



## PAPER OUTLINE

**Paper Code and Title:** NZSM 211 Jazz Performance 2  
**CRN:** 13863 **Campus:** Mt Cook  
**Year:** 2007 **Trimester:** 1&2  
**Points Value:** 30

**Pre-requisites (P)** NZSM 111 **Co-requisites (C)** NZSM 215, 222, 263  
**Restrictions (R)** **None**

**Paper Co-ordinator:** Colin Hemmingsen  
**Contact phone:** 801-2794 ext 6919 **Email:** ColinHemmingsen@nzsm.ac.nz  
**Office located at:** Room 1D30 Mt Cook Campus  
**Office hours:** By appointment  
**Other staff member(s):**  
**Contact phone:** **Email:**  
**Office(s) located at:**

**Class times:** By arrangement with lecturer **Venue:**

**Workshops/ Rehearsals:** **Venue:**  
**Tutorial times:** **Venue:**

## PAPER PRESCRIPTION

Students will use individual lessons, workshops and self-directed learning to develop knowledge and technical facility on their instrument to an advanced standard and on piano to an intermediate standard.

## LEARNING OUTCOMES

By the end of the paper the student will be able to:

1. Demonstrate performer techniques and perform as a competent ensemble musician and as a soloist to an advanced standard
2. Demonstrate memorisation of specified tunes from the second year repertoire (melody and chords)
3. Transcribe and perform prescribed solos
4. Recognise and play on the keyboard; common chords, common chord progressions and simple melodies.
5. Demonstrate specified musicianship skills
6. Demonstrate competency on percussion in Afro-Cuban and Brazilian musical contexts and percussion ensembles (drummers only).

## PAPER CONTENT

All instruments  
Sight-reading  
Soloing  
Time playing  
Transcribing  
Repertoire  
Advanced performance techniques

## **Musicianship and Keyboard Lab**

*On the piano:*

Rootless 11-V-1 in major and minor  
Contrapuntal elaboration of static harmony (CESH)  
Dominant seventh chord with suspended fourth  
Modal playing and the "So What" voicings  
Quartal voicings  
Contemporary chord symbols  
Idiomatic keyboard vamps  
Drum rudiments (not for vocalists)  
Call and response activities

## **Piano/Mallets**

Left and right hand techniques  
All major and minor scales and arpeggios  
Instrumental technique  
Advanced sight reading  
Notating and transcribing solos  
Chord and scale patterns (Improv 11)  
Creating and maintaining a practice routine

## **Drums**

Jazz drum accompaniment  
Jazz drum soloing  
Jazz Brush patterns  
Big band performance techniques  
Mallets  
Snare Drum  
Percussion

## **Wind / Brass**

Maintenance of instrument  
Whole tone, diminished, augmented, pentatonic and blues scales  
Advanced chord progressions  
Advanced sight reading  
All minor scales and derivatives including Harmonic minor and Melodic minor ascending (jazz minor)  
Advanced solo techniques, transcribing and time playing  
Memorisation and performance techniques

## **String Instruments**

Maintenance of instrument  
Advanced principles of amplification and sound processing  
Whole tone, diminished, augmented, pentatonic and blues scales  
Advanced chord progressions  
Advanced sight reading  
All minor scales and derivatives including Harmonic minor and Melodic minor ascending (jazz minor)  
Advanced solo techniques, transcribing and time playing  
Memorisation and performance techniques

## **Voice**

Whole tone diminished and blues scales  
Advanced chord progressions  
Advanced sight reading  
Advanced improvisational techniques  
Advanced transcribing  
Memorisation techniques  
Performance techniques

## **MATERIALS**

Lectures / workshops / tutorials, critiques, exercises, master classes. Resources  
–video, film, guest lecturers.

### Required Text

For all non pianists (principal study)

Jerry Coker. (1991) Jazz keyboard for pianists and non pianists

Miami, Fla. : CPP/Belwin,

Recommended Reading:

Sher, Chuck. (1988). The New Real Book. Petaluma, CA: Sher Music Company

### For Bass

Sher, Chuck. (1979). The improvisers bass method. Petaluma, CA: Sher Music Company

Reid, Rufus. (1974). The evolving bassist. Chicago: Myriad

Carter, Ron. (1977). Comprehensive bass method. New York: Charles Hansen

Carter, Ron. (1970). Building a jazz bass line. New York: Charles Hansen

Brown, Ray. (1963). Bass method vol 1 No. 1. Hollywood, CA: Ray Brown Music Company

### For Guitar

TEDESCO, Tom. (1976). For guitar players only. N.Y: Dale Zdenek

PASS, Joe. (1985). Joe pass guitar chords. Engelwood, Col: Camelot Gwyn Pub

GREENE, Ted. (1978). Jazz guitar single note soloing vol 1and 2. N.Y. Dale Zdenek Publications

### For Keyboard

LEVINE Mark. (1989). The Jazz piano book. Petaluma, CA: Sher Music Co.

MEHEGAN, John. (1965). Contemporary piano styles: Jazz improvisation 4. N.Y: Watson-Gupfill Publications

### For Mallet

SAMUELS, David. (1984). A Musical approach to four mallet technique for vibraphone 1st ed. N.Y: Excelsior Music

### For Saxophone

LEIBMAN, David. (1989). Developing a personal saxophone sound. Medfield, Mass: Dorn Publications

NIEHAUS,Lenny. (1981). Developing jazz concepts. New York: Hal Leonard Publishing Corp

AEBERSOLD,Jamey Playalong records: vol 1 and vol 21. New Albany, IN: Jamey Aebersold Jazz for Voice

The REAL Vocal Book 2 volumes. The Real Vocal book press

Sher, Chuck (ed.) (1989) The World's Greatest Fake Book. Petaluma CA, Sher Music Co

Wong, Herb (ed). (1983). This is the Ultimate fake book. Hal Leonard Pub. Corp 1983

### For Drums

STONE,George (1963). Stick control for the snare drummer. Randolph MA: George B Stone

BELLSON,Louis (1963). Modern reading text in 4/4. U.S.A: Belwin Mills Pub Corp

PICKERING, John. (1976). Mel Bay's stage band drummers guide. Pacific, Mo: Mel Bay Publication

Inc HOUGHTON, Steve (1985). Studio and big band drumming. Iowa: C.L.Barnhouse Co

SAMUELS, David. (1982). A musical approach to four-mallet technique for vibraphone 1st ed. N.Y: Excelsior Music

## ASSESSMENT REQUIREMENTS

This course is 100% internally assessed.

The weightings for assessment are:

- |   |     |
|---|-----|
| 1. Final Recital (Drummers)                     | 70% |
| 2. Final Recital (Pianists)                     | 90% |
| 3. Final Recital (instrumentalists and singers) | 80% |
| 4. Musicianship: Final Test                     | 10% |
| 5. Keyboard Proficiency (except pianists)       | 10% |
| 6. Percussion Workshop (drummers only)          | 10% |

Dates and times for recitals and tests will be posted three weeks prior to the examination period. The assessment varies according to specialisation so that all appropriate learning outcomes are addressed. Students must satisfactorily complete all required components, regularly attend Performance Workshops and perform 6 times (three times each semester), and achieve a 'pass' grade for their final recital. Students must perform at least twice during performance week. If they are unable to do this they may present extra performance workshop performances to make up this short fall.

#### Dates assignments are due/ dates of in-class tests

These will be advised during the first week of classes.

#### 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.

#### Bibliographic Style:

Assignments must be presented according to the guidelines set down in the *NZSM Handbook 2007*. A fuller version entitled *NZSM Guidelines for Academic Work*, can be downloaded as a pdf file from the NZSM Website <http://www.nzsm.ac.nz/Study/Programmes of Study page>. Five percent (5%) will be deducted for written work that does not conform.

### **MANDATORY PAPER REQUIREMENTS**

Attending at least 80% of classes is a mandatory requirement for this paper

A roll will be kept. If for health reasons you are unable to complete all the work required for assessment purposes by give date you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

### **GENERAL NZSM POLICIES AND STATUTES**

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Integrity and Plagiarism, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes and Policies>).

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 2007* (available from the NZSM offices on each campus).

### **COMMUNICATION OF ADDITIONAL INFORMATION, OR 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 campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

### **Events**

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook 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 obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email: [debbie.rawnsley@nzsm.ac.nz](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>