

School of Music

University of KwaZulu-Natal

M. MUS. IN JAZZ PERFORMANCE, COMPOSITION AND ARRANGING

[192 credit points]

This programme (PROGRAMME 9) prepares jazz students for a professional career as performers, composers and arrangers. The Core modules – undertaken in different semesters – are *Portfolio of Jazz Compositions and Arrangements* (32 credits) and *Public Jazz Performance* (32 credits); the remaining modules are Electives, and should be selected (to a total of 128 credits) from the list of postgraduate modules in Music. Students who are interested in research may wish to take *Music Research: Methods* (32 credits) and write a *Research Article* (48 credits) instead of some other Electives. The requirements of the *Portfolio of Jazz Compositions and Arrangements*, and of the *Public Jazz Performance*, are set out below.

Portfolio of Jazz Compositions and Arrangements (32 credits):

- The Portfolio should display originality of imagination, advanced technical mastery, coherence, and impeccable notation and presentation.
- It should consist of *five* detailed lead sheets of original compositions including condensed scores for arranged pieces; *two* arrangements of ‘pop’ or jazz standards or self-composed pieces for small ensemble (more than three but less than ten instruments, and including drums and bass); and *additional* material, including items not specifically called for above. (For example, a portfolio might also include songs with lyrics, through-composed pieces for any combination of instruments, experimental improvisational pieces using graphic notation or verbal instructions, theatre or dance music, or a film soundtrack - literally anything that is of professional quality in conception and presentation.)
- All work must be submitted in the form of printed concert score in *Sibelius* (or a similar high-quality music notation/DTP programme).
- Where possible, a selection of the compositions and arrangements should be presented in a public concert or lecture/demonstration; these presentations must be recorded.

Public Jazz Performance (32 credits):

- The Public Jazz Performance must be of professional standard.
- It should display technical and aesthetic mastery with respect to contemporary influences, and should include performance of self-composed work and inventive interpretation and arrangement of other pieces.
- The performance must be between 45 and 60 minutes in duration. Where the candidate’s instrument is piano or guitar, s/he must and perform at least one unaccompanied (solo) piece. The candidate will be both leader and principal soloist and must perform all pre-composed parts of the programme from memory. The candidate must write programme notes explaining, in thematic and/or theoretical terms, the selections performed. S/he must also provide the examiners with professional-quality copies of original music and, where appropriate, of other written music.

M. MUS. IN COMPOSITION (WESTERN CLASSICAL OR JAZZ)

[192 credit points]

This programme (**PROGRAMME 10**) comprises an intensive series of practical tutorials, culminating in the submission of a portfolio of original compositions (and arrangements, in the case of jazz students) and, optionally, a supervised Treatise or Research Article on some aspect of contemporary compositional practice.

There are three Options, set out below. Options 1 and 2 are differently weighted combinations of composition and written research. Option 3 consists of composition only.

For all Options, the portfolio should display originality of imagination, advanced technical mastery, coherence, and impeccable notation and presentation. All work must be submitted in the form of printed concert score in *Sibelius* (or a similar high-quality music notation/DTP programme). Where possible, a selection of the compositions (and arrangements in the case of jazz) should be presented in a public concert or lecture/demonstration; these presentations must be recorded.

Option 1: Shorter Portfolio (96 credits) +
Music Research: Methods (32 credits) +
Treatise (64 credits)

For Western Classical composers, the requirements of the Shorter Portfolio (96 credits) are:

- Music of 20 minutes duration.

For Jazz composers, the requirements of the Shorter Portfolio (96 credits) are:

- *Ten* detailed lead sheets of original compositions, including condensed scores for arranged pieces; *four* arrangements for small ensemble of 'pop' or jazz standards, or self-composed pieces; *one* arrangement for large ensemble (i.e. big band, studio orchestra, symphony orchestra, or any combination of ten or more musicians not counting drums and bass) demonstrating originality and proficiency in arranging techniques; and *additional* material, including items not specifically called for above.

Option 2: Longer Portfolio (144 credits) +
Research Article (48 credits)

For Western Classical composers, the requirements of the Longer Portfolio (144 credits) are:

- Music of 30 minutes duration.

For Jazz composers, the requirements of the Longer Portfolio (144 credits) are:

- All the items required for the Shorter Portfolio *plus* a total of three large ensemble arrangements in contrasting styles. At least two of the small ensemble arrangements must be of self-composed pieces.

Option 3: Full Portfolio (192 credits)

A candidate choosing this Option will not write a Treatise or Research Article. S/he will, however, be required to write, as a preface to the Portfolio, a 'reflective document' of about 3 000 words which will be assessed as part of the Portfolio. The document should (a) place the Portfolio in the context of contemporary music and its wider cultural context (for example by relating the Portfolio to compositional techniques of the past 50 years); (b) detail the candidate's theoretical premise and show, through structural analysis, its practical application in the Portfolio; and (c) refer to sources and influences, where appropriate.

For Western Classical composers, the requirements of the Full Portfolio (192 credits) are:

- Music of 40 minutes duration.

For Jazz composers, the requirements of the Full Portfolio (192 credits) are:

- *Ten* detailed lead sheets of original compositions, including condensed scores for arranged pieces; *eight* arrangements for small ensemble, of which *four* must be 'pop' or jazz standards and *four* self-composed pieces; *six* arrangements for large ensemble (i.e. big band, studio orchestra, symphony orchestra, or any combination of ten or more musicians not counting drums and bass) demonstrating originality and proficiency in arranging techniques; and *additional* material, including items not specifically called for above.
-

M. MUS. IN PERFORMANCE (WESTERN CLASSICAL OR JAZZ)

[192 credit points]

This programme (**PROGRAMME 11**) comprises an intensive series of practical lessons, culminating in the presentation of one or more public performances and, optionally, a supervised Treatise or Research Article on some relevant aspect of music. There are three Options, set out below. Options 1 and 2 are differently weighted combinations of performance and research. Option 3 consists of performance only.

Option 1: Shorter Public Recital (96 credits) +
Music Research: Methods (32 credits) +
Treatise [14 000 words] (64 credits)

For Western Classical performers, the requirements of the Shorter Public Recital (96 credits) are:

- One 70-minute **OR** two 35-minute recitals. (Brass instrumentalists present one 60-minute **OR** two 40-minute recitals; an interval is to be taken on each occasion.)
- The public performance(s) may be given entirely solo, or entirely within an ensemble setting (for example, a concerto, a quartet, or an operatic scene), or as a combination of both.
- A recital must contain at least one substantial composition (for example, a sonata, a song cycle, a concert aria, or a multi-movement work).
- The performance(s) must be accompanied by concise and scholarly programme notes written by the candidate.
- The performance(s) must be of professional standard. Works previously presented for examination may not be offered again.
- Unless specifically exempted by the Programme Co-ordinator, at least half the music presented must be performed from memory.
- The candidate must provide the examiners with scores of all the music performed.

For Jazz performers, the requirements of the Shorter Public Recital (96 credits) are:

- For the purposes of the examination, the candidate must give two public recitals, each lasting 45 minutes. Additionally, s/he must give one 30-minute recital in the Lunch-hour Concert series run by the School of Music, or in the 'Trios' series run by the Centre for Jazz and Popular Music (CJPM). (Since the latter recital is primarily for the purposes of experience and 'feedback', it will not form part of the final assessment.)
- Where the candidate's instrument is piano or guitar, s/he must perform at least one unaccompanied (solo) piece. The candidate will be both leader and principal soloist, and must perform all pre-composed parts of the programme from memory. The candidate must write programme notes explaining, in thematic and/or theoretical terms, the selections performed. S/he must also provide the examiners with professional quality copies of original music and, where appropriate, of other written music.

- The first recital should display technical and aesthetic mastery of pieces representing some aspect/s of the historical repertoire of the candidate's instrument and/or the repertoire of a particular sub-genre (Afro, Latin, etc.).
- The second recital should display technical and aesthetic mastery with respect to contemporary influences, and should include performance of self-composed work and inventive interpretation and arrangement of other pieces.
- The lunch-hour concert or public performance at the CJPM must take place in the same semester as the examination recitals.

Option 2: Longer Public Recital (144 credits) + Research Article (48 credits)

For Western Classical performers, the requirements of the Longer Public Recital (144 credits) are:

- One 70-minute and one 35-minute recital. (Brass instrumentalists present one 60-minute and one 40-minute recital; an interval is to be taken on each occasion.)
- The public performances may be given entirely solo, or entirely within an ensemble setting (for example, a concerto, a quartet, or an operatic scene), or as a combination of both.
- A recital must contain at least one substantial composition (for example, a sonata, a song cycle, a concert aria, or a multi-movement work).
- Taken as a whole, the music presented for performance should exhibit some diversity of musical style.
- The performances must be accompanied by concise and scholarly programme notes written by the candidate.
- The performances must be of professional standard. Works previously presented for examination may not be offered again.
- Unless specifically exempted by the Programme Co-ordinator, at least half the music presented must be performed from memory.
- The candidate must provide the examiners with scores of all the music performed.

For Jazz performers, the requirements of the Longer Public Recital (144 credits) are:

- For the purposes of the examination, candidate must give two public recitals – one 45-minutes in duration, the other between 75 and 90 minutes in duration.
- Where the candidate's instrument is piano or guitar, s/he must perform at least one unaccompanied (solo) piece. The candidate will be both leader and principal soloist, and must perform all pre-composed parts of the programme from memory. The candidate must write programme notes explaining, in thematic and/or theoretical terms, the selections performed. S/he must also provide the examiners with professional quality copies of original music and, where appropriate, of other written music.
- The 45-minute recital should display technical and aesthetic mastery of pieces representing some aspect/s of the historical repertoire of the candidate's instrument and/or the repertoire of a particular sub-genre (Afro, Latin, etc.).

- The 75-to-90-minute recital should display technical and aesthetic mastery with respect to contemporary influences, and should include performance of self-composed work and inventive interpretation and arrangement of other pieces. This recital may contain up to 50 per cent of previously performed material.

Option 3: Full Public Recital (192 credits)

For Western Classical performers, the requirements of the Full Public Recital (192 credits) are:

- Two 70-minute recitals, **OR** one 70-minute and two 35-minute recitals. (Brass instrumentalists present two 60-minute recitals, **OR** one 60-minute and two 40-minute recitals; an interval is to be taken on each occasion.)
- The public performances may be given entirely solo, or entirely within an ensemble setting (for example, a concerto, a quartet, or an operatic scene), or as a combination of both.
- In the case of *singers*, at least one recital must be structured around a particular theme – such as, for example, a selection of little known works by a particular composer, or a group of South African compositions that share a common objective, or a new interpretive approach to a particular repertoire. The theme must be elaborated and defended in the programme notes for that recital. In the case of *instrumentalists*, at least one recital must include a concerto.
- With the exception of the ‘themed’ recital required of singers, a recital must contain at least one substantial composition (for example, a sonata, a song cycle, a concert aria, or a multi-movement work).
- Taken as a whole, the music presented for performance should exhibit some diversity of musical style.
- The performances must be accompanied by concise and scholarly programme notes written by the candidate.
- The performances must be of professional standard. Works previously presented for examination may not be offered again.
- Unless specifically exempted by the Programme Director, at least half the music presented – i.e. 70 minutes – must be performed from memory.
- The candidate must provide the examiners with scores of all the music performed.
- A candidate choosing this Option will not write a Treatise or Research Article. S/he will, however, be required to write a ‘reflective document’ of about 3 000 words, which will be assessed as part of the performances. The document should (a) place the candidate’s work as a performer in the context of contemporary performance practice; (b) detail the candidate’s theoretical premise and show how it has been implemented in the performances; and (c) refer to sources and influences, where appropriate. This document could, for example, be presented in the form of an extended addendum to the programme notes for one of the recitals, and thus be made available to the audience.

For Jazz performers, the requirements of the Full Public Recital (192 credits) are:

- Candidates must give four recitals of professional standard – three lasting 45 minutes each, and one lasting 90 minutes.
 - Where the candidate's instrument is piano or guitar, s/he must and perform at least one unaccompanied (solo) piece. The candidate will be both leader and principal soloist, and must perform all pre-composed parts of the programme from memory. The candidate must write programme notes explaining, in thematic and/or theoretical terms, the selections performed. S/he must also provide the examiners with professional quality copies of original music and, where appropriate, of other written music.
 - The first 45-minute recital should display technical and aesthetic mastery of pieces representing some aspect/s of the historical repertoire of the candidate's instrument and/or the repertoire of a particular sub-genre (Afro, Latin, etc.).
 - The second 45-minute recital should display technical and aesthetic mastery with respect to contemporary influences, including performance of self-composed work and inventive interpretation and arrangement of other pieces.
 - The content of the third 45-minute recital will be determined by the candidate's supervisor/principal teacher.
 - The fourth recital (90 minutes) is intended as a culmination of the series. It should show further development in all areas covered. This recital may contain up to 50 per cent of previously performed material
 - A candidate choosing this Option will not write a Treatise or Research Article. S/he will, however, be required to write a 'reflective document' of about 3 000 words, which will be assessed as part of the performances. The document should (a) place the performances in the context of contemporary performance practice; (b) detail the candidate's theoretical premise and show how it has been implemented in the performances; and (c) refer to sources and influences, where appropriate. This document could, for example, be presented in the form of an extended addendum to the programme notes for the 90-minute recital, and thus be made available to the audience.
-

ADDITIONAL NOTES

The following stipulations apply to all students presenting recitals, whether Classical or Jazz, and irrespective of the particular Option selected.

CHOICE OF PROGRAMME.

1. Every Performance student must submit, as part of the application for admission, a comprehensive list of all the pieces presented for examination during his/her final year of pre-Masters study – i.e., B.Mus., or B.A. (Honours), or equivalent – together with printed programmes, where applicable. Pieces presented in those examinations may not be presented again. Copies of this list will be distributed to all relevant parties.
2. The programme for every Masters recital must be approved at least one term in advance. For Classical instrumentalists, final approval is given by LMJ; for Classical singers, by DS; for jazz students, by MN.

PROGRAMME NOTES.

1. Although a Performance student is required to write his/her own programme notes, it is the responsibility of the teacher/supervisor to oversee this process, by guiding and advising the student, and then by checking and approving the notes before they are printed. If the teacher/supervisor is external to the School of Music, then this responsibility falls entirely to the co-supervisor.
2. Programme notes must be finalized – ready to be given to the Concert Organizer – at least one month before the recital. A student who misses this deadline may be penalized.

THE 'REFLECTIVE DOCUMENT'.

1. The 'reflective document' is a pass/fail requirement, prepared under guidance, and marked by the member of the full-time staff who acted as 'tutor' during its preparation. It is not externally examined.
2. Tutors are as decided as follows:
Classical voice students – appointed by DS
Classical instrumentalists – appointed by CB
Jazz students – appointed by MN

EXIT INTERVIEW.

1. After the completion of the final recital, every student in the Performance programme will be asked to meet with a small panel to give feedback on her/his learning experience (the 'exit interview'). The panel will consist of the Head of School (convenor), the Academic Co-ordinator for Graduate Studies in Music, and LMJ or DS or MN as appropriate – **or** their alternatives where necessary.
-