



PAPER OUTLINE 2011

Paper Code & Title:	PERF 224 <i>Latin Ensemble</i>				
Year:	2011	Points:	15		
CRN:	15759	Trimester:	1/3	Campus:	NZSM - Massey Auckland
Key dates:	Teaching dates:	28 February–3 June 2011			
	Mid-trimester break:	18 April–1 May 2011			
	Study week:	6–10 June 2011			
	Exam/Assessment period:	10 June–2 July 2011			
	(where applicable)	<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/withrawlsrefunds.aspx			
Prerequisites:	<i>Audition, PERF 120 or NZSM 111</i>				
Corequisites:	<i>None</i>				
Restrictions:	<i>133.249, NZSM 224.</i>				

Paper Co-ordinator:	Phil Broadhurst	Email:	phil.broadhurst@nzsm.ac.nz
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Office hours:	by appointment		

Other staff member(s):	Paul Norman	Email:	paulnorman63@gmail.com
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Class times/rooms: Wednesday, 9:30am–10:50am (Room 2.06)
Friday, 9:30am–10:50am (Room 2.06)

Workshop times/rooms: N/A
Tutorial times/rooms: N/A

PAPER PRESCRIPTION

Development of practical skills for Latin jazz ensemble playing, and of knowledge of Latin jazz repertoire.

LEARNING OUTCOMES

Students who have successfully completed this paper will:

1. Perform in Latin jazz styles to an intermediate level.
2. Perform from memory selected tunes from the standard Latin jazz repertoire.
3. Show understanding of the idiosyncratic features of Latin jazz.
4. Transcribe and score all instrumental parts of a Latin jazz performance to an intermediate level.

EXPECTED WORKLOAD

A 15-point first-trimester 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 10 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

COURSE CONTENT & DELIVERY

Rehearsal and performance of Latin Jazz compositions and the analysis of their rhythmic styles.

Techniques and rhythms for playing Afro/Cuban and Brazilian percussion instruments to a level that parallels the repertoire being covered in the class. The role and rhythms of each of the members of the Latin Jazz rhythm section.

READINGS, MATERIALS & EQUIPMENT

References:

- Sher, Chuck. (1988). The New Real Book Vol 1. Petaluma, Ca: Sher Music Co.
Sher, Chuck. (1991). The New Real Book Vol 2. Petaluma, Ca: Sher Music Co.
Sher, Chuck. (1995). The New Real Book Vol 3. Petaluma, Ca: Sher Music Co.
Sher, Chuck. (1983). The worlds greatest fake book. Petaluma, Ca: Sher Music Co.
Sher, Chuck. (1995). The Latin Real Book Petaluma, Ca: Sher Music Co

ASSESSMENT REQUIREMENTS

Approved assessment regime

The following assessment regime for this paper has been approved by the NZSM Academic Committee:

There are two assessments:

- 1. Two transcriptions. Related to learning outcomes 3 and 4. (40%)*
- 2. Final performance. Related to learning outcomes 1, 2 and 3. (60%)*

<i>Assessment name</i>	<i>Word length / duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Public performance of at least three tunes from the Latin Jazz repertoire	20 min.	1, 2 and 3	Week of 30 May	60%
Transcription and scoring using computer notation	2 transcriptions. Minimum 3 minutes each recording	3 and 4	Transcription 1: week beginning 11 April Transcription 2: week beginning 30 May	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 coordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

SCALING OF GRADES

To obtain a fair distribution of marks relative to assignment difficulty, scaling may be employed on some or all assessment items in accordance with guidelines set out in the VUW Assessment Handbook:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf

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 work 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 work 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) Complete the assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late completion of work).
- b) Attend at least 80% of rehearsals.
- c) Organise a substitute player for every absence from a rehearsal. If a substitute is not organised, 5% will be deducted from the final year's mark for each absence which is not covered.

If for health reasons you are unable to complete all the work required for assessment purposes for this paper by 2 July, you may, on presentation of a medical certificate, have the date for submission extended by the Director, NZSM.

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

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

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).

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.