course to undertake Bridging Studies. This is particularly true of the *Rhythm Studies* element of the BAJP since it is a unique component of the course, and one that is impossible to have had training in from another institution. Bridging studies are also provided for any incoming learner if it is felt but there are certain areas that need to be attended to in order to enable the learner to fully take part in the course.

6.3.3 Recommendations for additions to programme delivery methods

Recommendation 1:

Transcription Technique Assistance in Year 1

Although Transcription doesn't enter the programme as a subject until Year 2, it was felt that it would be advantageous for the learners in first year to be given some basic information on how to go about transcription and how to benefit from it. These classes will be given in the *Instrumental Lab* classes in first year and it should be possible to deliver the necessary information in one, one-hour class.

Recommendation 2:

Review of Contemporary Music Ensemble content in Year 4 *Approved Style Ensemble*.

The college will undertake a review of the pieces studied in the Contemporary Music module of Year 4 *Approved Style Ensemble* in order to ensure that the list is up to date, contains pieces that are relevant to the music being played in the current professional jazz scene, and ensures that all necessary areas are being covered.

Recommendation 3:

Rhythm Section Labs

The classes for *Instrumental Labs* for bass and drums in various years are sometimes combined in order to focus on the function of the bass and drums as a unit of the rhythm section. It is felt that it would be beneficial both to formalise this into the lesson plans for the *Instrumental Lab* classes of all four years, and to expand this to include guitar and piano in order to also focus on the rhythm section elements of these instruments. This could be done by combining the instruments once every four weeks during the academic year.

6.3.4 Recommendations for additions to current support structures

Recommendation 4

Additional Performance Opportunities

Lack of opportunities to perform is one of the biggest problems for all young jazz musicians. In an attempt to help learners of all years gain performance experience the college will institute a pilot scheme whereby the learners can book our performance space in M1 on Saturday evenings to allow the

presentation of performances of their music. While the college will provide the facility and necessary administrative support, the learners will organize the music and the publicity for the concerts. This will give the learners a chance to experience not only what's involved in the presentation of a concert, but also a chance to deal with the entrepreneurial skills necessary to publicise a concert.

Recommendation 5

Additional Piano as 2nd Study classes

It was felt that it would be desirable to offer optional access to further 2nd study piano classes to learners beyond 1st year. This can be particularly useful to drummers and singers, both of which often find the piano as their only means of accessing pitch information for arranging and composing. The classes will be offered as group piano classes rather than individual.

Rather than make this compulsory, we intend to offer the classes as an optional add-on in Year 2 (or in later years if desired), which will be assessed as a means to measuring progress, but not as part of the BAJP proper.

Recommendation 6

Expansion of Library Service

At present the college library mainly consists of audio recordings. While giving access to the music of great performers is by far the most useful way a library can be used in a jazz performance programme, it is felt that it would also be useful to considerably expand the number of books available to the learners by including various jazz history books, biographies and volumes of jazz analysis.

Recommendation 7

All teachers to have online access to *Approved Style Ensemble Lesson Plans*

At present the *Approved Style Ensemble Lesson Plans* are kept in the office where they are available to teachers to peruse. In order to further facilitate the integration of instrumental and ensemble classes, it has been decided to create an online area on the college's website, accessible to teachers, which will contain the lesson plans for all four years of the *Approved Style Ensemble*. This will give immediate access to all teachers to the material being covered in the various *Approved Style Ensemble* modules at all times.

6.4 Objective 4

To review the modes of assessment and ensure fairness, consistency, and efficacy in the measuring of intended learning outcomes.

For a complete breakdown of the way each subject is assessed in the programme, please see *Learning Objectives and Outcomes* in the Appendix to this document.

6.4.1 Assessment Techniques

The BAJP uses several modes of assessment depending on the subject being assessed. These are as follows:

6.4.1.1 Practical Exams

In these exams learners are asked to perform specific tasks in a performance environment. This ranges from being asked to perform tasks individually, to being asked to perform as part of a group. In the assessments for classes taught individually, learners may be asked to perform specific technical tasks or improvise over given material or in a given style. In group class assessments, learners may be asked to perform as part of an ensemble or to demonstrate one of their compositions in an ensemble format.

- Subjects requiring performance in an individual capacity include: *Instrumental Skills and Approved Styles, Instrumental Labs, Transcription, Rhythm Studies* and *Aural Training*.
- Subjects performed as part of a group include: *Ensemble Performance, Approved Style Ensemble* and some *Composition* modules.

NB. It should be noted that ALL exams which require performance as part of the determination of final marks are recorded in an audio format. These recordings are archived in the college for reference and in order to be available should a question arise concerning a final grade.

6.4.1.2 Written Exams

In these exams learners are asked either to answer specific questions related to the given subject, perform specific tasks relating to the subject, or write an essay demonstrating a clear grasp of the subject matter at hand.

- Subjects requiring written answers to specific questions include *Jazz and Contemporary Harmony*, *Jazz Arranging*, and some *Composition* Modules
- Subjects requiring essays include *History of World Music*, *Written Analysis Project*, *Transcription*, and *Jazz History Ethos and Philosophy*.

6.4.1.2 Continuous Assessment

Some subjects require continuous assessment as part of their mode of assessment. The *Approved Style Ensemble* is one such subject where the learners are required to show their ability to play specific repertoire, and are tested on this ability throughout the year. *Jazz History Ethos and Philosophy*, *Transcription* (Year 3), and *Pedagogy* also incorporate continuous assessment as part of the methodology or defining expertise in those subjects.

6.4.2 External Examination

External examiners have been appointed to the programme since its inception and each year are present at the final exam stage in May. The External Examiners preview exam papers, review a typical sample of exam scripts and oversee performance exams in order to ensure the maintenance of standards of assessment and the comparability of these standards with those of similar institutions.

Examiners have been appointed according to the *HETAC Criteria for the Nomination and Appointment of External Examiners 2003/2004*.

6.4.3 Recommendations for Changes to Modes of Assessment

While it was felt that in general the modes of assessment were fair, effective and appropriate for the various subjects under examination, the following recommendations for changes to existing procedures were made:

6.4.3.1 Pedagogy

In order to improve the assessment of the *Pedagogy* subject in Year 4, and to ensure its efficacy, it is proposed to change the mode of assessment as follows:

1. Change class duration from a one to two hours per week.
2. Change the subject duration to 20 weeks, allowing the learner to finish their *Pedagogy* module six weeks before their own exams, and before the exams of the learners in the ensemble they are tutoring.
3. Re-divide the marks for the subject in order to reflect more accurately the work done throughout the year, and to better ensure learner engagement with the subject for the full duration of the course.
4. Add a written component to the module for which the learner will write a 700-word essay after five weeks, detailing their observations on the ensemble class, and their experience of engaging with it.

The subject and marks will now be divided as follows:

- Weeks 1-5:
 - Observation on the part of the learners, consultation with the teacher, culminating in the writing of an essay detailing their observations and experiences of the ensemble teaching process *(20 marks)*
- Week 10:
 - The learner leads the ensemble through a piece of music that has been played previously and worked on previously by the teacher with the ensemble. *(25 marks)*
- Week 15:
 - The learner introduces a new piece of music to the ensemble, teaches it to them, and works with them to develop it. *(25 marks)*
- Week 20:
 - The learner takes the entire ensemble class for this session and works with them on the material they have been playing, and demonstrates his or her competence in taking an ensemble class. *(30 Marks)*

6.4.3.1 *Jazz and Contemporary Harmony (Years 1 and 2), and Jazz Arranging (Years 2 and 3)*

These are currently assessed through a final exam, however it is felt that the learners could be more consistently engaged with these subjects throughout the college year by changing this final exam format into one in which continuous assessment forms part of the final mark. This would be done as follows:

- ***Jazz and Contemporary Harmony Year 1:*** Three exams at six-week intervals (20 Marks each). Final Exam (40 Marks)
- ***Jazz and Contemporary Harmony Year 2:*** Three exams at six-week intervals (20 Marks each). Final Exam (40 Marks)
- ***Jazz Arranging Year 2:*** Three exams at six-week intervals (20 Marks each). Final Exam (40 Marks)
- ***Jazz Arranging Year 3:*** Three exams at six-week intervals (20 Marks each). Final Exam (40 Marks)

6.5 Objective 5

To review the arrangements for Access, Transfer and Progression

6.5.1 Access

Access to the programme is largely based on audition. Since this is a performance degree, with a large weighting of the credits towards performance based parts of the programme, it is essential that learners entering the programme be of a high enough technical level in order to be able to benefit fully from the programme.

6.5.1.1 Audition

Learners applying for first year are asked to play two pieces of music of their own choice that they feel best represent their abilities. Due to the difficulties in Ireland of acquiring jazz training at a pre-third level, we do not feel that it is practical for the college to require applicants to present jazz pieces, though some do. In the audition we are looking for evidence of musicality and competent musical technique rather than stylistic knowledge.

For the same reason, the poor music education infrastructure in Ireland, we do not give first year applicants a theory or aural test at this stage. Though some have done theory and aural training (usually confined to those who have studied classical music) many come from a rock background and have no experience in these areas. To deny them access to the programme for this reason would be unfair to them, and injurious to the programme since many talented musicians come out of the rock arena. The same would be true of musicians coming from a traditional Irish music background.

We do however give all applicants an aural rhythm test in which they are required to clap back rhythms of increasing complexity to the auditioner. We have found this test to be very revealing of the applicants musicality regardless of background or experience.

The audition also includes an interview in which the auditioners examine the motivation of the applicant for doing the course, and other ancillary information.

6.5.1.2 Entry into later years

Applicants applying for entry in the later years of the programme are given a different audition, one in which they must demonstrate their prior learning, and a familiarity with the practices and techniques of jazz improvisation. This audition includes both aural and theory tests, and requires the applicant to perform jazz standard material and sight read from a *lead sheet* accompanied by

a rhythm section. The level of difficulty of these tests depends on which year the applicant is applying for entry to.

6.5.1.3 Academic requirements for entry

The academic entry requirements for the BAJP are 6 passes in the Leaving Certificate, including 2 grades C3 or above at higher level. Equivalent grades from overseas educational systems are also acceptable.

In exceptional circumstances the academic entry requirements may be waived, but only in the case of a learner demonstrating both exceptional music talent and an ability to deal with the more academic aspects of the programme.

Another possible mode of entry to the BAJP for learners who have not got a Leaving Cert with two honours, or equivalent, is the successful completion of a Level 5 FETAC certificate.

6.5.2 Transfer

Transfer into the BAJP is only possible through audition. Due to the specialised nature of the programme an applicant wishing to have their credits automatically transferred from another BA in music or BMus programme in Ireland would be unable to do so. Anyone wishing to transfer from a second year BA in another institution for example, would still have to pass the audition and do the aural and theory tests.

At present there are two exceptions to this. Newpark has agreements with *Conservatorio Souza Lima* in Sao Paolo, and the *Jazz und Rock Schule*, Freiburg, by which the credits earned in theory, arranging and aural subjects in Souza Lima's *Faculdade Internacional* Souza Lima e Berklee and Freiburg's programmes have been agreed to be equivalent to those earned by a learner of the same level doing the BAJP. This was agreed between the three colleges after rigorous examination of the curricula relating to aural, theory and arranging courses in all three colleges. However it should be noted that it is still a requirement of the BAJP that learners from these colleges take an audition to ensure their playing level is of a high enough standard for entry into the programme.

6.5.3 Progression

At present there is just one MA in jazz performance in Ireland, offered by the Dublin Institute of Technology. Acquisition of the BAJP allows for entry into this programme, though an audition is also required. This MA is a relatively new programme and to our knowledge has not been undertaken by past BAJP learners.

We also offer advice and information on other MA programmes in the EU and the United States and offer assistance to learners in making decisions regarding onward progression into further education. Newpark Music Centre's membership of the *International Association of Schools of Jazz* (IASJ) is very helpful to the learners in accessing information about possible MA and further education programmes abroad.

At present we recommend the MA programmes in the *Jazzschule Luzern*, *The London Guildhall School of Music*, the *Royal Conservatory* in The Hague, and at *Berklee College of Music* as being most suitable for graduates of the BAJP.

6.5.4 Recommendations

6.5.4.1 Access

The lower level of music education at primary and secondary colleges in Ireland causes ongoing problems for Irish learners wishing to attend the BAJP, raising the workload for them especially in the early years of the programme, and placing them at a disadvantage to their international counterparts. We propose to develop a Level 5 Fetac course that will act as a foundation course for the BAJP and help give access to fundamental training in the basics of contemporary music performance.

6.5.4.2 Transfer

We intend to develop the agreements with the Brazilian and German colleges which allows for the entry into the programme of talented and experienced learners who help to keep the performance level of learners in the later years at a high standard, and gives our learners access to colleges abroad.

6.5.4.3 Progression

While continuing to recommend suitable MA in jazz performance programmes abroad, we intend to develop a Master of Arts in Rhythm Studies programme of our own. This would be a unique programme, with no other equivalent in any jazz college nationally or internationally, and would be a natural evolution of the Rhythm Studies component of the BAJP.

Section 7

Recommendations

Recommendation 1: To adopt the programme changes as outlined.

Recommendation 2: To adopt the additions to programme delivery methods and support structures.

Recommendation 3: To adopt the changes to modes of assessment as outlined.

Recommendation 4: To adopt the revised programme schedule.

Section 8

Appendices

8.1 Programme Content, Learning Outcomes and Methodology of Assessment

8.1.1 Stage One

Subject Title: ASE (Approved Style Ensemble)

Total Marks: **100**

Credits: **15**

Learning Objectives: To introduce learners to the fundamentals of jazz improvisation including how to construct solos and how to accompany them. This will be done through the successful mastery of appropriate repertoire.

Learning Outcomes: Learners will be capable of playing convincing improvisations over chord changes and different compositional forms, including the blues form and AABA progressions. Learners will be able to construct logical and competent solos over given material.

Division of Marks: **Continuous Assessment 80 - Performance Exam 20**

The **ASE** is divided into four 6-week modules, plus one revision week and one final assessment week. In each of the three modules the candidates will play through specific material representing different aspects of contemporary jazz performance practice, for 5 weeks. In the 6th week of each module the candidates will be asked to play through the material in a performance style ensemble class - each candidate is awarded 20 marks for their performance in this module. The final performance exam will consist of the examiner listening to performances of material taken from all of the three modules

Criteria for Continuous Assessment:

Active participation in class - 5 Marks

Musical engagement with other members of the ensemble and enthusiasm for ensemble work - 5 Marks

Demonstration of competence in and successful performance of given music - 10 Marks

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Idiomatic understanding of given material - 10 marks

Competent Performance of given material - 10 marks

Subject Title: EP (Ensemble Performance)

Total Marks: **100**

Credits: **15**

Learning Objectives: To show learners how to work through material in an ensemble setting, direct an ensemble in playing a piece, develop effective rehearsal techniques and be able to present a programme of music in a public performance environment.

Learning Outcomes: Learners will be aware of the most effective way to rehearse, programme and prepare their material for public performance.

Assessment: 60

Performance Exam: 40

Criteria for Assessment Marking Scheme:

The marks given in continuous assessment are based on the following criteria:

Enthusiasm for, and engagement with the concept of improvisation. Active co-operation with other members of the ensemble during playing of the material. Clear development of improvising abilities over the 2 semesters, and clear evidence of work put in outside class time. **20 Marks**

The marks for the final performance exam, which will be undertaken in an ensemble format, will be divided as follows:

Control of instrument - Ability to execute the appropriate instrumental/vocal skills necessary for effective performance of material - **15 marks**

Ensemble sensibility - Engagement with and awareness of the other ensemble members in a live performance situation and awareness of the overall sound and effect of the ensemble rather than a focus solely on the learner's individual instrument - **10 marks**

Creative musical performance input - These will marks are awarded for exceptional creative input into the ensemble performance - these can include particularly effective solos, or an awareness of and willingness to constructively

intervene in a situation where a real-time performance problem arises (for example the form becoming unclear or a visual cue being needed and given) - 5 marks

Subject Title: C (Composition)

Total Marks: **100**

Credits: **6**

Learning Objectives: To introduce learners to compositional techniques and considerations. To show how ideas can be developed and to show how compositions can be constructed with an awareness of instrumentation, development and effective presentation of ideas.

Learning Outcomes: Learners will be capable of producing effective compositions for small groups, and will be able to realise their ideas within the context of the instrumental forces available to them.

Division of marks:

Composition	60
Essay	40

Criteria for Composition Marking Scheme:

The learner will submit a printed score, individual parts and a Logic Express file of an original composition for two melodic instruments plus three rhythm section.

The marks will be divided as follows:

Understanding of role of instruments:	20 marks
Compositional Structure:	20 marks
Originality:	20 marks

Criteria for Essay Marking Scheme:

The composition submitted must be accompanied by an essay explaining the procedures and compositional techniques used to create the piece. The marks will be awarded for the essay on its entirety. The learner will demonstrate a deep understanding of compositional techniques, musical form and structure.

Subject Title: CM (Computer Music)

Total Marks: 100

Credits: 4

Learning Objectives: To introduce learners to the use of computer software as an aid to composition. To show how the Logic Express and Finale Allegro can be used in tandem with each other to aid creative work and utilise composing time efficiently.

Learning Outcomes: Learners will have a good working knowledge of Logic Express and Finale Allegro and be able to use both effectively as compositional tools.

Division of marks:

Score:	50
Logic Express file:	50

Criteria for Score and Logic Express File:

The learner's submitted score, parts and Logic Express (LE) file will be awarded marks in relation to how efficiently they were created using the taught software. The learner will demonstrate his/her command of both computer programmes (Logic Express and Finale Allegro) to produce clear and efficient representations of his/her musical ideas.

The score must include articulations, dynamics, slurs, drum notation, repeat signs, double bars, rehearsal letters and any other relevant feature needed for an accurate performance of the piece.

The LE file must provide an exact sonic reference of the score submitted, while being well organised, with competent use of (if applicable) loops, groove quantization, quantization, drum pattern creation, etc.

Subject Title: IL (Instrumental/Vocal Labs)

Total Marks: **100**

Credits: **2**

Learning Objectives: To provide learners with appropriate stylistic considerations for their instrument, particularly as it relates to the mainstream language of jazz performance, both in soloing and accompaniment.

Learning Outcomes: Learners should be competent performers on their respective instruments with an adequate grasp of stylistic norms for their instruments and the typical conventions of performance practice in jazz.

Mode of Examination **Practical Exam**

Criteria for Exam

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to typical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal lab class during the current academic year. The techniques under examination may be technical or stylistic. The candidates will be notified of the examination questions in advance.

Subject Title: ISAS (Instrumental skills and Approved Styles)

Total Marks: **100**

Credits: **4**

Learning Objectives: To give instrumentalists and vocalists a strong technique on their respective instruments, to help them develop appropriate stylistic repertoire for their instrument and to assist them with instrumental and technical issues they may have in other modules

Learning Outcomes: Learners will be competent performers on their instruments, aware of appropriate style considerations for the music that they play, and with strong techniques, capable of adapting to the different situations encountered in improvised music.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to the technical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal class during

the current academic year. The candidates will be notified of the examination questions in advance.

Subject Title: RS (Rhythm Studies)

Total Marks: **100**

Credits: **2**

Learning Objectives: To help all participants in this module to develop a very strong rhythmic technique, capable of meeting all and any rhythmic challenges presented to them in the current professional milieu of jazz and improvised music in general.

Learning Outcomes: Learners will be adept at accurately subdividing given pulses, be aware of the different claves in Afro-Cuban music, be familiar with the Korvai concept in Indian music, be adept at rhythmic reading and be able to reproduce given polyrhythms through singing and clapping simultaneously.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of rhythmic tasks, all of which will have been covered in the Rhythm Studies class during the current academic year. The candidates will be notified of the examination questions in advance. Through these tasks the learner will demonstrate competence of various rhythmic techniques. Each technique will be awarded a defined number of marks.

Subject Title: PS (Piano Skills)

Total Marks: **100**

Credits: **2**

Learning Objectives: To give learners a good grounding in keyboard skills with a view to them being able to use the keyboard as a learning, composing and arranging tool.

Learning Outcomes: Learners will be able to accompany themselves at the piano while singing, will be able to voice chords on sight from a typical 'Real Book', and be capable of effectively using the piano as an aid to composition and arranging.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of pianistic tasks, all of which will have been covered in the Piano Second Study class during the current academic year. The candidates will be notified of the examination questions in advance. Through these tasks the learner will demonstrate competence of various pianistic techniques. Each technique will be awarded a defined number of marks, and will include (but not be limited to) such techniques as chord voicings, scale knowledge and the performance of a piece.

Subject Title: AT (Aural Training)

Total Marks: **100**

Credits: **6**

Learning Objectives: To help learners develop a sophisticated ear, capable of dealing with the many aural challenges which face improvisers in contemporary jazz, and especially in relation to the swing idiom and standard progressions.

Learning Outcomes: At the conclusion of this module, learners will be able use solfege, be able to identify a series of chord progressions by ear, accurately dictate melodic and rhythmic material, and identify the intervals of the chromatic scale.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of tasks involving aural recognition and solfege, all of which will have been covered in the Aural Training class during the current academic year. The tasks will all be in the area of aural recognition - melodic, harmonic and rhythmic. The candidates will be notified of the examination questions in advance. Through these tasks the learner will demonstrate competence of various aural techniques.

Subject Title: JCH (Jazz and Contemporary Harmony)

Total Marks: **100**

Credits: **4**

Learning Objectives: Learners will be given information on harmonic techniques and practices appropriate for the understanding of the theoretical and harmonic underpinning of jazz performance. Learners will get an insight into the modes derived from the Major and Melodic Minor scales and how chords derived from these are used in jazz and contemporary music.

Learning Outcomes: Learners will be able to analyse and identify typical jazz harmonic progressions, and be able to use this knowledge in a practical and creative way. Learners will also have a thorough understanding of chord/scale relationships, chord voicings, and chord substitution possibilities

Division of Marks: **Written Exam 100**

Criteria for Written Exam Marking Scheme:

Each candidate will be required to give written answers to a series of questions based on the subjects covered in the JCH class during the current academic year. Questions will include, (but not be limited to) questions on chord/scale relationships, scale and chord construction, modal knowledge, and chord substitution. The candidates will be notified of the examination questions in advance. Through these tasks the learner will demonstrate a thorough knowledge of contemporary jazz harmony.

8.1.2 Stage 2

Subject Title: ASE (Approved Style Ensemble)

Total Marks: **100**

Credits: **15**

Learning Objectives: To introduce the learners to the mainstream idiomatic language of jazz with particular emphasis on swinging 8th note phrasing and good voice leading over chord changes. To introduce learners to classic jazz repertoire

Learning Outcomes: Learners will be able to play through chord changes in the swing idiom in a convincing way and be familiar with core repertoire required of all jazz musicians.

Division of Marks: **Continuous Assessment 80 - Performance Exam 20**

The **ASE** is divided into four 6 week modules, plus one revision week and one final assessment week. In each of the three modules the candidates will play through specific material representing different aspects of contemporary jazz performance practice, for 5 weeks. In the 6th week of each module the candidates will be asked to play through the material in a performance style ensemble class - each candidate is awarded 20 marks for their performance in this module. The final performance exam will consist of the examiner listening to performances of material taken from all of the three modules

Criteria for Continuous Assessment:

Active participation in class - 4 Marks

This mark will primarily reflect the degree to which the learner has verbally participated over the course of the module. Examples of such participation might include the following:

Questions from the learner regarding their own playing and their instrument's role in the ensemble

Discussing and acting on suggestions from the ensemble teacher

Discussing and/or suggesting ideas relevant to other instruments in the group or ensemble work in general

Musical engagement with other members of the ensemble and enthusiasm for ensemble work - 6 Marks

This mark will primarily reflect the learner's ability to interact non-verbally with other members of the ensemble over the course of the module. Examples of such participation might include the following:

Preparing for ensemble interaction by assimilation of given melodic, rhythmic and harmonic material

Remaining vigilant for non-verbal cues such as starting and ending points of solos, trades, vamps etc. The learner should also be able to give such cues with clarity.

An awareness of form. Should the learner realise they are out of synch with one or more members of the ensemble, they should take steps to rectify matters.

When soloing, the learner should be prepared to acknowledge or respond to ideas generated by the rhythm section

If the learner is a member of the rhythm section, they should play appropriately and sympathetically behind the front line or soloist

Demonstration of competence in and successful performance of given music - 10 Marks

During the end-of-module performance, the learner should show ability in all of the non-verbal criteria listed above. In addition, they should demonstrate the following:

Security in given melodic, rhythmic and harmonic material

Security of form

Presence of vocabulary. For example, arpeggios, scalar passages, use of natural and altered tensions, licks, patterns, voicings and stylistically appropriate phrasing.

Good time-feel in a rhythmically appropriate style

Good voice-leading

Ability in improvisational techniques or devices such as motivic development, sequencing, call and response, construction of a logical narrative etc.

Control of solo structure

Use of dynamics

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Idiomatic understanding of given material - 10 marks

Competent Performance of given material - 10 marks

Subject Title: EP (Ensemble Performance)

Total Marks: **100**

Credits: **15**

Learning Objectives: To give learners an opportunity to play through typical standard repertoire with an emphasis on Broadway standards and classic compositions by jazz composers, and in so doing help them develop their understanding and mastery of jazz language.

Learning Outcomes: At the end of this module learners should be capable of playing through standard repertoire in a convincing way with appropriate voice leading and good idiomatic sense of phrasing typical of professional jazz musicians

Performance Exam: 100

Control of Instrument: This refers to the candidates technique and ability to express their musical ideas through their instrument or voice. Items such as sound production, clarity of articulation, and intonation will be taken into consideration. **25 marks**

Ensemble sensibility: This refers to the ability of the candidate to operate effectively with the other members of the ensemble. Consideration is given to the candidates ability to listen to what's going on in the ensemble, or to respond to accompaniment, or to contribute effective accompaniment. Consideration may also be given to a learner who demonstrates an awareness of and willingness to constructively intervene in a situation where a real-time performance problem arises (for example the form becoming unclear or a visual cue being needed and given). **15 marks**

Demonstration of Vocabulary: This refers to the candidate's demonstration of their command of the rhythmic and harmonic vocabulary appropriate to the performance of standard jazz tunes. Consideration will be given to such criteria as swinging 8th notes and good voice leading over typical standard chord progressions. For drummers, consideration will be given to demonstration of a command of typical drum vocabulary in this idiom during soloing and drum breaks. **40 marks**

Idiomatic understanding of instrumental/vocal ensemble role: This refers to the candidate's demonstration of an idiomatic awareness of the jazz ensemble tradition. The candidate should demonstrate an awareness of the traditional role of their instrument/voice in a typical small jazz ensemble. Consideration will be given to such criteria as accompaniment techniques and awareness of appropriate responses to the playing of the other musicians. 10 marks

Creative musical input: These marks are awarded for exceptional creative input into the ensemble performance - these can include particularly effective solos, or an awareness of and willingness to constructively intervene in a situation where a real-time performance problem arises (for example the form becoming unclear or a visual cue being needed and given) - **10** marks

Subject Title: C (Composition)

Total Marks: **100 marks**

Credits: **4**

Learning Objectives: To introduce learners to technical knowledge required for the contemporary jazz composer. Areas covered will include melodic considerations, harmonic considerations, study of different forms and methods for developing and transforming material.

Learning Outcomes: Learners will be familiar with many different technical devices used in the aid of composition in the jazz idiom, and be able to use them in a secure manner and in a way that will service creativity.

Division of Marks: Written exam 100

Each candidate will undertake a written exam for which 100 marks are available. The questions in the exam will be based on compositional subject areas and compositional exercises covered during the previous academic year and taken principally from the Ted Pease book. Learners will be notified of the general content of the exam in advance.

Subject Title: IL (Instrumental/Vocal Labs)

Total Marks: **100**

Credits: **2**

Learning Objectives: To provide learners with appropriate stylistic considerations for their instrument, particularly as it relates to the mainstream language of jazz performance, both in soloing and accompaniment.

Learning Outcomes: Learners should be competent performers on their respective instruments with an adequate grasp of stylistic norms for their instruments and the typical conventions of performance, particularly in the swing idiom.

Mode of Examination **Practical Exam**

Criteria for Exam

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to typical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal lab class during the current academic year. The techniques under examination may be technical or stylistic. The candidates will be notified of the nature of the examination questions in advance.

Subject Title: JCH (Jazz and Contemporary Harmony 2)

Total Marks: **100**

Credits: **4**

Learning Objectives: Learners will be given information on harmonic techniques and practices appropriate for the understanding of the theoretical and harmonic underpinning of jazz performance.

Learning Outcomes: Learners will be able to analyse and identify typical jazz harmonic progressions, and be able to use this knowledge in a practical and creative way. Learners will also have a thorough understanding of chord/scale relationships, and chord substitution possibilities

Division of Marks: **Continuous Assessment: 30 marks - Written exam 70 marks**

Criteria for Continuous Assessment:

The assessments consist of in-class transcriptions, from memory, of tunes (melody and harmony) that the learners are familiar with, and that are based on the subject of the class in that particular week. A mark will be awarded for each transcription, and at the end of the year, the average of the marks obtained in the assessments will count as 30 percent of the total end of year marks.

Criteria for Written Exam:

The total of 70 marks are awarded to the learner who successfully analyses and describes the chords and progressions, (taken from tunes of the standard jazz repertoire) which have been studied throughout the previous academic year,

Subject Title: ISAS (Instrumental skills and Approved Styles)

Total Marks: **100**

Credits: **4**

Learning Objectives: To give instrumentalists and vocalists a strong technique on their respective instruments, to help them develop appropriate stylistic repertoire for their instrument and to assist them with instrumental and technical issues they may have in other modules

Learning Outcomes: Learners will be competent performers on their instruments, aware of appropriate style considerations for the music that they play, particularly as it relates to the swing idiom and standard repertoire.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to the technical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal class during the current academic year. The candidates will be notified of nature of the examination questions in advance.

Subject Title: RS (Rhythm Studies)

Total Marks: **100**

Credits: **2**

Learning Objectives: To help all participants in this module to develop a very strong rhythmic technique, capable of meeting all and any rhythmic challenges presented to them in the current professional milieu of jazz and improvised music in general.

Learning Outcomes: Learners will be comfortable singing and clapping using multiple polyrhythms both in odd and even metres, be able to sing bass lines to standard tunes while clapping different rhythms, and recite Mukhtais and Korvais at the three speeds.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of rhythmic tasks, all of which will have been covered in the Rhythm Studies class during the current academic year. The candidates will be notified of the nature of the examination questions in advance. Through these tasks the learner will demonstrate competence of various rhythmic techniques. Each technique will be awarded a defined number of marks.

Subject Title: AT (Aural Training)

Total Marks: **100**

Credits: **6**

Learning Objectives: To help learners develop a sophisticated ear, capable of dealing with the many aural challenges which face improvisers in contemporary jazz, and especially in relation to the swing idiom and standard progressions.

Learning Outcomes: At the conclusion of this module, learners will be able use solfege, be able to identify a series of chord progressions by ear, accurately dictate melodic material, and identify scale sources of chords.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform A series of tasks involving aural recognition, solfege and sight-singing, all of which will have been covered in the

Aural Training class during the current academic year. The tasks will all be in the area of aural recognition - melodic, harmonic and rhythmic. The candidates will be notified of the nature of the examination questions in advance. Through these tasks the learner will demonstrate competence of various aural techniques.

Subject Title: T (Transcription)

Total Marks: **100**

Credits: **4**

Learning Objectives: To introduce the learners in how to use the transcription of great solos as a learning tool particularly as it relates to being able to absorb rhythmic, melodic, and harmonic vocabulary and incorporated into their own playing.

Learning Outcomes: Learners will be able to accurately reproduce six great solos by significant jazz performers, and in so doing will have expanded their technical, aural technique as well as broadened their knowledge of jazz vocabulary.

Division of Marks: **Performance Exam 100**
(3 x 30, + 10 - see below)

Criteria for Performance Exam Marking Scheme:

Each candidate will be required to submit **six solos** from the transcription solo list (four from the candidates own instrument, one from different instruments, and 'Blueskies' which can be sung or played on the candidates' instrument), from which the examiner will choose three - two on the candidates chosen instrument and one other. The candidate will be asked to accurately play the solo along with the recording from the transcription list. Each transcription has 30 marks allotted to it, divided as follows:

Accuracy: 10 marks (This refers to pitch accuracy)

Rhythmic Feel: 10 Marks (Accurate reproduction of swing feel on recording)

Idiomatic Feel: 10 marks (This refers to such things as reproduction of the tone production of the original solo, reproduction of any glissandos or melismas produced on the solo or any other individual characteristics of the solo)

On top of the 30 marks for each of the three solos the examiner can award an additional 10 marks - as follows:

Discretionary: 10 marks Here the examiner can add marks to those already awarded - this may be done if the candidate has attempted a particularly

demanding solo, or if the examiner feels for any reason that the candidate deserves extra marks for any particularly outstanding work.

Through these tasks the learner will demonstrate a thorough knowledge of the transcribed solos and an ability to perform them accurately.

Subject Title: JAR (Jazz Arranging)

Total Marks: **100**

Credits: **4**

Learning Objectives: To give learners access to information needed to arrange traditional jazz repertoire for groups of up to six pieces, and to be able to arrange music written in typical swing idiom style.

Learning Outcomes: Learners will be able to arrange a standard tune from a lead sheet for up to six instruments, with an awareness of orchestration and range issues for the given instruments, and have a thorough knowledge of typical idiomatic practices related to the swing idiom.

Division of Marks: **Written Exam 100**

Criteria for Written Exam Marking Scheme:

Each candidate will be asked to write an arrangement from a lead sheet, for four melody instruments and three rhythm. The candidates will make an arrangement from a lead sheet drawn from the arranging repertoire of the course. These pieces have been identified in the overall repertoire list by the addition of an asterisk. Marks will be awarded based on such criteria as awareness of instrumental range, rewriting the melody to make it swing, effective use of the rhythm section, and clarity of the score. Through these tasks the learner will demonstrate competence of basic jazz arranging techniques.

8.1.3 Stage 3

Subject Title: ASE (Approved Style Ensemble)

Total Marks: **100**

Credits: **15**

Learning Objectives: To give the learners the skills to perform in ensembles at a high professional level in the world of contemporary jazz. To expose the learners to typical repertoire from contemporary jazz.

Learning Outcomes: Learners will be able to competently deal with a wide range of contemporary jazz music covering various stylistic areas, including that of Afro-Cuban music, and in so doing be able to meet the challenges of typical repertoire required of musicians at a high level of the jazz profession.

Division of Marks: **Continuous Assessment 80 - Performance Exam 20**

The **ASE** is divided into three 8 week modules, plus one revision week and one final assessment week. In each of the three modules the candidates will play through specific material representing different aspects of contemporary jazz performance practice, for 5 weeks. In the 6th week of each module the candidates will be asked to play through the material in a performance style ensemble class - each candidate is awarded 20 marks for their performance in this module. The final performance exam will consist of the examiner listening to performances of material taken from all of the three modules

Criteria for Continuous Assessment:

Criteria for Continuous Assessment:

Active participation in class - 5 Marks

This mark will primarily reflect the degree to which the learner has verbally participated over the course of the module. Examples of such participation might include the following:

Questions from the learner regarding their own playing and their instrument's role in the ensemble

Discussing and acting on suggestions from the ensemble teacher

Discussing and/or suggesting ideas relevant to other instruments in the group or ensemble work in general

Musical engagement with other members of the ensemble and enthusiasm for ensemble work - 6 Marks

This mark will primarily reflect the learner's ability to interact non-verbally with other members of the ensemble over the course of the module. Examples of such participation might include the following:

Preparing for ensemble interaction by assimilation of given melodic, rhythmic and harmonic material

Remaining vigilant for non-verbal cues such as starting and ending points of solos, trades, vamps etc. The learner should also be able to give such cues with clarity.

An awareness of form. Should the learner realise they are out of synch with one or more members of the ensemble, they should take steps to rectify matters.

When soloing, the learner should be prepared to acknowledge or respond to ideas generated by the rhythm section

If the learner is a member of the rhythm section, they should play appropriately and sympathetically behind the front line or soloist

Demonstration of competence in and successful performance of given music - 14 Marks

During the end-of-module performance, the learner should show ability in all of the non-verbal criteria listed above. In addition, they should demonstrate the following:

Security in given melodic, rhythmic and harmonic material

Security of form

Presence of vocabulary. For example, arpeggios, scalar passages, use of natural and altered tensions, licks, patterns, voicings and stylistically appropriate phrasing.

Good time-feel in a rhythmically appropriate style

Good voice-leading

Ability in improvisational techniques or devices such as motivic development, sequencing, call and response, construction of a logical narrative etc.

Control of solo structure

Use of dynamics

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Idiomatic understanding of given material - 10 marks

Competent Performance of given material - 10 marks

Subject Title: T (Transcription)

Total Marks: **100**

Credits: **4**

Learning Objectives: To introduce the learners in how to use the transcription of great solos as a learning tool, and method of absorbing large amounts of material which can be incorporated into their own playing.

Learning Outcomes: At the end of this module the learner will have transcribed, learned off by heart, and analysed a major solo by a great practitioner, and in so doing will have improved their own technical, analytical, and interpretive skills.

Division of Marks:

Original Transcription Performance 40

This refers to the accurate reproduction of the chosen solo, the learner will play along with the original recording of the solo.

Composed Transcription Performance 30

For this section the learner will write and play a solo constructed from phrases *contained in their original transcription. The material may be altered rhythmically and harmonically to fit the given situation, and the learner may insert phrases of their own. However, stylistic integrity to the original transcription should be maintained at all times.*

General Essay 15

This essay will be based a general description of the chosen solo, its historical context, the other musicians involved, etc.

Analysis Essay 15

This essay will be based a technical description of the chosen solo, its harmonic, rhythmic, melodic and structural content.

Subject Title: EP (Ensemble Performance)

Learning Objectives: To give learners the opportunity to explore a wide area of compositional and improvisational forms through the medium of ensemble playing. To encourage taking responsibility for ensemble interaction and repertoire. To give learners a broad view of what it means to direct an ensemble in a professional contemporary jazz situation.

Learning Outcomes: At the end of this module learners should be capable of leading an ensemble in a programme of music organised and directed by the learner, taking responsibility for repertoire, programming personnel and arrangements.

Total Marks: **100**

Credits: **15**

Each learner will perform a 35-40 minute concert, using material and musicians of their choice. At least one of the pieces must be in 4/4 swing.

Total Marks: **100**

Performance Exam 100

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Control of Instrument: This refers to the candidate's technique and ability to express their musical ideas through their instrument or voice. Items such as sound production, clarity of articulation, and intonation will be taken into consideration. **20 marks**

Ensemble sensibility: This refers to the ability of the candidate to operate effectively with the other members of the ensemble. Consideration is given to the candidate's ability to listen to what's going on in the ensemble, or to respond to accompaniment, or to contribute effective accompaniment. Consideration may also be given to a learner who demonstrates an awareness of and willingness to constructively intervene in a situation where a real-time performance problem arises (for example the form becoming unclear or a visual cue being needed and given). **20 marks**

Idiomatic understanding of instrumental/vocal ensemble role: This refers to the candidate's demonstration of an idiomatic awareness of the jazz ensemble tradition. The candidate should demonstrate an awareness of the traditional role of their instrument/voice in a typical small jazz ensemble, and in a style appropriate to the chosen repertoire. Consideration will be given to such criteria as accompaniment techniques and awareness of appropriate responses to the playing of the other musicians. **15 marks**

Idiomatic understanding of instrument/voice as a solo instrument: This refers to the candidate's demonstration of an idiomatic awareness of the soloing tradition of their instrument/voice in a small group jazz setting, and in a style appropriate to the chosen repertoire. **15 marks**

Creative musical input: These marks are awarded for exceptional creative input into the ensemble performance. **30 marks**

Subject Title: C (Composition)

Total Marks: **100**

Credits: **4**

Learning Objectives: To familiarise learners with the history of jazz composition. To be able to compose pieces in the traditional idioms of jazz, and in a wide variety of styles. To understand the importance of instrumentation, orchestration, form and structure in contemporary jazz composition.

Learning Outcomes: To be competent jazz composers, conversant with the arranging and compositional skills required to effectively maximise the impact of a composition. To be familiar with a wide variety of contemporary jazz compositional techniques. To have the ability to create original compositions using a wide variety of techniques and resources.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will perform **two** original compositions with an ensemble as part of the final exam. The marks for the final performance exam will be divided as follows:

Competent Score - 10 marks

Score should be legible, instruments in the correct order, beats lining up under each other, rehearsals letters clearly marked, performance instructions (groove, feel, dynamics etc.) clearly marked, 'roadmap' (repeat signs, DS, Coda, Fine, etc) clear and easy to follow, and systems divided correctly.

Understanding of ensemble role of instruments - 16 marks

This refers to your use of the instruments in the ensemble and the demonstration of your understanding of the role of the ensemble instruments in a) the jazz tradition, and b) in the individual compositions. Attention needs to be paid to the effectiveness of your orchestration - i.e. which instruments you assign to the melody, which to the accompaniment roles etc.

Compositional structure - 24 marks

Effective use of intros, endings, interludes, backgrounds, form and structure of composition. For example if you were to write a basic 12 bar blues with just a melody and chords you would probably get little or no marks in this category. If however you did something creative with a blues form involving an intro and ending, key changes, interludes etc. then you would indeed get marks for structure.

Balance of composition - 24 marks

This refers to, for example, how well you balance the soloing with the written material, the intro and ending with the main body of the piece, the different sections of the piece and the solo order.

Originality of musical thought - 26 marks

Self-explanatory - this is based on the originality of the composition - this could relate to the melody, chord progression, structure, use of soloists, or any combination of these.

Subject Title: IL (Instrumental/Vocal Labs)

Total Marks: **100**

Credits: **2**

Learning Objectives: To provide learners with appropriate stylistic considerations for their instrument, and to give them a comfortable grasp of appropriate instrumental and vocal vocabulary, both in soloing and accompaniment.

Learning Outcomes: Learners should be competent performers on their respective instruments with an adequate grasp of stylistic norms for their instruments and the typical conventions of performance conventions in the professional world of contemporary jazz

Mode of Examination **Practical Exam**

Criteria for Exam

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to typical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal lab class during the current academic year. The techniques under examination may be technical or stylistic. The candidates will be notified of the examination questions in advance.

Subject Title: ISAS (Instrumental skills and Approved Styles)

Total Marks: **100**

Credits: **4**

Learning Objectives: To give instrumentalists and vocalists a strong technique on their respective instruments, to help them develop appropriate stylistic repertoire for their instrument and to assist them with instrumental and technical issues they may have in other modules

Learning Outcomes: Learners will be competent performers on their instruments, aware of appropriate style considerations for the music that they play, and equipped to meet the technical instrumental/vocal challenges of contemporary jazz performance.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a number of specific tasks, all of which will be relevant to the technical performance practice of their voice/instrument and all of which will have been covered in the Instrumental/Vocal class during the current academic year. The candidates will be notified of the examination questions in advance.

Subject Title: RS (Rhythm Studies)

Total Marks: **100**

Credits: **2**

Learning Objectives: To help all participants in this module to develop a very strong rhythmic technique, capable of meeting all and any rhythmic challenges presented to them in the current professional milieu of jazz and improvised music in general.

Learning Outcomes: Learners will be comfortable singing and clapping using multiple polyrhythms both in odd and even metres, be able to sing bass lines while clapping different rhythms, and recite Mukhtais and Korvais at the three speeds.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of rhythmic tasks, all of which will have been covered in the Rhythm Studies class during the current academic year. The candidates will be notified of the examination questions in advance. Through these tasks the learner will demonstrate competence of various rhythmic techniques. Each technique will be awarded a defined number of marks.

Subject Title: AT (Aural Training)

Total Marks: **100**

Credits: **6**

Learning Objectives: To help learners develop a sophisticated ear, capable of dealing with the many aural challenges which face improvisers in contemporary jazz

Learning Outcomes: At the conclusion of this module, learners will be able to quickly learn tunes by ear, improvise over unseen chord progressions by ear, identify a series of chord progressions by ear, and identify scale sources of chords.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of tasks involving aural recognition, all of which will have been covered in the Aural Training class during the current academic year. The tasks will all be in the area of aural recognition - melodic, harmonic and rhythmic. The candidates will be notified of the nature of the examination questions in advance. Through these tasks the learner will demonstrate competence of various aural techniques.

Subject Title: JAR (Jazz Arranging)

Total Marks: **100**

Credits: **6**

Learning Objectives: To give learners access to information needed to arrange traditional jazz repertoire for groups of up to six pieces, and to be able to arrange music written in different harmonic styles.

Learning Outcomes: Learners will be able to arrange a standard tune from a lead sheet for up to six instruments, be able to write five-part block harmony from a given melody line, be able to transpose for different instruments, and be capable of writing in four-part slash chord style.

Division of Marks: **Written Exam 100**

Criteria for Written Exam Marking Scheme:

Each candidate will be required to harmonise, in 5 Part (5 real parts) saxophone soli style, a given passage over a set of typical II-V type of chord changes (20 marks)

Each candidate will be required to appropriately transpose each instrument from the 5 part arrangement (12 marks)

Each candidate will be required to harmonise a slash-chord derived melody in 4 Parts in an effective modal style (20 marks)

Each candidate will be required to harmonise a slow moving melody in 6 Parts with good voice leading (12 marks)

Each candidate will be required to arrange a melody, from a given lead sheet, for 3 melody instruments and 3 rhythm. An intro should be added and the melody re-written to make it swing (32 marks)

Subject Title: JHEP (Jazz History Ethos and Philosophy)

Total Marks: **100**

Credits: **2**

Learning Objectives: To familiarise learners with the history jazz, its major figures, to give an overview of how the music evolved and developed, and the social context in which it existed at different periods of its evolution

Learning Outcomes: At the conclusion of this module, learners will be fully conversant with the history of jazz since its foundation to the present day. Learners will also be familiar with all of the major figures and innovators in the music and be aware of how they contributed to the history and development of jazz

Division of Marks: **Aural Exam 100**

Criteria for Aural Exam:

Each learner will discuss a decade of his or her choice, making reference to the major developments and figures during their chosen period. The examiner will talk to the learner about their chosen period, asking questions and allowing the conversation to develop in an organic way that will show how well the learner is conversant with his or her chosen topic. The examiner will also discuss a different ten-year period, of the examiner's choosing, with the learner. Marks will be awarded not just for historical knowledge, but also for the evidence of the learner's knowledge of the context within which the music developed, and for showing evidence of engagement with the history of jazz.

8.1.4 Stage 4 (Award Stage)

Subject Title: ASE Approved Style Ensemble)

Total Marks:**100**

Credits:**15**

Learning Objectives: To give the learners the skills to perform in ensembles at a high professional level in the world of contemporary jazz. To expose the learners to typical repertoire from contemporary jazz.

Learning Outcomes: Learners will be able to competently deal with a wide range of contemporary jazz music covering various stylistic areas, and meet the challenges of typical repertoire required of musicians at a high level of the jazz profession.

Division of Marks: **Continuous Assessment 75 - Performance Exam 25**

The **ASE** is divided into three 8 week modules, plus one revision week and one final assessment week. In each of the three modules the candidates will play through specific material representing different aspects of contemporary jazz performance practice, for 7 weeks. In the 8th week of each module the candidates will be asked to play through the material in a performance style ensemble class - each candidate is awarded 25 marks for their performance in this module. The final performance exam will consist of the examiner listening to performances of material taken from all of the three modules

Criteria for Continuous Assessment (for each module):

Active participation in class - 5 Marks

Musical engagement with other members of the ensemble and enthusiasm for ensemble work - 10 Marks

Demonstration of competence in and successful ongoing performance of given music - 10 Marks

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Idiomatic understanding of given material - 10 marks

Competent performance of given material - 15 marks

Subject Title: EP (Ensemble Performance)

Total Marks: **100**

Credits: **15**

Learning Objectives: To give learners the opportunity to explore a wide area of compositional and improvisational forms through the medium of ensemble playing. To encourage taking responsibility for ensemble interaction and repertoire. To give learners a broad view of what it means to direct an ensemble in a professional contemporary jazz situation.

Learning Outcomes: At the end of this module learners should be capable of leading an ensemble in a programme of music organised and directed by the learner, taking responsibility for repertoire, programming personnel and arrangements.

Performance Exam 100

Criteria for Performance Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Control of Instrument: This refers to the candidates technique and ability to express their musical ideas through their instrument or voice. Items such as sound production, clarity of articulation, and intonation will be taken into consideration. **20 marks**

Ensemble sensibility: This refers to the ability of the candidate to operate effectively with the other members of the ensemble. Consideration is given to the candidates ability to listen to what's going on in the ensemble, or to respond to accompaniment, or to contribute effective accompaniment. Consideration may also be given to a learner who demonstrates an awareness of and willingness to constructively intervene in a situation where a real-time performance problem arises (for example the form becoming unclear or a visual cue being needed and given). The organising of an appropriate ensemble (i.e choosing the right players for the music), for the music being performed and the controlling of that ensemble during the performance will also have a bearing on this mark. **20 marks**

Idiomatic understanding of instrumental/vocal ensemble role: This refers to the candidate's demonstration of an idiomatic awareness of the jazz ensemble tradition. The candidate should demonstrate an awareness of the traditional role of their instrument/voice in a typical small jazz ensemble, and in a style appropriate to the chosen repertoire. Consideration will be given to such criteria as accompaniment techniques and awareness of appropriate responses to the playing of the other musicians. **15 marks**

Idiomatic understanding of instrument/voice as a solo instrument: This refers to the candidate's demonstration of an idiomatic awareness of the soloing tradition of their instrument/voice in a small group jazz setting, and in a style appropriate to the chosen repertoire. **15 marks**

Creative musical input: These marks are awarded for exceptional creative input into the ensemble performance. **30 marks**

Subject Title: C (Composition)

Total Marks: **100**

Credits: **4**

Learning Objectives: To familiarise learners with the history of jazz composition. To be able to compose pieces in the traditional idioms of jazz, and in a wide variety of styles. To understand the importance of instrumentation, orchestration, form and structure in contemporary jazz composition.

Learning Outcomes: To be competent jazz composers, conversant with the arranging and compositional skills required to effectively maximise the impact of a composition. To be familiar with a wide variety of contemporary jazz compositional techniques. To have the ability to create original compositions using a wide variety of techniques and resources.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will perform two original compositions with an ensemble as part of the final exam. The marks for the final performance exam will be divided as follows:

Competent Score - 10 marks

Score should be legible, instruments in the correct order, beats lining up under each other, rehearsals letters clearly marked, performance instructions (groove, feel, dynamics etc.) clearly marked, 'roadmap' (repeat signs, DS, Coda, Fine, etc) clear and easy to follow, and systems divided correctly.

Understanding of ensemble role of instruments - 16 marks

This refers to your use of the instruments in the ensemble and the demonstration of your understanding of the role of the ensemble instruments in a) the jazz tradition, and b) in the individual compositions. Attention needs to be paid to the effectiveness of your orchestration - i.e. which instruments you assign to the melody, which to the accompaniment roles etc.

Compositional structure - 24 marks

Effective use of intros, endings, interludes, backgrounds, form and structure of composition. For example if you were to write a basic 12 bar blues with just a melody and chords you would probably get little or no marks in this category. If however you did something creative with a blues form involving an intro and ending, key changes, interludes etc. then you would indeed get marks for structure.

Balance of composition - 24 marks

This refers to, for example, how well you balance the soloing with the written material, the intro and ending with the main body of the piece, the different sections of the piece and the solo order.

Originality of musical thought - 26 marks

Self-explanatory - this is based on the originality of the composition - this could relate to the melody, chord progression, structure, use of soloists, or any combination of these.

{Please note that all class assignment scores and final scores submitted for the exam must be written on proper Score Paper}

Subject Title: JAR (Jazz Arranging)

Total Marks: **100**

Credits: **6**

Learning Objectives: To give learners access to information needed to arrange traditional jazz repertoire for groups of up to seven pieces.

Learning Outcomes: On completion of this module learners will be conversant with contemporary jazz arranging techniques and be able to competently arrange traditional jazz repertoire for a wide variety of ensemble sizes, directly onto score paper without the need of an instrument.

Division of Marks: **Written Exam 100**

Criteria for Written Exam Marking Scheme:

The marks for the final performance exam will be divided as follows:

Eligibility and layout of Score - 15 marks

Competence in use of instruments 15 marks

Demonstration of command of subject arranging techniques - 70 marks

Subject Title: JHEP (Jazz History Ethos and Philosophy)

Total Marks: **100**

Credits: **2**

Learning Objectives: To help the learner understand the history of the development of jazz, and its place in contemporary society, and to think independently and on a sophisticated level about their own motivation in pursuing a career as a musician.

Learning Outcomes: On completion of this module learners will be much more aware of the philosophy and ethos of jazz in today's society as well as developing an awareness of the place of the music in their lives, their own place in the music, and by extension society at large.

Division of Marks: **Assessment 40 - Written Project 60**

Criteria for Assessment:

Active participation in class

Demonstration of understanding of and engagement with the history of jazz and the philosophy and ethos underpinning the music

Criteria for Written Project Marking Scheme:

All 60 marks are awarded for the project in its entirety. The candidate will write a 3000 word essay on some aspect of the philosophy of jazz, or some aspect of jazz in contemporary society. In this essay he/she will demonstrate an understanding of jazz as an art form, how its history has shaped its development, and an understanding of its role beyond the actual playing of the music.

Subject Title: WAP (Written Analysis Project)

Total Marks: **100**

Credits: **2**

Learning Objectives: To encourage learners to look at specific musical material at great depth, and in deep technical detail, and to give them direction in how to do this most effectively.

Learning Outcomes: On completion of this module, learners will be equipped to analyse technical aspects of playing jazz at great depth and in such a way as to be able to incorporate the knowledge gleaned from the analysis in order to benefit them in developing their own music.

Division of Marks: **Written Project 100**

Criteria for Written Project Marking Scheme:

All 100 marks are awarded for the project in its entirety. The candidate will write a 4000 word essay in which they will thoroughly explore some aspect of jazz performance – either historical or contemporary. The essay will demonstrate a broad understanding of jazz performance through an in-depth study of a performer, a historical period, or a current development in jazz performance practice. The project will also demonstrate the research the learner has undertaken to fully study the chosen subject, with references to recordings and other source materials.

Subject Title: SWM (Survey of World Music)

Total Marks: **100**

Credits: **2**

Learning Objectives: To give learners an overview of various musics from around the world, their history and techniques and an explanation of their aesthetics, and how they relate to their societies.

Learning Outcomes: The learner will have an overview of many different musical traditions, outside the western ambit, and will have had an in-depth look at one of them. Through this they will gain an appreciation of wider musical concerns as they relate to other cultures and through that broaden and deepen their own musical responses and awareness.

Division of Marks: **Written Essay 100**

Criteria for Written Essay Marking Scheme:

All 100 marks are awarded for the essay in its entirety. The candidate will write a 2000 word essay in which they will thoroughly explore some aspect of World Music – either performance, historical or in relation to its place in contemporary music. The essay will demonstrate a broad understanding of the candidate's chosen aspect of World Music and will also demonstrate the research the learner has undertaken to fully study the chosen subject, with references to recordings and other source materials.

Subject Title: HWM (History of Western Music)

Total Marks: **100**

Credits: **2**

Learning Objectives: To give learners an overview of the history, development, compositional techniques, aesthetics and major musical movements in western classical music.

Learning Outcomes: The learner will be aware of the importance of classical music to the development of western music in general and jazz in particular. Through getting an overview of the broad sweep of the music's history, and analysing one aspect of it in depth, this they will gain an appreciation of how classical music has impacted on jazz and how it could inform their own musical development

Division of Marks: **Written Essay 100**

Criteria for Written Project Marking Scheme:

All 100 marks are awarded for the essay in its entirety. The candidate will write a 2000 word essay in which they will thoroughly explore some aspect of the history of Western Classical Music. The essay will demonstrate a broad understanding of the candidate's chosen aspect of classical music history and will also demonstrate the research the learner has undertaken to fully study the chosen subject, with references to source materials.

{Please note that all essays must be submitted by the due date and time specified by the subject teacher. If an essay is submitted after the due date and time, 10% of the total available marks will be removed for each day or portion of the day that the essay is late by}

Subject Title: JP (Jazz Pedagogy)

Total Marks: **100**

Credits: **2**

Learning Objectives: This module will introduce the learner to the principles of teaching jazz improvisation in an ensemble format. Learners will be introduced to the most important aspects of efficient and effective pedagogical skills, including how to communicate effectively, how to organise one's teaching materials and how to identify problems in the classroom and effectively provide ways of addressing those problems.

Learning Outcomes: At the conclusion of this module learners will be comfortable teaching jazz ensemble classes and be aware of the most effective way to balance the needs of individual learners with the needs of the group. Learners will be familiar with typical jazz ensemble teaching techniques, problem solving and effective organisation of materials.

Division of Marks: **Assessment 80 - Teaching Assignment 20**

Criteria for Assessment:

Active engagement with the learner's tutor/mentor in the area of pedagogy. In discussion with the mentor the learner will demonstrate an understanding of the skills required for ensemble teaching as well as an understanding of how to conduct an ensemble class.

Criteria for Teaching Assignment:

The candidate will achieve all 20 marks if he/she successfully takes charge of an ensemble class under the supervision of a teacher. The candidate will conduct the full duration of the class and will demonstrate an ability to direct an ensemble class and impart information to each individual member of the class while remaining cognisant of the needs of the ensemble as a whole.

Subject Title: ISAS (Instrumental skills and Approved Styles)

Total Marks: **100**

Credits: **4**

Learning Objectives: This module will deal with technical and stylistic considerations applicable to individual instruments and vocalists. The module will cover a wide range of skills typically required of contemporary instrumentalists and singers with a view to making both comfortable with the skill set needed in these areas.

Learning Outcomes: At the conclusion of this module, learners will be competent in the playing of standard jazz repertoire with a rhythm section, with directing the rhythm section, with memorising large amounts of standard material, with reading both lead sheets and notation, and being able to quickly create spontaneous improvisations from given material.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of musical tasks and demonstrate competence in various techniques. Each technique will be awarded a defined number of marks.

Playing standards: The learner will provide a list 25 standards which he or she has memorised, the examiners will pick 3. The learner will have relevant lead sheets for the rhythm section (45 marks)

Playing a solo transcription: The learner will, along with the original recording, sing/play a transcription he or she has transcribed and will provide the examiners with the written transcription (15 marks)

Sightreading1: The learner will sight-read a lead sheet and improvise on the chord changes. (10 marks)

Sightreading 2: The learner will sight-read a typical instrumental/vocal piece of written music - this is done without the rhythm section. (10 marks)

Unprepared free improvisation: The learner will improvise a solo piece using given material. (20 marks)

This section of the exam is moderated by the learner's main subject teacher.

Subject Title: IL (Instrumental/Vocal Labs)

Total Marks: **100**

Credits: **2**

Learning Objectives: To provide learners with appropriate stylistic considerations for their instrument, and to give them a comfortable grasp of appropriate instrumental and vocal vocabulary, both in soloing and accompaniment.

Learning Outcomes: Learners should be competent performers on their respective instruments with an adequate grasp of stylistic norms for their instruments and the typical conventions of performance conventions in the professional world of contemporary jazz

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of musical tasks in conjunction with other players of their own instrument. Through this the learner will demonstrate competence in various instrumental/vocal techniques.

Subject Title: RS (Rhythm Studies)

Total Marks: **100**

Credits: **4**

Learning Objectives: To help all participants in this module to develop a very strong rhythmic technique, capable of meeting all and any rhythmic challenges presented to them in the current professional milieu of jazz and improvised music in general.

Learning Outcomes: Learners will be comfortable in playing standard tunes in odd metres, singing and clapping using multiple polyrhythms both in odd and even metres, be able to create their own polyrhythmic compositions and fully conversant with the technique of metric modulation.

Division of Marks: **Performance Exam 100**

Criteria for Performance Exam Marking Scheme:

Each candidate will be asked to perform a series of rhythmic tasks. Through these tasks the learner will demonstrate competence of various rhythmic

techniques. Each technique will be awarded a defined number of marks, as follows:

Standards in Odd Metres - 20 Marks

Metric Modulation - 15 Marks

Singing a given melody in a given metre - 10 Marks

Performing a Korvai - 10 Marks

Singing a given melody while clapping a given rhythm - 15 Marks

Performing a learner-composed piece that involves singing while clapping two different rhythms simultaneously* - 30 Marks

*(please note that the three rhythms in the composed piece must be all different and not a subdivision of another rhythm – i.e. one rhythm can't be 12 while another is 6 – this is simply a subdivision of the same rhythm)

8.2 Proposed Revised Programme Schedule

Provider: **Newpark Music Centre**

Programme Title: **Bachelor of Arts (Honours) in Jazz Performance**

Mode: **Full Time**

Stage: **1**

Subject Code	Title of Examination Subject	Subject Status	ACCS Credits	Contact Hours	Allocation of Marks				
					Cont. Assmnt	Project	Practical	Final Exam	Maximum Marks
NP0101	Ensemble Performance	Mandatory	12	52	60	40	-	-	100
NP0102	Approved Style Ensemble	Mandatory	12	52	80	20	-	-	100
NP0103	Computer Music	Mandatory	4	26	-	100	-	-	100
NP0104	Instrumental Labs	Mandatory	4	26	-	-	-	100	100
NP0105	Instrumental Skills and Approved Styles	Mandatory	6	19.5	-	-	-	100	100
NP0106	Piano Skills	Mandatory	4	13	-	-	-	100	100
NP0107	Rhythm Studies	Mandatory	5	26	-	-	-	100	100
NP0108	Aural Training	Mandatory	5	26	-	-	-	100	100
NP0109	Jazz and Contemporary Harmony	Mandatory	4	26	-	-	-	100	100
NP0110	Composition	Mandatory	4	26	-	100	-	-	100

Provider: **Newpark Music Centre**

Programme Title: **Bachelor of Arts (Honours) in Jazz Performance**

Mode: **Full Time**

Stage: **2**

Subject Code	Title of Examination Subject	Subject Status	ACCS Credits	Contact Hours	Allocation of Marks				
					Cont. Assmnt	Project	Practical	Final Exam	Maximum Marks
NP0101	Ensemble Performance	Mandatory	12	52	-	-	-	100	100
NP0102	Approved Style Ensemble	Mandatory	12	52	80	20	-	-	100
NP0103	Jazz Arranging	Mandatory	4	26	-	-	-	100	100
NP0104	Instrumental Labs	Mandatory	4	26	-	-	-	100	100
NP0105	Instrumental Skills and Approved Styles	Mandatory	6	19.5	-	-	-	100	100
NP0106	Rhythm Studies	Mandatory	5	26	-	-	-	100	100
NP0107	Aural Training	Mandatory	5	26	-	-	-	100	100
NP0108	Jazz and Contemporary Harmony	Mandatory	4	26	-	-	-	100	100
NP0109	Transcription	Mandatory	5	26	-	-	-	100	100
NP0110	Composition	Mandatory	4	26	-	100	-	-	100

Provider: **Newpark Music Centre**

Programme Title: **Bachelor of Arts (Honours) in Jazz Performance**

Mode: **Full Time**

Stage: **3**

Subject Code	Title of Examination Subject	Subject Status	ACCS Credits	Contact Hours	Allocation of Marks				
					Cont. Assmnt	Project	Practical	Final Exam	Maximum Marks
NP0101	Ensemble Performance	Mandatory	12	52	-	-	-	100	100
NP0102	Approved Style Ensemble	Mandatory	12	52	80	20	-	-	100
NP0103	Composition	Mandatory	4	52	-	100	-	-	100
NP0104	Jazz Arranging	Mandatory	5	26	-	-	-	100	100
NP0105	Jazz History Ethos and Philosophy	Mandatory	2	26	-	-	-	100	100
NP0106	Instrumental Labs	Mandatory	4	26	-	-	-	100	100
NP0107	Instrumental Skills and Approved Styles	Mandatory	6	19.5	-	-	-	100	100
NP0108	Rhythm Studies	Mandatory	5	26	-	-	-	100	100
NP0109	Transcription	Mandatory	5	26	-	100	-	-	100
NP0110	Aural Training	Mandatory	5	26	-	-	-	100	100

Provider: **Newpark Music Centre**

Programme Title: **Bachelor of Arts (Honours) in Jazz Performance**

Mode: **Full Time**

Stage: **Award**

Subject Code	Title of Examination Subject	Subject Status	ACCS Credits	Contact Hours	Allocation of Marks				
					Cont. Assmnt	Project	Practical	Final Exam	Maximum Marks
NP0101	Ensemble Performance	Mandatory	12	52	-	-	-	100	100
NP0102	Approved Style Ensemble	Mandatory	12	52	75	25	-	-	100
NP0103	Composition	Mandatory	6	52	-	100	-	-	100
NP0104	Jazz Arranging	Mandatory	4	26	-	-	-	100	100
NP0105	Jazz History Ethos and Philosophy	Mandatory	2	26	40	60	-	-	100
NP0106	Written Analysis Project	Mandatory	3	0	100	-	-	-	100
NP0107	History of Western Music / Survey of World Music	Elective	4	26	-	100	-	-	100
NP0108	Aural Training	Elective	4	26	-	-	-	100	100
NP0109	Jazz Pedagogy	Mandatory	2	52	100	-	-	-	100
NP0110	Instrumental Labs	Mandatory	4	26	-	-	-	100	100
NP0111	Instrumental Skills and Approved Styles	Mandatory	6	19.5	-	-	-	100	100
NP0112	Rhythm Studies	Mandatory	5	26	-	-	-	100	100

8.3 Supporting Documentation

The following supporting documentation is available:

1. *Bachelor of Arts (Hons) in Jazz Performance Curriculum*
2. Newpark Music Centre *Quality Control Documents Manual* (2004 Rev. 2008)
3. Quality Assurance Review Reports
4. Course Board Meeting Minutes
5. Academic Council Meeting Minutes
6. Management Committee Meeting Minutes
7. *Bachelor of Arts (Hons) in Jazz Performance Submission Document*
8. Graduate Survey Report
9. Staff Focus Group Report
10. Learner Focus Group Report
11. Industry Focus Group Report