

## Undergraduate Programme Specification: BMus Jazz (Hons)

### 1 GENERAL INFORMATION

1.1	<b>Awarding Institution</b>	The University of London
1.2	<b>Teaching Institution</b>	The Royal Academy of Music
1.3	<b>Final Award</b>	BMus (Lond.: RAM) with Honours [interim exit awards: Cert.HE; Dip.HE; BMus (Lon.: RAM)]
1.4	<b>Programme Title</b>	Bachelor of Music with Honours (London: Royal Academy of Music)
1.5	<b>Duration</b>	4 years
1.6	<b>Mode of Study</b>	Full-time
1.7	<b>QAA Subject Benchmarking Group</b>	Music
1.8	<b>Date of Production</b>	January 2010

### 2 AIMS OF THE PROGRAMME

The programme aims to:

- 2.1 deliver an integrated Honours-level education centring on the development of high standards of technique and musicianship in jazz performance and composition
- 2.2 provide students with the professional and intellectual skills to optimise their creative musical potential
- 2.3 develop students' ability to engage with musical processes and materials through performance, composition, analysis and criticism
- 2.4 develop students' knowledge base and provide them with skills that enable them to explore critically a wide range of jazz and related repertoires in their cultural and historical contexts
- 2.5 develop students' ability to synthesise musical theory and practice
- 2.6 develop students' ability to make informed and discriminating creative decisions and to present and communicate those decisions cogently to others
- 2.7 develop a sustainable range of core and specialist skills in order to prepare students for the challenges of a career in music, including the demands of musical leadership in the developing context of the profession.

### 3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME

On successful completion of the programme, students will be able to demonstrate:

#### 3A Knowledge and Understanding of:

- A1. technical and musical skills in their Principal Study commensurate with entry to the music profession or postgraduate study (as appropriate)
- A2. jazz traditions and developmental concept in performance and composition and how to assimilate these as a creative performer.
- A3. current developments in jazz and related musical practices
- A4. the relationship between historical, theoretical and critical study and musical practice
- A5. the principles of musical pedagogy and outreach.

#### 3B Subject-Specific Skills

- B1. a distinctive musical personality
- B2. an ability to perform and compose with technical and creative surety to a standard commensurate with entry to the music profession or postgraduate study (as appropriate)
- B3. an ability to reflect on the processes of music-making

- B4. an ability to make critical judgements of the merits of musical performances and works
- B5. an ability to design and deliver a professional concert as composer/performer
- B6. an ability to employ musical terminology, both orally and in writing, in order to explain and convey technical and critical musical information
- B7. an ability to perform effectively as part of a musical ensemble, contributing to the development of the specific style and concept.

### **3C Key and Transferable Skills**

- C1. an ability to engage in productive critical self-evaluation and self-assessment
- C2. an ability to respond positively and adapt when appropriate, to the criticism and advice of others
- C3. an ability to marshal evidence in order to devise and sustain a cogent and coherent argument
- C4. an ability to communicate, both orally and in writing, with confidence and insight
- C5. an ability to manage time and prioritize tasks by working to strict deadlines
- C6. an ability to work autonomously, and to take responsibility for their own personal/professional development and self-promotion
- C7. an ability to use appropriate technology creatively and effectively.

## **4 DELIVERY AND ASSESSMENT OF THE PROGRAMME**

### **4.1 Learning, Teaching and Assessment Map**

**Learning and Teaching Processes** (designed to allow students to achieve the intended learning outcomes)

One-to-one Principal Study Lessons (ILOs: A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, C2, C4, C5)

Directed Ensemble

(ILOs: A1, A2, A3; B2, B3, B7; C1, C2, C4, C5, C6)

Lectures (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C3, C4, C6, C7)

Seminars (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C3, C4, C6, C7)

**Assessment methods** (designed to allow students to demonstrate that they have achieved the intended learning outcomes)

Recital (ILOs: A1, A2, A3, A4, A5; B1, B2, B3, B4, B5; C1, C2, C4, C5, C6, C7)

Concert Assessment (ILOs: A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, B7; C1, C2, C4, C5, C6, C7)

Practical Examination (ILOs: A2, A3, A4, A5; B3, B5; C1, C2, C4)

Written Assignment (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C1, C3, C4, C5, C6, C7)

Written Examination (ILOs: A2, A3, A4, A5; B3, B4, B5, B6; C1, C3, C4, C5, C6, C7)

Coursework/Tutor Report (ILOs: all)

*Viva voce* Examination (ILOs: A2, A3, A4, A5; B1, B3, B4, B5, B6; C1, C2, C3, C4, C5, C6)

### **4.2 Learning and Teaching Processes**

The BMus (Hons) programme uses a range of teaching methods to ensure that students' learning processes are stimulating, challenging, diverse and complementary. The principal modes of teaching are described below:

- **Individual lessons for Principal Study.** Regular one-to-one tuition given by an eminent practitioner/teacher underpins the core aims of the programme. It enshrines the

‘master/apprentice’ culture that is the defining feature of specialist training at conservatoires worldwide. One-to-one tuition is designed to enable students to develop key professional disciplines: technique, interpretation skills, repertoire and language development, both rhythmic and harmonic. It is the principal means by which students learn the processes through which reflective, critical and informed attitudes to performance are developed.

- **Ensemble** is the means by which small or large groups of performers receive one-to-one tuition in preparation for concert performances. Rehearsals and performances in large ensembles are designed to develop: (i). an ability to work co-operatively; (ii). a sense of professional discipline and rigour; (iii). the particular technical and musical skills of large ensemble performance; (iv). The ability to react to others both as an ensemble player and as a creative artist. All students participate in ensemble work, including large ensembles and small combos as part of the programme of study. Small combos work is mostly student-directed, with periodic coaching by a member of staff. For performers this mode of study is designed to develop: (i). close working relationships that are essential for high-level chamber music-making; (ii). ability to work autonomously; (iii). ability to solve interpretative and technical issues to the end of developing coherent performances; (iv). knowledge of the repertoire; (V) to formulate discourse for the development of a given style.
- **Lectures** provide a forum for the dissemination of ideas, information and skills to the end of establishing a sound and sustainable knowledge base. They serve as models for organizing materials into a coherent argument.
- **Seminars** are designed to encourage the sharing of ideas and the development of structured arguments and debating skills. They encourage students to develop their critical faculties and presentational skills through the presentation and defence of their own views, together with the opportunity to critique the views of their peers and tutor. Seminars are appropriate for academic and supporting studies modules that require a mix of tutor-led delivery, student-led debate, and interactive supervision.
- **Academic supervisions** provide the opportunity for academic staff to develop, monitor, and critique individual student projects, and to provide specialist input where applicable.

#### 4.3 Assessment

4.3.1 Two precepts underpin the programme’s assessment strategy: (i). the function of assessment is to enable students to demonstrate that they have achieved the programme’s intended learning outcomes at an appropriate level; (ii). assessment promotes and supports student learning.

4.3.2 All modules have appropriate descriptive marking guidelines whose function is to ensure comparability of standards across all levels and activities within the programme, to demonstrate these standards to external bodies, and to promote transparency within the Academy.

4.3.3 The varied assessment methods used in the programme are designed to provide the most appropriate means of evaluating student achievement, to promote different types of learning experience, and to avoid excessive formal examining. The following list of assessment methods is indicative, not comprehensive or binding:

- **Recital.** The end-of-year recital is the focal point of the programme for performers and is the primary assessment method for the Principal Study module. The recital given at the end of the programme enables students to demonstrate their achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills, and programme design skills; as such it is the ‘acid test’ of their summative achievement as creative musicians during the programme.
- **Portfolio.** Portfolio submissions are required in most core modules and these feed into the recital. The portfolio enables students to demonstrate their achievements in relation to a

broad range of the intended learning outcomes, including those concerned with technical and creative skills, communication and presentational skills

- **Practical Examination.** A range of performance-related and technical skills developed in the Supporting Studies strand of the programme is tested by practical examinations designed to enable students to demonstrate their achievements practically.
- **Written examination.** Assessment by written examination is an efficient and effective means of assessing students' ability to develop a sufficient knowledge base and marshal information cogently in the context of a closed-book, timed environment.
- **Written assignment.** Written assignments are primarily used in the Academic Studies modules, enabling students to demonstrate an understanding of module content and methods, competence in research methods, ability to marshal information to construct a cogent and rational argument, communication skills, and self-management skills. Students are given several weeks to complete the assignment, enabling them to produce work that has been researched, considered and presented with care and detail.

## 5 PROGRAMME STRUCTURE

### 5.1

The programme is studied over four years. Study is undertaken at four Levels (Level 4, Level 5 Level, 6 (B3), Level 6 (B4). Credit is given at all levels. Marks awarded in Levels 5, 6(B3) and 6(B4) are weighted 1/2/3. Classification of the award will be based on marks accumulated at Levels 5 and 6 (b3/4) only. In some cases students may be exempted from modules in which they are deemed to satisfy requirements through AP(E)L. Each Level comprises a minimum of 120 credits. 480 credits are required in order to be awarded the degree with honours. Students who leave the programme having successfully completed 120 credits at level 5 will be eligible for the award of Cert.HE. Students who leave the programme having successfully completed 120 credits at level 4 and 120 credits at level 6(B3) will be eligible for the award of Dip.HE. Students who leave the programme having successfully completed 120 credits at level 5, 120 credits at level 6(B3), and between 60 and 105 credits at level 6(B4) will be eligible for the award of an ordinary (i.e. non-honours) BMus (Lond.: RAM) degree. The modules listed below represent the minimum requirement for the award, which is based on these modules alone. (Additional modules, if taken, will be listed on the student's transcript).

	<b>Units of Study</b>	<b>Credit</b>
<b>HE Level 4</b>	Principal Study: Solo Performance 1	<b>45</b>
	Ensembles 1	<b>25</b>
	Aural and Transcription Skills 1	<b>10</b>
	Composing and Arranging 1	<b>10</b>
	Jazz History 1	<b>10</b>
	Jazz Supporting Studies 1	<b>10</b>
	Introduction to Technology	<b>10</b>

Progression: Entry to HE Level 5 is conditional upon the successful completion of (or exemption from) all modules listed at HE Level 4.

<b>HE Level 5</b>	Principal Study: Solo Performance 2	<b>45</b>
	Ensembles 2	<b>25</b>
	Aural and Transcription Skills 2	<b>10</b>

Composing and Arranging	2	10
Jazz History 2		10
Jazz Supporting Studies 2		10
Introduction to World Rhythms 1		10

Progression: Entry to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all modules listed at Level 5.

#### HE Level 6 (B3)

Principal Study: Solo Performance 3		45
Ensembles 3		25
Aural and Transcription Skills 3		10
Composing and Arranging 3		10
Advanced Technology		10
Electives		20

Progression: Entry to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all modules listed at Level 6 (B3)

#### HE Level 6 (B4)

Principal Study: Solo Performance 4		60
Ensembles 4		20
Reflective Portfolio		15
Composing and Arranging 4		10
Elective(s)		20

**Total** **480**

## 6. STUDENT SUPPORT

Students receive an induction programme which includes: diagnostic testing for placement in appropriate tutorial; groups; advice on learning support; an induction into library and IT facilities; guidance on health and safety (including audiometric testing); registration; international student meetings; introduction to senior staff with programme responsibilities; tutorial meeting. Students are supported in all aspects of their subsequent life and work at the Academy throughout the duration of the BMus programme in the following dedicated ways:

- 6.1 Designated Year Tutor (with responsibility for academic and pastoral support)
- 6.2 Head of Study (with responsibility for the student's Principal Study Department and for overseeing the specific needs of the student in consultation with the Tutor)
- 6.3 Library (staffed by subject specialists who can advise on sheet music, instrumental and vocal parts, musicological materials, reference works, on-line resources, and materials from the Academy's special collections)
- 6.4 IT Helpdesk
- 6.5 Counsellor: the Counsellor provides confidential pastoral support as a trained professional
- 6.6 Disability Advisor: the Disability Advisor and support team are responsible for the implementation of the Academy's **Disability Equality Policy and Action Plan**
- 6.7 Alexander Technique co-ordinator: The Alexander Technique co-ordinator and support team teach Alexander Technique – an established method to improve posture and prevent repetitive strain injury.
- 6.8 Professional Development Advisor; provides one to one consultations with students and can help with issues such as creating a biography or CV, writing letters to promoters, sourcing funding, contractual issues and putting together the Professional Portfolio.

Other opportunities within Student Professional Development include a range of Business Placement schemes, providing students with active work experience both on the concert platform and behind the scenes, a series of Talking Heads, professional hints and tips and job and funding opportunities.

- 6.9 Head of International Affairs, who offers advice to overseas students
- 6.10 Instrument Technical (repair) services
- 6.11 Chaplain; The Chaplain's task is to serve the pastoral and spiritual needs of all members of the Royal Academy of Music, whether staff or students, whatever their faith, or none.
- 6.12 Estates Manager: who advises on student accommodation issues
- 6.13 The Royal Academy of Music Student's Union

## **7. DISTINCTIVE ASPECTS OF THE PROGRAMME**

The Academy's focus on excellence in musical performance and creativity is reflected in four distinctive aspects of the BMus programme:

- 7.1 Due to its competitive entry and international reputation, the programme attracts a cosmopolitan, strongly motivated, and very talented student body which gives participants a realistic sense of the demands required to be at the top of the profession.
- 7.2 The Academy's teaching is delivered by leading professional figures, whether in weekly lessons, ensemble projects lasting for a week or a month at a time or in high-profile public masterclasses, so that students are educated in a culture that engenders the highest professional standards in relation to artistic/creative interpretation and technical discipline.
- 7.3 The programme is designed to enable students to make the most of the educational opportunities afforded by being in the increasingly varied cultural mix that the London Jazz scene now represents. This is reflected in the outward looking aspects of the Academy's musical life (including public concerts and research events), as well as the outreach activities centred on the work of the Open Academy.