



PAPER OUTLINE 2010

Paper Code & Title:	MUSC 227 Jazz Rock Fusion				
Year:	2010	Points:	20		
CRN:	17417	Trimester:	1/3	Campus:	NZSM - Massey Auckland
Key dates:	Teaching dates:	1 March–4 June 2010			
	Study week:	7–10 June 2010			
	Examination/	11–30 June 2010			
	Assessment period:	<i>NB: For courses with exams, students must be available to attend the exam at any time during this period.</i>			
	Withdrawal dates:	Information on withdrawals and refunds may be found at: http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx			
Prerequisites:	20 MUSC 100-level points				
Corequisites:	None				
Restrictions:	None				

Paper Co-ordinator:	Phil Broadhurst	Email:	phil.broadhurst@nzsm
Contact phone:	09 414 0800 #9252		
Office located at:	Study Centre, Albany		
Office hours:	by appointment		
Other staff member(s):	Mike Booth	Email:	boothwismans@woosh.co.nz
Contact phone:	09 414 0800 #9252		
Office(s) located at:	Study Centre, Albany		
Class times/rooms:	Wed. 3-5 pm, Fri 11am-1pm. Room 2.05		
Workshop times/rooms:	N/A		
Tutorial times/rooms:	N/A		

PAPER PRESCRIPTION

Development of an understanding of the historical development of jazz-rock fusion, ability to analyse the contributions of key performers, composers and innovators in its evolution, and the ability to recognize specific performers and styles.

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Understand the various approaches pioneered by the key jazz-rock fusion musicians discussed in this paper
2. Recognize the music of the principal players in the jazz-rock fusion movement and be able to identify key differences between their styles/approaches
3. Understand and use analytical techniques specific to the analysis of jazz-rock fusion performances
4. Demonstrate knowledge of the biographical and analytical literature associated with jazzrock musicians
5. Demonstrate advanced writing and transcription skills

EXPECTED WORKLOAD

A 20-point first-trimester paper should require at least 200 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 16 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

COURSE CONTENT & DELIVERY

A historical examination of the fusions of jazz and rock and their implications for the mainstream of jazz,
A full syllabus will be handed to students during the first week of classes

READINGS, MATERIALS & EQUIPMENT

Recommended Reading:

Nicholson, Stuart. (1998). *Jazz-Rock: A History*. New York: Schirmer Books
Articles and readings as posted on Blackboard

ASSESSMENT REQUIREMENTS

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
One criticism project	750-1000 words	1,2,4	Mar 19	10%
One comparative critique / analysis	1000-1500 words	1,2,4	Apr 30	15%
One written / analysis project	2000 – 3000 words	1-5	May 14	35%
One final written / listening exam	2 hours	1-4	June 14-30	40%

Deposit and collection of written work
Assignments should be deposited in Rm 2.04.
Marked assignments will be returned in class.

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

ASSIGNMENT PRESENTATION

Written work should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). Five percent (5%) will be deducted for written work that does not conform to these standards.

Notated works must be presented according to the guidelines set down in the **NZSM Composition and Orchestration Style Guide**, available as a PDF document from the NZSM Website: <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

Sonic Arts works should be submitted as a clearly labelled Audio CD, or, for multimedia works, as a DVD or as a Quicktime data file on a data CD-ROM.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- a) Submit the assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.

COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Mt Cook/Albany campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

CLASS REPRESENTATIVES

Where appropriate, a class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA and/or MAWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website: <http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

GENERAL NZSM POLICIES AND STATUTES

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For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook* (available from the NZSM offices on each campus).

PAPER PRESCRIPTION

Development of knowledge of an increased range of jazz repertoire and advanced level skills for small ensemble (combo), and large ensemble (big band) playing or jazz choir (for vocalists) and competence in the organisation of combo practice sessions.

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Demonstrate increasing knowledge of their chosen instrument / voice
2. Demonstrate improved performing ability on their chosen instrument / voice
3. Demonstrate an awareness of both individual and group dynamics and rhythm
4. Demonstrate the role(s) of his/her instrument / voice in a specified setting and awareness of the roles of other instruments in a combo and big band.
5. Apply skills learned in Jazz Theory and Improvisation and be able to improvise on their chosen instrument / voice to an advanced level, according to the style and period of the piece from the prescribed repertoire and extended repertoire.
6. Demonstrate increasing skill in sight reading of specified charts.
7. Play specified tunes by memory including the playing of arpeggios and soloing over the chord progression.

EXPECTED WORKLOAD

A 15-point full-year paper should require at least 150 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 6 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

COURSE CONTENT & DELIVERY

Combo and Repertoire Combo cover ensemble playing skills, including soloing, leading, and comping. Big Band/ Jazz Choir covers sightreading and large jazz ensemble skills.

Students are placed in combos and either big band 1, 2 or 3, or choir at the beginning of the year.

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

All materials will be provided.

ASSESSMENT REQUIREMENTS

This paper is 100% internally assessed.

There are three items of assessment.

Students must pass all modules to achieve a pass in this paper.

Students must attend a minimum of 80% of classes. All students must arrange substitute players for classes they are unable to attend.

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Performance by memory of prescribed combo repertoire		Relates to learning outcome 7	Dates of in-class tests can be found in the attached syllabus.	70%
Participation in Repertoire Combo	n/a	Relates to learning outcomes 1-6.	n/a	0%
Participation in Big Band / Choir	n/a	Relates to learning outcomes 1-6.	Rhythm workshop and sightreading assessment 1: during the 1 st semester exam period, date tba. Rhythm workshop and sightreading assessment 2: during the 2 nd semester exam period, date tba.	30%

Deposit and collection of written work

n/a

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- d) Attend at least 80% of lectures, tutorials and workshops related to this course.

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EVENTS

Regular events are held during trimesters 1 & 2 at all NZSM campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to read the NZSM website for the latest events listings and keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, along with other events as required.

Event manager: Debbie Rawnsley

Phone: (04) 463 6050 **Email:** debbie.rawnsley@nzsm.ac.nz

Website: <http://www.nzsm.ac.nz/events/>