

# **BA(Hons) Creative Music Performance**

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## Award Map - BA(Hons) Creative Music Performance

### Stage 1 & 2 (Levels 4 & 5)

Semester 1 & 2	Semester 3 & 4
<b>DIME P110 Technical Development (30 credits)</b>	<b>DIME P210 Advanced Techniques (30 credits)</b>
<b>DIME P120 Improvisation (30 credits)</b>	<b>DIME P220 Advanced Improvisation (30 credits)</b>
<b>DIME P130 Artist Studies (30 credits)</b>	<b>DIME P230 Artist Analysis (30 credits)</b>
<b>DIME P140 Rhythm Studies (20 credits)</b>	<b>DIME P240 Composition and Arrangement (30 credits)</b>
<b>DIME P150 Practice Planning (10 credits)</b>	

### Stage 3 (Level 6)

Semester 5	Semester 6
<b>DIMEP310 Developing Your Own Style (30 credits)</b>	<b>DIMEP330 Solo Performance (40 credits)</b>
<b>DIMEP320 Applied Techniques (30 credits)</b>	<b>DIME035 Professional Practice Portfolio (30 credits)</b>

## Award Information Form (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a course and is designed to meet the University's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of course specifications.

Please refer to the **Guidance notes on completing Award Information Forms** before completing the details below

### SECTION 1 - General Award Information

<b>Qualification (award type)</b>	BA(Hons)
<b>Award Title</b>	Creative Music Performance
<b>Intermediate Qualification(s)</b>	Cert HE, Dip HE
<b>Awarding Institution</b>	Falmouth University
<b>Location of Delivery</b>	DIME Detroit
<b>Duration of Award</b>	3 Years
<b>Professional, Statutory and Regulatory Body accreditation</b>	n/a
<b>Accreditation Renewal Date (Month and Year)</b>	n/a
<b>Route Code (SITS)</b>	
<b>UCAS Course Code</b>	n/a
<b>Relevant External Benchmarking</b>	Subject Benchmark Statement Music (2008) QAA 249 05/08

## SECTION 2 – Entry Requirements, Student Support and Further Opportunities

### Entry requirements

#### Standard:

Generally, admission to DIME is based on a combination of criteria:

- Cumulative high school grade point averages of 2.5 or above. Applicants with cumulative grade point averages below 2.5 may be admitted after consideration of the quality of academic preparation, and submission of an APEL (see below). Grade point average is taken from the transcript at the time of application.
- ACT or SAT scores are required. The average expected ACT score of DIME students is 22 or higher. The expected average SAT score for DIME students is 1059.
- Official GED results are accepted in place of transcripts. A minimum composite score of 401 is required.
- Number and types of college preparatory courses
- Positive trend of grades
- Musical training and experience.

Additionally, students must meet their state graduation requirements.

#### **Accreditation of Prior Experiential Learning (APEL)**

Accreditation of Prior Experiential Learning (APEL) is the formal acknowledgement (based on professional assessment) of learning acquired from previous experience, usually from experience unrelated to an academic context.

Where an applicant wishes to transfer onto the course from another course, with or without advanced standing, the admissions team will undertake a review of their attainment in order to confirm that they are suitably prepared to enter the course, and that the credit they have achieved elsewhere can contribute to their qualification. The AP(E)L policy of the Falmouth University will be followed in each case. No applicant for transfer will be accepted unless the process described in the policy has been implemented.

Where an applicant has worked for some time and gained relevant experience it is also possible to gain entry as a mature student according to AP(E)L. Mature students are encouraged to outline other qualities and experiential learning that might be equivalent to the formal academic requirements, and the admissions tutor will take into account all evidence for the applicant's suitability for the course and their achievement and skills at the interview. This data is recorded on the appropriate form alongside the candidate's academic records.

#### **Creative Music Performance APEL Assignment**

Students will submit one piece of writing using the following guidelines

#### **Critical analysis of the performance of another artist (1000-1200 words)**

This could be a live or studio performance, single track or a whole album. In this piece of writing, students should evidence the following:

- The ability to analyse the work of another artist from an informed position (i.e. not a purely subjective one).
- The ability to research and incorporate existing information to support and develop an analysis of performance skills.
- The ability to discuss the performance in the broader context of culture and the music industry.

- A discussion of what the performance is trying to achieve, how it goes about this and whether it succeeded or failed in its aims.
- The ability to critically compare the performance to other works.

Students should include at least three references or quotations from credible sources using the Harvard system.

All student APEL Assignments will be reviewed by representatives from the Detroit Institute of Music Education and Falmouth University.

### **Non-Native English Speakers**

International applicants, other visa holders, permanent residents, and exchange students whose native language\* is not English must provide proof of English proficiency.

One of the following constitutes proof:

#### 1. TOEFL

- 550 minimum on paper-based TOEFL\*\*
- 213 minimum on computer-based TOEFL\*\*
- 79 minimum on Internet-based TOEFL\*\*

#### 2. MELAB

- 77 minimum

#### 3. IELTS

- 6.5 minimum

4. 24 transferable credits, excluding ESL coursework, from a U.S. community college or baccalaureate institution.

5. A baccalaureate degree from a regionally accredited U.S. college or university

6. One year of study at and a diploma from a U.S. high school

### **DIME Admissions Policy**

DIME is committed to promoting equal opportunities for all applicants. We actively seek to recruit a diverse student body that is reflective of the wider community. This includes students from the US and overseas. We believe that a diverse student body provides for a more creative and dynamic community and this is in line with the ethos and mission of DIME. No potential student will be excluded from entry to any course as a result of discrimination on the grounds of age, race, colour, nationality, ethnic origin, sex or sexual orientation, mental status, disability, religion or belief. DIME will operate within the guidelines of the Disability Discrimination Act.

#### **The aims of this Admissions Policy are to ensure that:**

- Entry criteria is transparent and justifiable
- Applicants to DIME are treated fairly
- Applications are responded to promptly and efficiently
- Decisions in respect of admissions are made and applications dealt with by appropriate staff
- Clear and impartial advice is given to applicants and that they are placed on the most appropriate course.

- Appropriate policies and procedures are implemented and followed in non-formal applications (non-standard or no qualifications)

#### **DIME undertakes to:**

- Conduct regular reviews of all recruitment and admissions procedures
- Provide prospective students with good factual information about our course offer and what students who join us can expect to experience, through our website and our prospectus materials as well as through any promotional events and schools exhibitions we may attend
- Regularly check all prospectus and website materials to ensure they are accurate and up to date

#### **Pre-application**

- DIME aims to send a prospectus pack to all applicants within 48 hours of their initial enquiry
- Pre-application information is available from the website, in prospectuses, leaflets or brochures covering the following areas:
  - Course details including; details of indicative curriculum
  - Accreditation/approval of courses by professional bodies or Partner Colleges and Universities
  - The course structures, duration, mode of attendance and qualification title
  - The general and subject specific entry requirements for each course
  - Range of resources available at DIME
  - Range of teaching staff in each specialist department
  - Details of all senior staff at DIME
  - Information on recent DIME guests and events
  - Information on fees and payment arrangements
  - Sources of financial assistance (internal and external), including scholarships and bursaries
  - Information on library and learning resources

#### **At Initial Assessment / Audition**

- Relevant information will be made available to applicants prior to their assessment
- Applicants will have an individual interview with a specialist admissions tutor who will assess their level of skill and aptitude, their range of qualifications and expected future attainments
- Each applicant will receive immediate feedback on their assessment, and where appropriate, an offer will be made
- Applicants will receive an explanation regarding the academic and other support services available. Should any additional learning support needs be identified these will be followed up by appropriate specialist staff post offer

#### **Selection**

Selection of students is made on the basis of evidence of musical, academic, and personal experience that meets the advertised admissions criteria for a particular course. Additionally, admissions staff will look for evidence of an individual's potential to benefit from study at DIME and to make a positive contribution to the institution. We aim to secure a good match between the abilities, aptitudes and objectives of the applicant and the demands of the course and that any offer made is at a level that is appropriate to the potential of the applicant to succeed and progress towards their own goals.

In addition to the academic requirements, applicants must possess an appropriate level of performance experience, technical facility and critical listening. Grade 5 (or equivalent skills) musical qualifications are an indicative level of musical ability. Previous experience in live performance is an advantage, and will be taken into account of the applicant's overall skill set. For example, the ability to undertake a semi professional level

gig in a convincing manner is a key factor in a successful application. In addition to these skills, all applicants must demonstrate drive and commitment to their course of study. The ability to sight read musical notation is an advantage but not an essential skill.

### **Students With Disabilities**

DIME has a strong commitment to enabling and supporting students with disabilities to fully engage with their studies. Every effort will be made to identify the potential needs of students with disabilities within the detailed admissions interview. This can be organised on the phone or via email with the admissions team prior to the start of the course. Reasonable adjustments will be made for those with identified special needs during the admissions process.

Although DIME will be responsive and inclusive to students with specific learning needs, they may have to self-fund any regular assistance and support depending on their requirements. DIME will recommend instructors that can support these students and provide sessions on site. Senior Managers may refer a student to them at any time.

Any student with a disability can discuss with their admissions tutor aids, adaptations or special requirements that will be required to enable them to fully participate in the course. If necessary, an accessibility study will then be commissioned and DIME will put reasonable adjustments in place as needed. Induction, registration and enrolment activities are also fully accessible to disabled students, and the needs of any student are accommodated in the design of such activities. As part of DIME Equal Opportunities Policy admissions staff will monitor the admissions of students with disabilities. Students can access the services offered by the DIME Learner Experience team, who will assist them in exploring what external support and resources they may be eligible to access. Students who are not eligible may be supported by internal funding where possible.

The [Family Educational Rights and Privacy Act of 1974 \(FERPA\)](#), affords a DIME student certain privacy rights with respect to their educational records. This right is afforded to students. With limited exception, DIME will share student information with parents and other third parties only with a written release from the student.

## **Student Support**

### **Audition/Enrolment**

Students will be guided through the process at every stage; from initial enquiry and audition to enrolment on the course. The DIME Head of Education is responsible for overseeing the quality of communication with students. The Head of Education will ensure that prospective students receive a clear and transparent assessment of their suitability for the course, prompt feedback on their audition performance, and clear information on the course content, fees and delivery methods.

At enrolment DIME will use excel for data collection and will protect all data as per DIME's Data Protection Policy in accordance with FERPA (Family Educational Rights and Privacy Act of 1974).

Prior to the course starting DIME will provide a one week orientation course consisting of:

- Introduction to the course, staff, procedures and rules and regulations (presentation)
- Access to resources (library and specialist)
- Where to go for help and guidance (academic, career, tutorial)
- Introduction to Higher Education (Lecture)
- Introduction and networking with peers (event)
- How to navigate Canvas (presentation & live Q & A session with DIME Head of Education)

### **Continual Academic Support**

This is provided in the form of regular study skills and 'sign-post' sessions delivered by the DIME Head of Education or an appropriate staff member. In addition to this, DIME will offer one-to-one tutorials at the

facility. As a minimum, all students will receive feedback on each individual module at the halfway stage through formative assessment.

Students will be supported in their studies by a Head of Department and Module Leader who will guide their academic progress and facilitate academic and pastoral support through liaison, where appropriate, with both the student and the relevant support service.

### **Pastoral Support**

This is coordinated day to day by the Learner Experience Administrator and delivered in person by her or an appropriate member of the DIME team. Where required DIME can recommend counselors, but may have to pass on the cost of this to students. This is specified in the Student Handbook.

### **Careers**

DIME is deeply committed to providing career advice and support. This starts in the recruitment of a roster of tutors who exemplify the values of a successful self-employed music professional in today's music industry. DIME courses and learning outcomes reflect the music business as it is today, and our commitment to course development will ensure their currency in the future. Students are encouraged through the course to form realistic and achievable career goals, underpinned by research and experience, providing a genuine understanding of the structure and operation within the industry. The philosophy is described as 'designing your own professional life' and a musician will see this theme recurring throughout the course.

In addition to the course itself, DIME will provide career-based master classes from world-renowned artists, the content of which will reinforce the learning outcomes of the course.

One-to-one career guidance, and group tutorial/Q&A is provided by the DIME Directors, Institute Manager, Head of Education and some selected Module Leaders and instructors. All these people have had, and maintain, current careers in the music industry at a high level.

### **Support Times and Availability**

Student support in all areas (academic, pastoral and careers) will generally take place by arrangement between staff and student within the hours of 10am – 6 pm (EST) Monday to Friday. Instructors have published Office Hours and students are expected to book within these times wherever possible. However, there may be exceptions and these will be arranged on a case-by-case basis. Students will be limited to a maximum of 6 tutorials in an academic year initiated by the student (this does not include the mandatory tutorials required at the start of each semester). However, instructors can initiate additional tutorials with students, and students are not limited to the number of tutorials they can book with the Head of Education and Learner Experience team. Additional tutorials, if requested by the student, are considered on a case-by-case basis.

### **Library**

DIME is partnering with the Detroit Public Library (DPL). Each student will receive a library card, which will allow them to check out books, scores, and other media, as well as access Interlibrary loan (ILL), MelCat, and a number of other online catalogs and databases. Additionally, hard copies of all core texts listed in the Module Information Forms are available in the DIME campus library. Moreover, portions of the core and recommended texts are available in electronic form and can be accessed through Canvas. Students are encouraged to purchase module texts when possible, but this is not mandatory. Students are inducted into the campus library and DPL in the orientation week prior to the course.

### **Distinctive Features**

The BA(Hons) Creative Music Performance course allows students to study under the guidance and supervision of internationally recognised leaders in the field. The intensive nature of the course enables learners to become skilled practitioners and provides the freedom for them to develop their own unique and innovative methods of working in their chosen field. The course is distinctive in the following ways:

- It provides students with specialist instruction from world-class tutors, all of whom are active in the music industry and in educational practice
- It emphasises the importance of free-thinking and individuality in a commercial world, allowing students to choose areas of emphasis in key areas of the course
- The learning process is supported by individual and group tutorials that occur at flexible times by arrangement with the tutor
- Students are encouraged and guided in the development of their own individual and innovative style in their discipline

Within the course, modules will ensure that students develop their research and writing skills and develop contextual and cultural awareness. Students' practical studies will be supported with projects that will help them to contextualise their work into the wider arena, where they can identify, forge and nurture many new career opportunities.

### **Virtual Learning Environment (VLE) - Canvas**

Access to Canvas will be via <http://name@dime-students.com>. This will be accessible via the following devices:

#### **Desktop**

PC (Windows XP S3 & Newer)  
Mac (OSX 10.6 & Newer)  
Linux (ChromeOS)

#### **Mobile**

iOS 5 & Newer  
Android 2.3 & Newer

Below are the recommendations for computer specifications.

#### **Computer Speed & Processor**

Use a computer 5 years old or newer when possible  
1GB of RAM  
2GHz processor

#### **Internet Speed**

Along with compatibility and web standards, Canvas has been carefully crafted to accommodate low bandwidth environments.  
Minimum of 512kbps

#### **Screen Readers**

Latest version of JAWS for Internet Explorer 9 & 10 and Firefox  
Latest version of VoiceOver for Safari  
There is no screen reader support for Chrome

Please note that this has been taken from Instructure's recommendations provided here:

<http://guides.instructure.com/s/2204/m/4214/l/82542-what-are-the-basic-computer-specifications-for-canvas>

#### **Website**

In-person delivery is supported by a frontend website. The frontend website provides information to newly interested parties, whereas the delivery platform provides communication and community integration to students enrolled on the course.

### **Career/further study opportunities**

The BA(Hons) Creative Music Performance course will provide students with a diversity of experiences and enable them to develop a strong skills base and theoretical underpinning. On completion of the course students will have a varied portfolio of creative work and have an understanding of how to develop their own unique approach to their specialism and apply this into the wider industry. These will equip students well to identify, create and respond to the many musical opportunities available.

Further career opportunities/destinations may include:

- Solo or ensemble/group performer
- Music entrepreneurship
- Session playing
- Author of educational materials (e.g. books, DVDs, etc.)
- Product demonstrator
- Teaching

Further study opportunities include:

- Graduate Certificate
- Graduate Diploma
- Masters of Arts
- (K-12) Teaching Certification – National Board Certification by the American Board for Certification of Teaching Excellence (ABCTE)

### SECTION 3 – Teaching, Learning and Assessment

#### Educational Aims

The BA(Hons) Creative Music Performance award aims to equip and empower individuals with specialist instrumental skills and techniques that engender the development of a creative and individual approach in the performance and creation of music.

The Creative Music Performance student will specialize in developing individual instrumental skills and the constituent parts of performance with an emphasis on an individual approach to the instrument. Students will perform as soloists or in bands, devise systematic and effective practice routines and develop composing and general musicianship skills. Alongside the creative development of instrumental technique, performance and composition skills, students will be asked to reflect critically on their practice. Additionally, they will analyse the relevant repertoire of artists who have established the vocabulary of the instrument and from whom they may extract relevant concepts in the amalgamation and conceptualizing of their own unique sound and performance style.

Further, the course is designed to equip students with essential time-management and organizational skills that will enable effective use of their time through the use of strategic planning. As the student engages with course, they will ultimately be expected to learn and compose repertoire, be fluent and inventive as an improviser, reflect critically and demonstrate an individual approach in sound and performance through the totality of their learning.

**BA(Hons) Creative Music Performance** has the following awards aims, enabling students to:

1. Develop technical competence and fluidity of expression on the instrument
2. Develop the various elements of musicianship typified in professional performance practice
3. Define and demonstrate in appropriate forms the conventions and vocabulary of their instrument
4. Use relevant techniques and methods to explain and demonstrate the interrelationships between theory and practice in music
5. Generate ideas and construct arguments in both verbal and written form, which engage in critical reflection of performance practice and its contexts
6. Evaluate processes and methodologies in their practice and apply appropriate transferable skills to other creative and professional contexts

#### Learning Outcomes

Upon successful completion of this award, students should be able to:

1. Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals
2. Display core improvisational skills in performance at an appropriate level of study
3. Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation
4. Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline
5. Demonstrate knowledge of the music studied in the wider context of historical, cultural and social practices relating to music performance, evaluating the influence of context on industry practices
6. Evidence imagination, creativity and technical skills in composition and arrangement
7. Gather and assimilate information and present work in oral and/or written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant
8. Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organisational skills as required

### Teaching Strategy

The teaching strategies deployed within the award seek to reflect and apply the educational philosophy of the institution and the rationale, aims and learning outcomes of the course. The intention is to engage the active participation of a committed group of academic and technical staff and students. The range of strategies is experienced in the classroom environment and aims to encourage the development of the critical practitioner and the production of a mature body of work.

Students at DIME will benefit from the following modes of teaching:

- **Group lectures** within the college environment, where all students will learn in groups regardless of their instrument specialism.
- **Specialist lectures** within the college environment, where students will learn in specialist instrument specific groups.
- Substantial **Weekly Lectures**, with tuition by world-class players who have vast experience in the music industry.
- Regular **One-To-One Tutorial Guidance** from the Head of Education and Head of Department on matters relating to the course, musical performance and student care.
- Exclusive **Master Classes** from world famous artists comprising of live performances as well as Q&A sessions, angled towards supporting the learning aims of the courses.

### Assessment Strategy

Assessment offers students the opportunity to engage in an active learning process that a) confirms their achievement and b) provides them with feedback on their progress, including the identification of strengths and weaknesses and an overall evaluation of their performance. Assessment provides the course team with a means of offering students guidance in evaluating their own progress, a means of offering students advice and guidance on their work, a means of monitoring and evaluating the course and a basis for conferring the final award. Throughout the practical elements of the course, students will continually engage with processes of peer and group critique to allow them to develop a reflective and evaluative appreciation of their own practice.

The modes of assessment used in this award include:

- Single or multiple performances in solo and/or group contexts
- Portfolio of work (both performance and/or compositional)
- Small in-lecture tasks (solo and group)
- Tests
- Essays
- Project Presentation
- Project Documentation

In some cases, more than one mode of assessment will be used within a module to ensure that the learner can demonstrate that they have met all of the learning outcomes. The work produced for these assessments develops graduate outcomes required in employment, such as a high level of performance competency, time management, written and oral communication, portfolio production, critical thinking, and teamwork. This is alongside self-motivation, independence, and creativity.

DIME believes strongly in communicating regularly with students and providing feedback on their assessed work that is constructive and timely. During week 8 of all semesters, students will attend a compulsory individual tutorial session with either the Head of Education, Head of Department or Module Leader to assess their progression of work within modules. Feedback will be provided in writing to students. All students will have an opportunity to discuss feedback with their tutor.

### Course Workload

The BA(Hons) Creative Music Performance course contains 360 credits across three levels of academic study that are allocated in the following manner:

120 credits per HE Level (4, 5, 6)

- Level 4 (Semester 1 & 2)
- Level 5 (Semester 3 & 4)
- Level 6 (Semester 5 & 6)

The following are the various ways students will engage with their course and an indicative time that they should spend weekly in each area. Please note the time spent in each area will vary for each individual.

Lectures (7-8 hours)

Group seminars and workshops (2 hours)

Tutorials (1 hour)

Master-classes (1 hour)

Assignment/task work (5-6 hours)

Skill development/practice routine (14-15 hours)

Additional reading and interests (4-5 hours)

Networking (1-2 hours)

**Total weekly time commitment: 35-40 hours**

### Curriculum Structure, Assessment Methods and Learning Outcomes

Module code	Leve	Module Name	Credit	Semester	Core Option (C) (O)	Assess-ment methods*	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))										
							1	2	3	4	5	6	7	8			
DIMEP110	4	Technical Development	30	1 & 2	C	PF	TPA										
DIMEP120	4	Improvisation	30	1 & 2	C	PF		TPA									
DIMEP130	4	Artist Studies	30	1 & 2	C	PF, ES	TPA										
DIMEP140	4	Rhythm Studies	20	1 & 2	C	ES, PF	TPA										
DIMEP150	4	Practice Planning	10	1 & 2	C	OT											
DIMEP210	5	Advanced Techniques	30	3 & 4	C	PF	TPA										
DIMEP220	5	Advanced Improvisation	30	3 & 4	C	PF		TPA									
DIMEP230	5	Artist Analysis	30	3 & 4	C	ES, PF	TPA										
DIMEP240	5	Composition and Arrangement	30	3 & 4	C	PC, ES											
DIMEP320	6	Applied Techniques	30	5	C	PF	TPA										
DIMEP310	6	Developing Your Own Style	30	5	C	PF, ES	TPA										
DIME035	6	Professional Practice Portfolio	20	6	C	PO											
DIMEP330	6	Solo Performance	40	6	C	ES, PF	TPA										

### Curriculum Structure, Assessment Methods and Learning Outcomes

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-						
AR	artefact	OR	oral			
CB	computer-based	PC	practical			
CE	critical evaluation	PF	performance			
CS	case study	PL	placement			
DI	dissertation or project	PO	portfolio			
ES	essay	PR	presentation			
EX	exam	RE	individual report			
GR	group report	SP	studio practice			
IT	in-module test	LR	literature review			
JL	journal/logbook	OT	other			

## SECTION 4 – Learning and Employability

### Skills Development Strategies

#### Knowledge and Understanding

Students will draw on theoretical, practical and material knowledge and synthesise these to make new work.

#### Intellectual Skills

To help with the development of this, students will engage with and reference a variety of sources of information in the development of their own ideas and work, making informed choices about their validity and evidencing their decisions.

#### Practical Skills

In addition to developing performance and composition skills and techniques, students will also employ methods of research in relation to their own body of practice, evaluating materials, processes and approaches and evidencing appropriate strategies in their communication and creation.

#### Transferable Skills

Students will engage and contribute to seminars and lectures, produce presentations – oral or written, engage in group work, discuss their own and others' practice and invoke modes of communication that are appropriate for musical ideas.

### Career Management Skills

During the course, students will develop career management skills, which are integrated within the processes of personalised learning for employability and the professional student. Students will undertake self-assessment to identify their strengths, interests and development needs in relation to external criteria under the guidance of an academic advisor. The process of assessment is informed by staff and peer review of students work. Specific career management skills (for example, effective and economical instrumental practice) are addressed in appropriately focused modules.

### Professional Standards

During the course of study, students will be made aware of various professional bodies that may be advantageous for their professional development.

Should students find themselves involved in working with children or young adults during their course of study – whether on projects or placements – DIME will guide them in acquiring the necessary background checks.

<b>Category</b>	<b>Learning Outcomes</b>	<b>1</b> <b>70%</b>	<b>2:1</b> <b>60-69%</b>	<b>2:2</b> <b>50-59%</b>	<b>3</b> <b>40-49%</b> <b>(Threshold)</b>	<b>Fail</b> <b>Below 40%</b>
<b>01</b> <b>Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>02</b> <b>Competency</b>	Display core improvisational skills in performance at an appropriate level of study	Sophisticated performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates significant development through the extension and synthesis of practice into new and unfamiliar territories.	Proficient performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates consistent development of practice through the extension of skills base into new and unfamiliar territories.	Accomplished performance and improvisation repertoire that is executed across a range of music genres and performance modes. Demonstrates development of practice through the exploration of practice modes in unfamiliar territories.	Adequate performance and improvisation repertoire that is executed across a range of familiar music genres and performance modes. Demonstrates development of practice appropriate to the required level.	Failure to achieve the learning outcomes at this time. Improvisational skills are rudimentary and shows limited engagement with course materials. Further work is needed in order to develop the required skills to achieve the threshold standard.
<b>03</b> <b>Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilising an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilising a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04</b> <b>Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	<b>05</b> <b>Contexts</b>	Demonstrate knowledge of the music studied in the wider context of historical, cultural and social practices relating to music performance, evaluating the influence of context on industry practices.	Independent critical engagement that demonstrates an extensive understanding of subject specific research and contexts. National and international contexts of the music industry are comprehensively understood and applied in written and practical work to a highly creative standard.	Articulate critical engagement that demonstrates a good understanding of subject specific research and contexts. National and international contexts of the music industry are fully understood and applied in written and practical work to a professional standard.	Good critical engagement that demonstrates a clear understanding of subject specific contexts. National and international contexts of the music industry have been explored and the research applied in a range works.	<b>06</b> <b>Composition</b>	Evidence imagination, creativity and technical skills in composition and arrangement	Excellent development and application of compositional skills that are creatively expressed and clearly presented. Work is to a highly professional standard with a comprehensive understanding of a wide range of techniques and innovative modes of composition and arrangement.	Good development and application of compositional skills that are creatively expressed and clearly presented. Work is to a highly professional standard and demonstrates a substantial understanding of a range of techniques and modes of composition and arrangement.	Consistent development and application of compositional skills that are clearly presented. Work is to a professional standard and demonstrates an accurate understanding of appropriate techniques and modes of composition and arrangement.	Evidence of a sound critical engagement that demonstrates an adequate understanding of the key aspects of historical, cultural and social contexts relevant to the music industry.	Failure to achieve the learning outcomes at this time. Loose understanding wider music contexts that is unfocused and lacks critical awareness.

<p><b>07</b> <b>Research</b></p>	<p>Gather and assimilate information and present work in oral and written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant</p>	<p>Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.</p>	<p>Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.</p>	<p>Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.</p>	<p><b>08</b> <b>Professional practice</b></p>	<p>Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organisational skills as required</p>	<p>Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.</p>	<p>Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.</p>	<p>Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.</p>	<p><b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.</p>	<p>Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.</p>	<p>Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.</p>	<p>Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.</p>	<p>Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.</p>	
<p><b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.</p>															

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P110 Technical Development**

Level 4, Stage 1 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Eric Gaston, Drums; Damon Warmack, Bass;

DeAnna Johnson, Vocals; Kris Kurzawa, Guitar

Location: DIME Detroit

**Course description:** The Technical Development module aims to equip you with specialist skills, techniques and methodologies ultimately designed to expand your existing technical facility and ultimately to enable creative musical expression. The skills and vocabulary learned in these lectures are fundamental and will be applied within performance scenarios throughout the course. The techniques studied in this module will prepare you for the lecture content in Advanced Techniques in Semesters 3 and 4.

In addition to learning the specific content throughout the module, you will be encouraged to develop your own learning methodologies for the purpose of enhancing your technical abilities, applying these skills into a broader musical context and developing an unique approach to your area of specialism.

Throughout the module, you will be expected to develop a strategic approach for learning the requisite content that employs effective time management. Lecture content will be supported with tutorials and enhanced with master class performances.

### **Modes of Delivery**

Semester 1 & 2

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master-classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Develop technical competence on your instrument

- Explain some of the conventions and vocabulary of your instrument
- Apply the conventions and vocabulary of the instrument into a wider musical context

**Skill Development:**

Knowledge and Understanding:

The learner will gain an understanding of the vocabulary and conventions of the instrument through the module content.

Intellectual Skills:

The learner will have an opportunity to develop and apply relevant cognitive and analytical skills in relation to the specialist content of the module.

Practical Skills: The learner will develop the ability to perform instrument specific vocabulary to a high standard.

Transferable Skills:

The learner will have the opportunity to develop a strategic and innovative approach to their area of specialism and will employ effective time management skills in the planning, practice and preparation for the assessment.

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b>Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:</b>
1	Demonstrate an understanding of technical exercises and concepts specific to the instrument (Creative Music Performance 1)	Present and perform a range of specialized technical exercises
3	Display elements of creativity and expression in performance (Creative Music Performance 3)	Perform instrument-specific vocabulary with a measure of creativity and expression
4	Demonstrate an awareness of the broader musical context of techniques and methodologies relevant to the discipline (Creative Music Performance 4)	Evidence the use of instrument-specific techniques into a wider musical context

**Final Graded Assessment (Live Performance) (Summative)**

You will be asked to perform for 10-12 minutes, demonstrating a range of technical exercises (e.g. scales, arpeggios, rudiments, and chord sequences) that embody the lecture content for the module. You are encouraged to present the content in a creative manner, demonstrating an understanding of how to apply the material into a broader musical context.

This performance will be filmed for later review by student and instructor.

Each example must be clearly introduced, with a brief statement explaining the concept(s) being covered and the rationale for the approach taken. Summative assessment will occur at the end of Semester 2, with formative assessment taking place throughout the module.

Assessed areas will include:

- Timing
- Accuracy of execution
- Sound production
- Fluency
- Consistency
- Creativity and evidence of wider application
- Consistency

No	Assessment Method	Description of Assessment Method	%	Compulsory or compensatable	Learning Outcome Category Assessed		
					1	3	4
1	PF	Performance	100	<b>Compulsory</b>	X	X	X

- Creativity and evidence of wider application

## Indicative List of Resources:

### Books

#### Guitar

- *Blues Guitar Bible*. (2000) Hal Leonard.
- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*. Musicians Institute.
- Capone, Phil (2009) *100 Killer Licks and Chops For Blues Guitar*. Chartwell Books, Inc.
- Cooley, Rusty. *Rusty Cooley's Fretboard Autopsy: Scales, Modes & Melodic Patterns*. Rock House.
- Dupree, C. (2009) *Rhythm and Blues Guitar*. Hal Leonard.
- Ganapes, J. 2000. *Blues Licks You Can Use: Tips for performance*. Hal Leonard.
- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- McGill, T.S. (2007) *The Guitar Arpeggio Compendium Marlton*. Uniblax Publishing.
- Morenga, M. (2006) *Guitar Springboard: Chords For All Occasions*. Wise Publications.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.
- Wine, T. (2003) *1001 Blues Licks*. Hal Leonard Corporation.

#### Bass

- Appleman, Rich (1981) *Chord Studies for Electric Bass*, Berklee Press Publications.
- Bottesini, Giovanni. (1982) *Method For Double Bass, Part One*, Yorke Edition.
- Dr. Licks (1989) *Standing in the Shadows of Motown*, Hal Leonard.
- Friedland, Ed. (1998) *Reggae Bass*, Hal Leonard Publications.
- Goines, Lincoln/Ameen (1993) *Robby: Afro-Cuban Grooves for Bass and Drums (Funkifying the Clave)*, Manhattan Music.
- Jemmott, Jerry. (1998) *Blues and R&B Bass Techniques*, Hal Leonard.
- Mintzer Bob. (1996) *14 Blues & Funk Etudes for Bass Clef Instruments*, Warner Bros. Publications.
- Patitucci, J./Weckl, D. (1996) *Ultimate Play-along for Bass, Level 1-Vol.2*, Manhattan Music.
- Presita, Rocco, (2003) *Sitting in with Rocco Prestia*, Cherry Lane/Hal Leonard.
- Roberts, Jim (2001) *How the Fender Bass Changed the World*, Backbeat Books.
- Simandl, Franz. (1984) *A New Method for Double Bass*, Carl Fisher.

- Slutzky, Allan/Silverman Chuck. (1997) *The Great Rhythm Sections of James Brown*, Manhattan Music/Warner Brothers.
- Stagnaro, Oscar. (2001) *The Latin Bass Book*, Sher Music Co.
- Vitty, Anthony.(2001) *The Finger Funk Workbook, Vol. 1 and 2*, DaaDoo Music.

#### Drums

- Bellson, Louise (1963) *Modern Reading Text in 4/4*. Alfred Music.
- Famularo, Dom (2001) – *It's Your Move*. Alfred Publishing.
- Garibaldi, David (1992) *Future sounds*. Alfred Music.
- Mackenzie, Ted. (2005) *Buddy Rich's Modern Interpretation of Snare Drum Rudiments*. Music Sales America.
- Morello, Joe (1983) *Master Studies*. Modern Drummer Publication
- Reed, Ted. (1997) *Progressive Steps to Syncopation for the Modern Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Accents and Rebounds: For the Snare Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Stick Control: For the Snare Drummer*. Alfred Music.
- Wilcoxin, Charlie (1945) *The All American Drummer*. Ludwig Masters.

#### Vocals

- Alderson, Richard. 1979. *The Complete Handbook of Voice Training*. Parker Publishing Company.
- Beer, Sue. 2013. *Step-by-Step Tapping: The amazing self-help technique*. Gaia.
- Borch, Daniel. 2007. *Ultimate Vocal Voyage: The Definitive Method for Unleashing the Rock, Pop or Soul Singer Within You [With CD]*. Faber Music.
- Brennan, Richard. 2011. *The Alexander Technique Workbook*. Collins & Brown.
- Bunch, M & Besterman, A. 1997. *Dynamics of the Singing Voice*. Springer-Verlag Vienna.
- Kayes, Gillyanne. 2004. *Singing and the Actor*. A & C Black.
- Miller, Richard. (1986) *The Structure of Singing: System and Art in Vocal Technique*. Schirmer Books.
- Miller, Richard. 2004. *Solutions for Singers: Tools for Performers and Teachers*. Oxford University Press, USA.
- Soto-Morettini, Donna. 2006. *Popular Singing: A Practical Guide to: Pop, Jazz, Blues, Rock, Country and Gospel*. A & C Black Publishers.
- Titze, Ingo. 2010. *Fascinations with the Human Voice*. National Center for Voice.

#### Videos

##### Guitar

- Getting Started with the Pentatonic Scale Guitar DVD. Learn Patterns, Technique, Songs, Application and Theory 2006
- CAGED Guitar System - How to Build and Use Chord Inversions and Arpeggio Patterns On the Fretboard. Acoustic and Electric Guitar Theory By Desi Serna (2006)
- Guitar Chord Progressions & Playing By Numbers DVD by Guitar Theory Teacher Desi Serna (2007)

##### Bass

- John Entwistle: Bass Guitar Master Class (2006)
- John Patitucci. Electric Bass: A Dictionary of Grooves & Technique (2000) Alfred Music.
- Victor Wooten: Super Bass Solo Technique 2007. Alfred Studios.
- Victor Wooten: Groove Workshop (2008) Alfred Studios.

##### Drums

- Simon Phillips Complete (2007) Alfred Publishing.
- Omar Hakim: Complete (2010) Alfred Publishing.
- Time Machine (2011) John JR Robinson (2 DVDs)
- David Garibaldi Lessons: Breaking the Code (2009)
- Steve Gadd Master Series DVD (2008) Hudson Music.
- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music.

#### Vocals

- Peckham, Anne. (2004) Berklee Workshop: Vocal Technique: Developing Your Voice for Performance. Berklee Studios.
- The Ultimate Practice Guide for Vocalists. (2003) Hal Leonard.
- Vocal Master Class with Renee Grant-Williams. (2003)

#### Journals/Periodicals

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

#### Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1

<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>
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<b>Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)</b>	
<b>BA(Hons) Creative Music Performance</b>	<b>Mandatory</b>

**Grading Rubric:**

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilizing an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilizing a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
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**Work assessed below 25%** indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

**Worked Marked above 85%** indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P120 Improvisation**

Level 4, Stage 1 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Eric Gaston, Drums; Damon Warmack, Bass;

DeAnna Johnson, Vocals; Kris Kurzawa, Guitar

Location: DIME Detroit

**Course description:** The Improvisation module aims to equip you with musical improvisational skills and methodologies ultimately designed to enable innovative musical expression in your specialist area. The skills and vocabulary learned in these lectures are fundamental and will be applied and contextualized within performance scenarios throughout the course.

In addition to learning the specific content throughout the module, you will be encouraged to develop your own learning methodologies for the purpose of enhancing your technical abilities, understanding how these skills apply into a broader musical context and developing an individual approach to your area of specialism.

Throughout the module, you will be expected to develop a strategic approach for learning the requisite content that employs effective time management. Lecture content will be supported with tutorials, group sessions and master class performances.

### **Modes of Delivery**

Semester 1 & 2

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master-classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Develop instrumental techniques that will enable improvisational skills
- Understand how improvisational techniques are used in a musical context

- Understand harmonic and rhythmic concepts related to improvisation

**Skill Development:**

Knowledge and Understanding:

The learner will gain an understanding of the vocabulary and conventions of the instrument through the module content.

Intellectual Skills:

The learner will have an opportunity to develop and apply relevant cognitive and analytical skills in relation to the specialist content of the module.

Practical Skills: The learner will develop the ability to perform instrument specific vocabulary to a high standard.

Transferable Skills:

The learner will have the opportunity to develop a strategic and innovative approach to their area of specialism and will employ effective time management skills in the planning, practice and preparation for the assessment.

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
2	Demonstrate an understanding of improvisation in performance (Creative Music Performance LO 2)	Present and perform a range of specialised improvisational techniques
3	Display elements of creativity and personal expression in improvisation (Creative Music Performance LO 3)	Perform improvisational concepts with a measure of expression and creativity
4	Demonstrate an awareness of the broader musical context of concepts and theory related to improvisation (Creative Music Performance LO 4)	Evidence the use of improvisational concepts in a wider musical context

**Final Graded Assessment (Live Performance) (Summative)**

Performance of 10-12 minutes demonstrating a range of improvisational techniques that embody the lecture content for the module. You are encouraged to present the content in a creative manner, demonstrating an understanding of how to apply the material into a broader musical context. This performance will be filmed for later review by instructor and student.

Each example must be clearly introduced, with a brief statement explaining the concept(s) being covered and the rationale for the approach taken. Summative assessment will occur at the end of Semester 2, with formative assessment taking place throughout the module.

Assessed areas will include:

- Timing
- Accuracy of execution
- Sound production
- Fluency
- Consistency
- Creativity and evidence of wider application

No	Assessment Method	Description of Assessment Method	%	Compulsory or compensatable	Learning Outcome Category Assessed		
					1	3	4
1	PF	Performance	100	<b>Compulsory</b>	X	X	X

### Indicative List of Resources:

#### Books

##### Guitar

- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*. Musicians Institute.
- Ganapes, J. 2000. *Blues Licks You Can Use: Tips for performance*. Hal Leonard
- Goodrick, M with Metheny, P, 1998. *Advancing Guitarist - Applying Guitar Concepts and Techniques*. Milwaukee: Hal Leonard Publications.
- McGill, T.S. 2007. *The Guitar Arpeggio Compendium*. Marlton: Uniblabb Publishing.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.

##### Bass

- Appleman, Rich: *Chord Studies for Electric Bass*, Berklee Press Publications, 1981
- Appleman, Rich. 1986. *Reading Contemporary Electric Bass*. Berklee Press.
- Simandl, Franz. 1940. *30 Studies for String Bass with piano accompaniment*. Carl Fischer.
- Sher, Chuck and Johnson, Marc. 2005. *Concepts for Bass Soloing*. Sher Music.
- Willis, Gary. 1998. *The Gary Willis Collection*. Hal Leonard.
- Sher, Chuck. 2005. *The Real Easy Book – tunes for beginning improvisers*. Sher Music.
- Clayton, Stuart. 2014. *Nile Rodgers & Bernard Edwards: Funk & Disco Grooves*. Bassline Publishing.
- Nettles, Barrie and Richard Graf. 2002. *The Chord Scale Theory & Jazz Harmony*. Advance Music.
- Crook, Hal. 1999. *Ready, Aim, Improvise!* Advance Music.
- Patitucci, John. 2005. *60 melodic etudes for acoustic and electric bass*. Carl Fischer.
- Bottesini, Giovanni: *Method For Double Bass, Part One*, Yorke Edition, 1982
- Dr. Licks: *Standing in the Shadows of Motown*, Hal Leonard, 1989
- Friedland, Ed: *Reggae Bass*, Hal Leonard Publications, 1998
- Goines, Lincoln/Ameen, Robby: *Afro-Cuban Grooves for Bass and Drums (Funkifying the Clave)*, Manhattan Music, 1993
- Jemmott, Jerry: *Blues and R&B Bass Techniques*, Hal Leonard, 1998
- Mintzer Bob: *14 Blues & Funk Etudes for Bass Clef Instruments*, Warner Bros. Publications, 1996
- Patitucci, J./Weckl, D.: *Ultimate Play-along for Bass, Level 1-Vol.2*, Manhattan Music, 1996
- Presita, Rocco: *Sitting in with Rocco Prestia*, Cherry Lane/Hal Leonard, 2003
- Roberts, Jim: *How the Fender Bass Changed the World*, Backbeat Books, 2001

- Simandl, Franz: *A New Method for Double Bass*, Carl Fisher, 1984
- Slutzky, Allan/Silverman Chuck: *The Great Rhythm Sections of James Brown*, Manhattan Music/Warner Brothers, 1997
- Stagnaro, Oscar: *The Latin Bass Book*, Sher Music Co., 2001
- Vitty, Anthony: *The Finger Funk Workbook, Vol. 1 and 2*, DaaDoo Music, 1997/2000

#### Drums

- Bellson, Louise (1963) *Modern Reading Text in 4/4*. Alfred Music.
- Famularo, Dom (2001) – *It's Your Move*. Alfred Publishing
- Garibaldi, David (1992) *Future sounds*. Alfred Music.
- Mackenzie, Ted. (2005) *Buddy Rich's Modern Interpretation of Snare Drum Rudiments*. Music Sales America.
- MacKenzie, Ted. (2008) *Buddy Rich's Rudiments Around the Kit*. Music Sales America.
- Morello, Joe (1983) *Master Studies*. Modern Drummer Publication
- Porcaro, Joe. (2012) *Joe Porcaro's Drumset Method*. Hal Leonard.
- Reed, Ted. (1997) *Progressive Steps to Syncopation for the Modern Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Accents and Rebounds: For the Snare Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Stick Control: For the Snare Drummer*. Alfred Music.
- Wilcoxin, Charlie (1945) *The All American Drummer*. Ludwig Masters.

#### Vocals

- Alderson, Richard. 1979. *The Complete Handbook of Voice Training*. Parker Publishing Company.
- Beck, Dallon. 2002. *The Musician's Guide to Recording Vocals*. Musicians Institute Press.
- Beer, Sue. 2013. *Step-by-Step Tapping: The amazing self-help technique*. Gaia.
- Borch, Daniel. 2007. *Ultimate Vocal Voyage: The Definitive Method for Unleashing the Rock, Pop or Soul Singer Within You [With CD]*. Faber Music.
- Brennan, Richard. 2011. *The Alexander Technique Workbook*. Collins & Brown.
- Bunch, M & Besterman, A. 1997. *Dynamics of the Singing Voice*. Springer-Verlag Vienna.
- Cameron, Julia. 2002. *The Artist's Way*. Putnam.
- Kayes, Gillyanne. 2004. *Singing and the Actor*. A & C Black.
- Linklater, Kirsten. 2006. *Freeing the Natural Voice*. Drama Publishers.
- Mazer, Susan. 2006. *Harmony Singing*. Alfred Music.
- Miller, Richard. (1986) *The Structure of Singing: System and Art in Vocal Technique*. Schirmer Books.
- Miller, Richard. 2004. *Solutions for Singers: Tools for Performers and Teachers*. Oxford University Press, USA.
- Soto-Morettini, Donna. 2006. *Popular Singing: A Practical Guide to: Pop, Jazz, Blues, Rock, Country and Gospel*. A & C Black Publishers.
- Titze, Ingo. 2010. *Fascinations with the Human Voice*. National Center for Voice.

#### Videos

##### Guitar

- Getting Started with the Pentatonic Scale Guitar DVD. Learn Patterns, Technique, Songs, Application and Theory 2006
- CAGED Guitar System - How to Build and Use Chord Inversions and Arpeggio Patterns On the Fretboard. Acoustic and Electric Guitar Theory By Desi Serna (2006)
- Guitar Chord Progressions & Playing By Numbers DVD by Guitar Theory Teacher Desi Serna (2007)

## Bass

- John Entwistle: Bass Guitar Master Class (2006)
- John Patitucci. Electric Bass: A Dictionary of Grooves & Technique (2000) Alfred Music
- Victor Wooten: Super Bass Solo Technique 2007. Alfred Studios
- Victor Wooten: Groove Workshop (2008) Alfred Studios.

## Drums

- Simon Phillips Complete (2007) Alfred Publishing.
- Omar Hakim: Complete (2010) Alfred Publishing.
- Time Machine (2011) John JR Robinson (2 DVDs)
- David Garibaldi Lessons: Breaking the Code (2009)
- Steve Gadd Master Series DVD (2008) Hudson Music.
- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music

## Vocals

- Peckham, Anne. (2004) Berklee Workshop: Vocal Technique: Developing Your Voice for Performance. Berklee Studios.
- The Ultimate Practice Guide for Vocalists. (2003) Hal Leonard.
- Vocal Master Class with Renee Grant-Williams. (2003)

## Journals/Periodicals

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

## Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>

<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

### Grading Rubric:

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
<b>02 Competency</b>	Display core improvisational skills in performance at an appropriate level of study	Sophisticated performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates significant development through the extension and synthesis of practice into new and unfamiliar territories.	Proficient performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates consistent development of practice through the extension of skills base into new and unfamiliar territories.	Accomplished performance and improvisation repertoire that is executed across a range of music genres and performance modes. Demonstrates development of practice through the exploration of practice modes in unfamiliar territories.	Adequate performance and improvisation repertoire that is executed across a range of familiar music genres and performance modes. Demonstrates development of practice appropriate to the required level.	Failure to achieve the learning outcomes at this time. Improvisational skills are rudimentary and shows limited engagement with course materials. Further work is needed in order to develop the required skills to achieve the threshold standard.

<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilizing an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilizing a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<p><b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.</p>						
<p><b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P130 Artist Studies**

Level 4, Stage 1 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Drew Schultz, Drums; Mo Hollis Bass;

Chris McCall, Vocals; Anthony Lai, Guitar

Location: DIME Detroit

**Course description:** The Artist Studies module provides you with the opportunity to study the techniques, methodologies and repertoire of iconic artists as acknowledged within their specialist area. The concepts examined in this module are intended to support you in the development of your own individual approach and should ideally be applied into a broader musical context throughout the course.

In addition to learning a representative portion of their repertoire, you will be asked to provide critical analysis of your chosen artists that demonstrates a contextual understanding of the historical, social and cultural factors that shaped their unique sound and style. Your Module Leader or Lecturer must approve all choices of artists and repertoire.

In addition to performance assessment, you will be expected to develop a strategic approach to conducting library-based research, using print and electronic resources. This will require that you employ effective time management. The module is predominantly self-directed study, and lectures will be supported with tutorials and group sessions. Research and academic support will be provided by a number of signpost lectures conducted by the Head of Education; additionally, you may schedule an individual tutorial with the Head of Education to discuss academic research practices and expectations.

### **Modes of Delivery**

Semester 1 & 2

Indicatively, this module will consist of:

- 26 hours of lectures (26 x 1.0 hours)
- Small groups/individual tutorials (30 hours)
- Master-classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Identify and demonstrate the conventions and vocabulary of your instrument as defined by influential artists
- Use relevant techniques and methods to explain the reciprocity between culture and music
- Generate ideas and construct arguments that show understanding of the key elements of an artist's unique musical style

**Skill Development:**

Knowledge and Understanding

Understanding of the vocabulary and conventions of the instrument and of the demands of presenting this work in performance.

Knowledge of the social, historical and culture factors that can influence performance outcomes.

Intellectual Skills

The ability to undertake critical and contextual research.

Practical Skills

The learner will demonstrate the ability to perform chosen repertoire that embodies a specific sound and style

Transferable Skills

The learner will have the opportunity to develop effective time management skills, research based skills and self-directed working

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
1	Identify and evidence techniques and methodologies associated with relevant artists (Creative Music Performance LO 1)	Perform repertoire that demonstrates an understanding of the techniques associated with music making of iconic artists
4	Demonstrate a knowledge and understanding of the stylistic elements of relevant artists (Creative Music Performance LO 4)	Perform repertoire that demonstrates a specific stylistic knowledge of an iconic artist
5	Display an awareness of music studied in the wider context of historical, cultural and social practices (Creative Music Performance LO 5)	Provide an essay of an iconic artist that examines their work in relation to its historical, cultural, and social context
7	Gather and assimilate information and present work in oral and/or written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant (Creative Music Performance LO 7)	Provide an essay that explores the work of an iconic artist and its relation to its social, historical, and cultural context. Students must integrate and make reference to credible source material (print and online) and cite appropriately.

## Final Graded Assessment (Live Performance) (Summative)

The achievement of learning outcomes is assessed in two ways:

1. Performance of 8-10 minutes demonstrating an approved repertoire that embodies the key elements of an iconic artist's performance style.
2. The submission of an essay identifying and analyzing the key elements of a chosen artist's performance style and how historical, cultural and social factors influenced their work. The essay should contain arguments and ideas that are informed and supported by relevant research. (1500 words)

Summative assessment will occur at the end of Semester 2, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed			
					1	4	5	7
1	PF	Performance	50	<b>Compulsory</b>	X	X		
2	ES	Essay	50				X	X

### Indicative List of Resources:

#### Guitar

- *Blues Guitar Bible*. (2000) Hal Leonard.
- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*. Musicians Institute.
- Capone, Phil (2009) *100 Killer Licks and Chops For Blues Guitar*. Chartwell Books, Inc.
- Cooley, Rusty. *Rusty Cooley's Fretboard Autopsy: Scales, Modes & Melodic Patterns*. Rock House.
- Dupree, C. (2009) *Rhythm and Blues Guitar*. Hal Leonard.
- Ganapes, J. 2000. *Blues Licks You Can Use: Tips for performance*. Hal Leonard.
- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- McGill, T.S. (2007) *The Guitar Arpeggio Compendium Marlton*. Uniblax Publishing.
- Morenga, M. (2006) *Guitar Springboard: Chords For All Occasions*. Wise Publications.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.
- Wine, T. (2003) *1001 Blues Licks*. Hal Leonard Corporation.

#### Bass

- Appleman, Rich (1981) *Chord Studies for Electric Bass*, Berklee Press Publications.
- Bottesini, Giovanni. (1982) *Method For Double Bass, Part One*, Yorke Edition.
- Dr. Licks (1989) *Standing in the Shadows of Motown*, Hal Leonard.
- Friedland, Ed. (1998) *Reggae Bass*, Hal Leonard Publications.
- Goines, Lincoln/Ameen (1993) *Robby: Afro-Cuban Grooves for Bass and Drums (Funkifying the Clave)*, Manhattan Music.
- Jemmott, Jerry. (1998) *Blues and R&B Bass Techniques*, Hal Leonard.

- Mintzer Bob. (1996) *14 Blues & Funk Etudes for Bass Clef Instruments*, Warner Bros. Publications.
- Patitucci, J./Weckl, D. (1996) *Ultimate Play-along for Bass, Level 1-Vol.2*, Manhattan Music.
- Presita, Rocco, (2003) *Sitting in with Rocco Prestia*, Cherry Lane/Hal Leonard.
- Roberts, Jim (2001) *How the Fender Bass Changed the World*, Backbeat Books.
- Simandl, Franz. (1984) *A New Method for Double Bass*, Carl Fisher.
- Slutzky, Allan/Silverman Chuck. (1997) *The Great Rhythm Sections of James Brown*, Manhattan Music/Warner Brothers.
- Stagnaro, Oscar. (2001) *The Latin Bass Book*, Sher Music Co.
- Vitty, Anthony.(2001) *The Finger Funk Workbook, Vol. 1 and 2*, DaaDoo Music.

#### Drums

- Bellson, Louise (1963) *Modern Reading Text in 4/4*. Alfred Music.
- Famularo, Dom (2001) – *It's Your Move*. Alfred Publishing.
- Garibaldi, David (1992) *Future sounds*. Alfred Music.
- Mackenzie, Ted. (2005) *Buddy Rich's Modern Interpretation of Snare Drum Rudiments*. Music Sales America.
- Morello, Joe (1983) *Master Studies*. Modern Drummer Publication
- Reed, Ted. (1997) *Progressive Steps to Syncopation for the Modern Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Accents and Rebounds: For the Snare Drummer*. Alfred Music.
- Stone, George Lawrence. (2009) *Stick Control: For the Snare Drummer*. Alfred Music.
- Wilcoxin, Charlie (1945) *The All American Drummer*. Ludwig Masters.

#### Vocals

- Alderson, Richard. 1979. *The Complete Handbook of Voice Training*. Parker Publishing Company.
- Beer, Sue. 2013. *Step-by-Step Tapping: The amazing self-help technique*. Gaia.
- Borch, Daniel. 2007. *Ultimate Vocal Voyage: The Definitive Method for Unleashing the Rock, Pop or Soul Singer Within You [With CD]*. Faber Music.
- Brennan, Richard. 2011. *The Alexander Technique Workbook*. Collins & Brown.
- Bunch, M & Besterman, A. 1997. *Dynamics of the Singing Voice*. Springer-Verlag Vienna.
- Kayes, Gillyanne. 2004. *Singing and the Actor*. A & C Black.
- Miller, Richard. (1986) *The Structure of Singing: System and Art in Vocal Technique*. Schirmer Books.
- Miller, Richard. 2004. *Solutions for Singers: Tools for Performers and Teachers*. Oxford University Press, USA.
- Soto-Morettini, Donna. 2006. *Popular Singing: A Practical Guide to: Pop, Jazz, Blues, Rock, Country and Gospel*. A & C Black Publishers.
- Titze, Ingo. 2010. *Fascinations with the Human Voice*. National Center for Voice.

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- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music.

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- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

#### Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

### Grading Rubric:

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilizing an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilizing a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P140 Rhythm Studies**

Level 4, Stage 1 (Lower Division)

20 credits (5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Drew Schultz, Drums; Mo Hollis, Bass;

DeAnna Johnson, Vocals; Joe Foster, Guitar

Location: DIME Detroit

**Course description:** The Rhythm Studies module provides you with the opportunity to study a wide variety of rhythmic concepts across a range of musical genres. The concepts examined in this module are intended to support the development of your individual practice and will be applicable into the broader contexts of your course.

In addition to identifying, applying and performing rhythmic concepts, you will be asked to provide critical reflection on your own abilities and how the concepts studied may inform your thinking around professional practice.

You will be expected to develop a strategic approach for doing the practice and research required that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.

### **Modes of Delivery**

Semester 1 & 2

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2 hours)
- Small groups/individual tutorials (4 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Develop competence in performance skills relating to the rhythmic elements of composition.
- Identify and demonstrate the conventions and vocabulary of your instrument in various musical contexts

- Generate ideas and construct arguments that show understanding of the key elements of an artist's unique musical style

**Skill Development:**

Knowledge and Understanding

Understanding elements of musical notation and of the challenges of applying it in performance.  
 Knowledge of various rhythmic sub-division

Intellectual Skills

The ability to reflect on your own practice and make informed comments and conclusions.

Practical Skills

The learner will demonstrate the ability to perform a wide variety of rhythmic subdivision in a musical context

Transferable Skills

The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed working

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
1	Demonstrate a proficient approach to rhythmic concepts on instrument or voice (Creative Music Performance LO 1)	Perform musical examples with a secure understanding of rhythmic elements
3	Demonstrate a wide variety of rhythms on instrument or voice with creativity and expression (Creative Music Performance LO 3)	Evidence a measure of creativity and expression in the performance of rhythmic concepts in varying genres
4, 7	Evidence and articulate rhythmic concepts in varying musical genres (Creative Music Performance LO 4, 7)	Identify and describe how rhythmic concepts are developed and contextualized in a wider musical context

**Final Graded Assessment (Live Performance) (Summative)**

The achievement of learning outcomes is assessed in two ways:

1. 5-10 minute performance demonstrating rhythmic concepts applied into a wider musical context. This performance will be filmed for review by student and instructor.
2. The submission of a reflective essay describing the development of the concepts studied and their integration into a wider musical context (1000 words)

Summative assessment will occur at the end of Semester 2, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or compensatable	Learning Outcomes Assessed
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					1	3	4	7
1	PF	Practical Performance	60	<b>Compulsory</b>	X	X		
2	ES	Essay	40				X	X

## Indicative list of Resources

### Books

- Bellson, L. (2000) *Modern Reading Text in 4/4*. Belwin Mills Publishing Corp.
- Bergonzi, Jerry. *Inside Improvisation Series for all Instruments: Vol 4. Melodic Rhythms*. Advance Music.
- Buckingham, Bruce. 1998. *Rhythm Guitar: The Complete Guide*. Hal Leonard.
- Fox, Dan. 2002. *The Rhythm Bible*. Alfred Music
- Hess, Gary. 1997. *Encyclopedia of Reading Rhythms*. Hal Leonard.
- Magadini, P, 1993. *Polyrhythms – The Musician’s Guide (Second Edition)*. Hal Leonard Corporation.
- Morello, Joe (1983) *Master Studies*. Modern Drummer Publication.
- Morenga, M. (2006) *Guitar Springboard: Chords For All Occasions*. Wise Publications.
- Nelson, Troy. 2014. *Rhythm Guitar 365: Daily Exercises for Developing, Improving and Maintaining Rhythm Guitar Technique*. Hal Leonard.
- Phillips, Mark. 2002. *Sight Read Any Rhythm Instantly*. Cherry Lane Music Company.
- Reed, Ted. (1997) *Progressive Steps to Syncopation for the Modern Drummer*. Alfred Music.
- Starer, Robert. 1986. *Basic Rhythm Training*. Hal Leonard.

### Journals/Periodicals

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

## Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

## Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.

<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilizing an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilizing a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organization, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.

**Work assessed below 25%** indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

**Worked Marked above 85%** indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P150 Practice Planning**

Level 4, Stage 1 (Lower Division)

10 credits (5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Eric Gaston, Drums; Damon Warmack, Bass;

DeAnna Johnson, Vocals; Kris Kurzawa, Guitar

Location: DIME Detroit

**Course description:** The Practice Planning module provides you with the opportunity to formulate and implement a strategic approach towards the development of your area of specialism. The use of effective time management, goal-setting and reflective thinking in this module will enable you to form clear and effective practice methodologies in the development of your own individual approach.

In addition to the construction of a coherent practice strategy, you will be asked to provide critical analysis of your own abilities as compared to industry professionals and how the concepts you have studied will be applied into the wider musical context of your performances and other musical endeavors.

You will be expected to identify SMART goals, reflect on progress and include all future recommendations in a clear and coherent manner. The module is predominantly self-directed study, and signpost lectures will be supported with tutorials and group sessions.

### **Modes of Delivery**

Semester 1 & 2

Indicatively, this module will consist of:

- 16 hours of lectures (8 x 2.0 hours)
- Groups seminars/individual tutorials (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Identify goals, methodologies and processes in your practice and form coherent

- strategies for improvement
- Document activities, form conclusions and make recommendations pertaining to the efficacy of strategies employed
- Generate ideas and construct arguments that show understanding of the key elements of an artist's unique musical style

**Skill Development:**

Knowledge and Understanding

Understanding elements of effective strategizing

Knowledge of specialist techniques and skills essential to professional working

Intellectual Skills

The ability to reflect on your own practice and make informed comments and conclusions.

Practical Skills

The learner will demonstrate the ability to write in a clear and coherent manner, intelligible to expert and non-expert audiences

Transferable Skills

The learner will develop effective time management skills, goal setting, reflective practice and self-directed working

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
4	Identify goals and an effective strategy for self-improvement on your instrument (Creative Music Performance LO 4)	Provide a statement defining goals and strategies in the development of instrumental skills
7	Document progress towards defined goals with commentary on the process (Creative Music Performance LO 7)	Provide a practice diary commenting on the strategies used to develop a chosen specialism
8	Assess progress and make recommendations regarding the achievement of goals for self-improvement; demonstrate critical self-awareness and organizational skills (Creative Music Performance LO 8)	Provide a reflective commentary on the efficacy of strategies used to develop a chosen specialism

**Final Graded Assessment (Summative)**

The achievement of learning outcomes is assessed through the submission of a reflective practice strategy. The strategy must contain the following elements:

1. A short written statement summarizing your current level of ability in your chosen specialism as measured against industry professionals and your goals for improvement by the end of the period and beyond (200 words)
2. A typical daily practice routine, including warm up (100 words)

3. A practice diary over a 30 week period (minimum) covering the time practiced, progress towards goals, peer/tutor feedback and other relevant information regarding skill development (1000 words)
4. A brief conclusion discussing the effectiveness of your practice regime and its strengths and weaknesses (200 words)

Summative assessment will occur at the end of Semester 2, with signpost lectures and tutorial support taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcome assessed		
					4	7	8
1	OT	Practice Diary	100	Compulsory	X	X	X

### Indicative list of Resources

#### Books

- Abair, M (2011) *How to Play Madison Square Garden*. Not more Saxophone Music, Ink.
- Beeching, Angela Myles. (2010) *Beyond Talent: Creating a Successful Career in Music*. Oxford University Press.
- Bruser, Madeline. (1999) *The Art of Practicing: A Guide to Making Music from the Heart*. Three Rivers Press.
- Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. Harper Perennial Modern Classics.
- Green, B (1986) *The Inner Game of Music*. Doubleday
- Kickstein, G (2009) *The Musician's Way: A Guide to Practice, Performance and Wellness*. Oxford University Press.
- O'Neill, J. (2005) *The Power of SMART Goals: Using Goals to Improve Student Learning*. Solution Tree.
- Rodgers, N (2012) *Le Freak: An Upside Down Story of Family, Disco and Destiny*. Sphere
- Werner, Kenny. (1996) *Effortless Mastery*. Jamey Aebersold.
- Wooten, Victor (2008) *The Music Lesson: A Spiritual Search for Growth Through Music*. Berkley Trade.

#### Web articles

- Kolb theories: <http://www.simplypsychology.org/learning-kolb.html>
- John Petrucci workout: <http://www.guitarworld.com/john-petrucci-practice-tips-part-1>
- Steve Vai 10-hour workout: [http://picksnlicks.com/Guitar%20Lessons/Exercises/30\\_hr\\_workout/30\\_hr\\_workout\\_1.html](http://picksnlicks.com/Guitar%20Lessons/Exercises/30_hr_workout/30_hr_workout_1.html)
- SWOT analysis: [http://www.mindtools.com/pages/article/newTMC\\_05.htm](http://www.mindtools.com/pages/article/newTMC_05.htm)
- SMART analysis: <http://www.marketingteacher.com/lesson-store/lesson-objectives.html>
- <http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>
- <http://themusiciansblog.wordpress.com/2010/02/28/12-tips-for-practicing-music/>
- <http://lifehacker.com/5939374/a-better-way-to-practice>

#### Journals/Periodicals

- Bass Player. New Bay Media LLC.

- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

#### Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

## Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organization, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
<b>08 Professional practice</b>	Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organisational skills as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.

**Work assessed below 25%** indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

**Worked Marked above 85%** indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P210 Advanced Techniques**

Level 5, Stage 2 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Eric Gaston, Drums; Damon Warmack, Bass;

Antea Shelton, Vocals; Kris Kurzawa, Guitar

Location: DIME Detroit

**Course description:** The Advanced Techniques module builds on the study of the specialist skills covered in the Technical Development module in Semesters 1 and 2. The techniques learned in these lectures are an extension of those previously studied and are designed to consolidate and expand your existing vocabulary on the instrument. In general, there will be greater emphasis on the application of the skills learned into a broader musical context in preparation for the next level of study.

In addition to learning the specific content throughout the module, you will be encouraged to develop your own learning methodologies for the purpose of enhancing your technical abilities, applying these skills into a broader musical context and developing a unique approach to your area of specialism.

### **Modes of Delivery**

Semester 3 & 4

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master-classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Build upon previous learning to develop a higher level of technical competence on your instrument

- Present an analysis of the conventions and vocabulary of the instrument
- Apply the conventions and vocabulary of the instrument into a wider musical context

**Skill Development:**

Knowledge and Understanding

The learner will gain an understanding of the vocabulary and conventions of the instrument through the module content.

Intellectual Skills

The learner will have to opportunity to develop and apply relevant cognitive and analytical skills in relation to the specialist content of the module.

Practical Skills

The learner will develop the ability to perform instrument specific vocabulary to a high standard.

Transferable Skills

The learner will have the opportunity to develop a strategic and innovative approach to their area of specialism and will employ effective time management skills in the planning, practice and preparation for the assessment.

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
1	Demonstrate a secure and fluent technical foundation in the chosen discipline (Creative Music Performance LO 1)	Perform specialized technical exercises and concepts with a secure and fluent execution
3	Display creativity, imagination and personal expression in musical performance (Creative Music Performance LO 3)	Perform instrument-specific vocabulary and evidence creativity, imagination and personal expression
4	Evidence an analytical knowledge of how instrument-specific techniques are applied to a wider musical context (Creative Music Performance LO 4)	Perform and apply instrument specific techniques into a wider musical context with interpretive insight

**Final Graded Assessment (Live Performance) (Summative)**

You will be asked to do a 12-15 minute performance demonstrating a range of technical exercises (e.g. scales, rhythms, arpeggios, and chord sequences) that embody the lecture content for the module. You are encouraged to present the content in a creative manner, demonstrating an understanding of how to apply the material into a broader musical context. This performance will be filmed for review by student and instructor.

Each example must be clearly introduced, with a brief statement explaining the concept(s) being covered and the rationale for the approach taken. Summative assessment will occur at the end of Semester 4, with formative assessment taking place throughout the module.

Assessed areas will include:

- Timing
- Accuracy of execution
- Sound production
- Fluency
- Consistency
- Creativity and evidence of wider application

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed		
					1	3	4
1	PF	Performance	100	<b>Compulsory</b>	X	X	X

### Indicative list of Resources

#### Books

##### Guitar

- Cooley, Rusty. 2013. *Rusty Cooley's Fretboard Autopsy: Scales, Modes & Melodic Patterns*. Rock House.
- Goodrick, M with Metheny, P. 1998. *Advancing Guitarist - Applying Guitar Concepts and Techniques*. Milwaukee: Hal Leonard Publications.
- Govan, G, 2003. *Creative Guitar Books 1, 2 & 3*. Sanctuary Publishing.
- Kickstein, G (2009) *The Musician's Way: A Guide to Practice, Performance and Wellness*. Oxford University Press.
- McGill, T.S. 2007. *The Guitar Arpeggio Compendium*. Marlton: Uniblabb Publishing.

##### Bass

- Friedland, Ed. 1995. *Building Walking Bass lines*. Hal Leonard.
- Jamerson, James and Dr. Licks. 1989. *Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson*. Hal Leonard.
- Oppenheimer, Tony. 1981. *Slap it: Funk Studies for the Electric Bass*. Theodore Presser.
- Paul Westwood. 2000. *Bass Bible*. Ama Verlag.
- Scott Hubbell. *Fretboard Arcanum*. BassBooks Publishing.

##### Drums

- Chapin, Jim. (2002) *Advanced Techniques for the Modern Drummer*. Alfred Music.
- Chester, Gary. (2006) *New Breed: Systems for the Development of Your Own Creativity*. Modern Drummer Publications.
- Latham, Rick. (2009) *Advanced Funk Studies*. Alfred Music.
- Perry, Charles. (2006) *Rockin' Bass Drum, vol. 2*. Alfred Music.
- Ramsey, John. (1998) *The Drummers Complete Vocabulary as Taught by Alan Dawson*. Alfred Music.

##### Vocals

- Devore, Kate. 2009. *The Voice Book: Caring For, Protecting, and Improving Your Voice*. Chicago Review Books.

- Lamperti, Francesco. 1985. *Daily Exercises in Singing*. Alfred Music.
- Peckham, Anne. 2010. *The Contemporary Singer: Elements of Vocal Technique*. Berklee Press.
- Riggs, Seth. (2008) *Singing for the Stars: A Complete Program for Training Your Voice*. Alfred.

### **Web articles**

- John Petrucci workout: <http://www.guitarworld.com/john-petrucci-practice-tips-part-1>
- Steve Vai 10-hour workout:  
[http://picksnicks.com/Guitar%20Lessons/Exercises/30\\_hr\\_workout/30\\_hr\\_workout\\_1.html](http://picksnicks.com/Guitar%20Lessons/Exercises/30_hr_workout/30_hr_workout_1.html)

### **Videos**

#### Guitar

- CAGED Guitar System - How to Build and Use Chord Inversions and Arpeggio Patterns On the Fretboard. Acoustic and Electric Guitar Theory By Desi Serna (2006)
- Getting Started with the Pentatonic Scale Guitar DVD. Learn Patterns, Technique, Songs, Application and Theory 2006
- Gottardo, D. (2009) Superfingering. Hudson Music
- Guitar Chord Progressions & Playing By Numbers DVD by Guitar Theory Teacher Desi Serna (2007)
- Johnson, S. (2005) Accelerate Your Rock Guitar Playing. Hudson Music
- Shun, K. (2001) Lick Samples: Chicago Blues Guitar. Hudson Music

#### Bass

- John Entwistle: Bass Guitar Master Class (2006)
- John Patitucci. Electric Bass: A Dictionary of Grooves & Technique (2000) Alfred Music.
- Victor Wooten: Super Bass Solo Technique 2007. Alfred Studios.
- Victor Wooten: Groove Workshop (2008) Alfred Studios.

#### Drums

- Simon Phillips Complete (2007) Alfred Publishing.
- Omar Hakim: Complete (2010) Alfred Publishing.
- Time Machine (2011) John JR Robinson (2 DVDs)
- David Garibaldi Lessons: Breaking the Code (2009)
- Steve Gadd Master Series DVD (2008) Hudson Music.
- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music

#### Vocals

- Peckham, Anne. (2004) Berklee Workshop: Vocal Technique: Developing Your Voice for Performance. Berklee Studios.
- The Ultimate Practice Guide for Vocalists. (2003) Hal Leonard.
- Vocal Master Class with Renee Grant-Williams. (2003)

### **Journals/Periodicals**

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.

- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

#### Section 4 – Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

#### Grading Rubric

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
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<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilising an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilising a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<p><b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.</p> <p><b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P220 Advanced Improvisation**

Level 5, Stage 2 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Eric Gaston, Drums; Damon Warmack, Bass;

Antea Shelton, Vocals; Kris Kurzawa, Guitar

Location: DIME Detroit

**Course description:** The Advanced Improvisation module builds on the work done in Semester 1 & 2 and continues with the study of improvisational skills and methodologies that are ultimately designed to enable creative musical expression in your specialist area. The skills and vocabulary learned in these lectures will be applied and contextualised within performance scenarios at the next level of study.

In addition to learning the specific content throughout the module, you will be encouraged to develop your own learning methodologies for the purpose of enhancing your technical abilities, applying these skills into a broader musical context and developing an individual approach to your area of specialism.

### **Modes of Delivery**

Semester 3 & 4

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master-classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Develop instrumental techniques that will enable advanced improvisational skills
- Apply improvisational techniques and concepts into a wider musical context
- Analyse and apply harmonic and rhythmic concepts related to improvisation

## **Skill Development:**

### Knowledge and Understanding

The learner will gain an understanding of the vocabulary and conventions of the instrument through the module content.

### Intellectual Skills

The learner will have to opportunity to develop and apply relevant cognitive and analytical skills in relation to the specialist content of the module.

### Practical Skills

The learner will develop the ability to perform instrument specific vocabulary and apply improvisational concepts to a high standard.

### Transferable Skills

The learner will have the opportunity to develop a strategic and innovative approach to their area of specialism and will employ effective time management skills in the planning, practice and preparation for the assessment.

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b>Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:</b>
2	Demonstrate a secure and fluent approach to improvisational techniques (Creative Music Performance LO 2)	Perform specialized improvisational techniques with a secure and fluent execution
3	Display creativity, imagination and personal expression when using improvisation in musical performance (Creative Music Performance LO 3)	Perform improvisational techniques and evidence creativity, imagination and personal expression
4	Evidence an analytical knowledge of how improvisational techniques are applied to a wider musical context (Creative Music Performance LO 4)	Perform and apply improvisational techniques into a wider musical context with interpretive insight

## **Final Graded Assessment (Live Performance) (Summative)**

You will be asked for a 12-15 minute performance demonstrating a range of improvisational techniques that embodies the lecture content for the module. You are encouraged to present the content in a creative manner, demonstrating an understanding of how to apply the material into a broader musical context. This performance will be filmed for review by student and instructor.

Each example must be clearly introduced, with a brief statement explaining the concept(s) being covered and the rationale for the approach taken. Summative assessment will occur at the end of Semester 4, with formative assessment taking place throughout the module.

Assessed areas will include:

- Timing
- Accuracy of execution
- Sound production
- Fluency
- Consistency
- Creativity and evidence of wider application

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed		
					2	3	4
1	PF	Performance	100	<b>Compulsory</b>	X	X	X

## Indicative list of Resources

### Books

#### General

- Bergonzi, Jerry. *Inside Improvisation Series for all Instruments: Vol 1. Melodic Structure*. Advance Music.
- Bergonzi, Jerry. *Inside Improvisation Series for all Instruments: Vol 2. Pentatonics*. Advance Music.
- Green, B. and Gallway, T. 1996. *The Inner Game of Music*. Doubleday
- Werner, Kenny. 1990. *Effortless Mastery*. Jamey Abersold Jazz.

#### Guitar

- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*. Musicians Institute.
- Capone, Phil (2009) *100 Killer Licks and Chops For Blues Guitar*. Chartwell Books, Inc.
- Cooley, Rusty. (2012) *Rusty Cooley's Fretboard Autopsy: Scales, Modes & Melodic Patterns*. Rock House.
- Gilbert, Daniel and Marlis, Beth. 2002. *Advanced Guitar Soloing*. Musicians Institute.
- Goodrick, M with Metheny, P, 1998. *Advancing Guitarist - Applying Guitar Concepts and Techniques*. Milwaukee: Hal Leonard Publications.
- Govan, G, 2003. *Creative Guitar Books 1, 2 & 3*. Sanctuary Publishing.
- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- Kickstein, G (2009) *The Musician's Way: A Guide to Practice, Performance and Wellness*. Oxford University Press.
- McGill, T.S. 2007. *The Guitar Arpeggio Compendium*. Marlton: Uniblax Publishing.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.

#### Bass

- Friedland, Ed. 1995. *Building Walking Bass lines*. Hal Leonard.
- Jamerson, James and Dr. Licks. 1989. *Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson*. Hal Leonard.
- Oppenheimer, Tony. 1981. *Slap it: Funk Studies for the Electric Bass*. Theodore

Presser.

- Paul Westwood. 2000. *Bass Bible*. Ama Verlag.
- Scott Hubbell. *Fretboard Arcanum*. BassBooks Publishing.

#### Drums

- Chapin, Jim. (2002) *Advanced Techniques for the Modern Drummer*. Alfred Music.
- Chester, Gary. (2006) *New Breed: Systems for the Development of Your Own Creativity*. Modern Drummer Publications.
- Clark, Mike. (2005) *Funk Drumming: Innovative Grooves and Advanced Concepts*. Hal Leonard.
- Latham, Rick. (2009) *Advanced Funk Studies*. Alfred Music.
- Motown Play-Along (2011) Hal Leonard
- Perry, Charles. (2006) *Rockin' Bass Drum, vol. 2*. Alfred Music.
- Ramsey, John. (1998) *The Drummers Complete Vocabulary as Taught by Alan Dawson*. Alfred Music.

#### Vocals

- Peckham, Anne. 2010. *The Contemporary Singer: Elements of Vocal Technique*. Berklee Press.
- Lamperti, Francesco. 1985. *Daily Exercises in Singing*. Alfred Music.
- Devore, Kate. 2009. *The Voice Book: Caring For, Protecting, and Improving Your Voice*. Chicago Review Books.
- Riggs, Seth. (2008) *Singing for the Stars: A Complete Program for Training Your Voice*. Alfred.

#### Web articles

- John Petrucci workout: <http://www.guitarworld.com/john-petrucci-practice-tips-part-1>
- Steve Vai 10-hour workout:  
[http://picksnicks.com/Guitar%20Lessons/Exercises/30\\_hr\\_workout/30\\_hr\\_workout\\_1.html](http://picksnicks.com/Guitar%20Lessons/Exercises/30_hr_workout/30_hr_workout_1.html)

#### Videos

##### Guitar

- Shun, K. (2001) *Lick Samples: Chicago Blues Guitar*. Hudson Music
- Gottardo, D. (2009) *Superfingering*. Hudson Music
- Johnson, S. (2005) *Accelerate Your Rock Guitar Playing*. Hudson Music
- *Getting Started with the Pentatonic Scale Guitar DVD*. Learn Patterns, Technique, Songs, Application and Theory 2006
- *CAGED Guitar System - How to Build and Use Chord Inversions and Arpeggio Patterns On the Fretboard*. Acoustic and Electric Guitar Theory By Desi Serna (2006)
- *Guitar Chord Progressions & Playing By Numbers DVD* by Guitar Theory Teacher Desi Serna (2007)

##### Bass

- John Entwistle: *Bass Guitar Master Class* (2006)
- John Patitucci. *Electric Bass: A Dictionary of Grooves & Technique* (2000) Alfred Music.
- Victor Wooten: *Super Bass Solo Technique* 2007. Alfred Studios.
- Victor Wooten: *Groove Workshop* (2008) Alfred Studios.

##### Drums

- Simon Phillips Complete (2007) Alfred Publishing.
- Omar Hakim: Complete (2010) Alfred Publishing.
- Time Machine (2011) John JR Robinson (2 DVDs)
- David Garibaldi Lessons: Breaking the Code (2009)
- Steve Gadd Master Series DVD (2008) Hudson Music.
- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music

#### Vocals

- Peckham, Anne. (2004) Berklee Workshop: Vocal Technique: Developing Your Voice for Performance. Berklee Studios.
- The Ultimate Practice Guide for Vocalists. (2003) Hal Leonard.
- Vocal Master Class with Renee Grant-Williams. (2003)

#### Journals/Periodicals

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

#### Section 4 – Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1

<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>
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<b>Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)</b>	
<b>BA(Hons) Creative Music Performance</b>	<b>Mandatory</b>

### Grading Rubric

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
<b>02 Competency</b>	Display core improvisational skills in performance at an appropriate level of study	Sophisticated performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates significant development through the extension and synthesis of practice into new and unfamiliar territories.	Proficient performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates consistent development of practice through the extension of skills base into new and unfamiliar territories.	Accomplished performance and improvisation repertoire that is executed across a range of music genres and performance modes. Demonstrates development of practice through the exploration of practice modes in unfamiliar territories.	Adequate performance and improvisation repertoire that is executed across a range of familiar music genres and performance modes. Demonstrates development of practice appropriate to the required level.	Failure to achieve the learning outcomes at this time. Improvisational skills are rudimentary and shows limited engagement with course materials. Further work is needed in order to develop the required skills to achieve the threshold standard.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilizing an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilizing a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
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**Work assessed below 25%** indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.

**Worked Marked above 85%** indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P230 Artist Analysis**

Level 5, Stage 2 (Lower Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, [paulschauert@dime-detroit.com](mailto:paulschauert@dime-detroit.com)

Instructors: Anthony Lai

Location: DIME Detroit

**Course description:** The Artist Analysis module builds on the work done in Semesters 1 & 2 and continues to examine the techniques, methodologies and repertoire of iconic artists as acknowledged within their area of specialism. The concepts examined in this module are intended to support you in the development of your own individual approach and should ideally be applied into a broader musical context throughout the course.

In addition to learning a representative portion of their repertoire, you will be asked to provide critical analysis of your chosen artists that demonstrates a contextual understanding of the historical, social and cultural factors that shaped their unique sound and style. You will extend your critical analysis through the inclusion of musical notation, commenting on how the unique voice of the artist is evident within the transcription. Your lecturer or Module Leader must approve all choices of artists and repertoire.

Therefore, in addition to performance assessment, you will be expected to develop a strategic approach to conducting library-based research, using print and electronic resources. This will require that you employ effective time management. The module is predominantly self-directed study, and lectures will be supported with tutorials and group sessions. Research and academic support will be provided by a number of signpost lectures conducted by the Head of Education; additionally, you may schedule an individual tutorial with the Head of Education to discuss academic research practices and expectations.

### **Modes of Delivery**

Semester 3 & 4

Indicatively, this module will consist of:

- 26 hours of lectures (26 x 1.0 hours)
- Small groups/individual tutorials (26 hours)

- Master-classes (10 hours)

**Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Analyse and apply the conventions and vocabulary of your instrument as defined by influential artists
- Use relevant techniques and methods to explain the reciprocity between culture and music
- Generate ideas and construct arguments that show detailed analysis of the key elements of an artist’s unique musical style

**Skill Development:**

Knowledge and Understanding

Understanding of the vocabulary and conventions of the instrument and of the demands of presenting this work in performance.

Knowledge of the social, historical and culture factors that can influence performance outcomes.

Intellectual Skills

The ability to undertake critical and contextual research.

Practical Skills

The learner will demonstrate the ability to perform chosen repertoire that embodies a specific sound and style

Transferable Skills

The learner will have the opportunity to develop effective time management skills, research based skills and self-directed working

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
1	Identify and apply techniques associated with relevant artists (Creative Music Performance LO 1)	Perform repertoire that demonstrates a specific and detailed knowledge of the techniques for music making associated with iconic artists
4	Identify and apply the stylistic elements of associated with relevant artists (Creative Music Performance LO 4)	Perform repertoire that demonstrates a specific and detailed stylistic knowledge of an iconic artist
5	Provide critical analysis of the music studied in the wider context of historical, cultural and social practices (Creative Music Performance LO 5)	Provide a study of an iconic artist that analyses and notates their work in the context of historical, social and cultural factors

7	Gather and assimilate information and present work in oral and/or written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant (Creative Music Performance LO 7)	Construct an essay that examines the work of an iconic musician and its relation to its social, cultural, and historical context. Students must integrate and make reference to credible scholarly source material (print and online) and cite appropriately.
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### Final Graded Assessment (Live Performance) (Summative)

The achievement of learning outcomes is assessed in two ways:

1. A 10-12 minute performance demonstrating an approved repertoire that embodies the key elements of an iconic artist's performance style. This performance will be filmed for review by the student and instructor.
2. Submission of an essay (1500 words) identifying and analyzing the key elements of a chosen artist's performance style and how historical, cultural and social factors influenced their work. The essay should contain arguments and ideas that are informed and supported by relevant research.

Summative assessment will occur at the end of Semester 4, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed			
					1	4	5	7
1	PF	Performance	50	Compulsory	X	X		
2	ES	Essay	50				X	X

### Indicative list of Resources

#### Books

\*Resources will vary, and be based on student interest (i.e., chosen artist). Source material will include performance-based texts (play-a-longs), music transcriptions, biographies, as well as historical and social analysis. Representative examples are:

#### Books

##### Guitar

- Bacon, T (2005) *Six decades of the Fender Telecaster: The Story of the World's First Solidbody Electric Guitar*. Backbeat Books.
- Clapton, Eric (2008) *Eric Clapton – The Autobiography*. Arrow Books
- Gallagher, M (2011) *Guitar Tone: Pursuing the Ultimate Guitar Sound*. Cengage Learning PTR.
- Govan, Guthrie, 2003. *Creative Guitar Books 1,2 & 3*. Sanctuary Publishing
- Hilborne, P (1993) *50 Classic Guitar Solos, Transcribed and Explained*. Future Publishing
- Hunter, D (2005) *Guitar Rigs: Classic Guitar and Amp Combinations*. Backbeat Books.
- Hunter, D. Amped: (2012) *The Illustrated History of the World's Greatest Amplifiers*. Voyageur

Press.

- Mairants, Ivor (2010) *The Great Jazz Guitarists*. SMT
- Slash, Bozza, A (2008) *Slash: The Autobiography*. Harper
- Tolinski, Brad (2012) *Light and Shade – Conversations With Jimmy Page*. Virgin Books

#### Bass

- Johnson, Chad. (2004) *Red Hot Chili Peppers - Greatest Hits: A Step-By-Step Breakdown of Flea's Bass Style and Technique*. Hal Leonard.
- Milkowski, Bill. 2005. *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*. Backbeat Books.
- Pastorius, Jaco. (2002) *The Essential Jaco Pastorius*. Hal Leonard.
- Primus. (2000) *Primus Anthology - A thru N: for Guitar and Bass (Play It Like It Is Guitar & Bass)*. Cherry Lane Music.

#### Drums

- Bergamini, Joe. (1989) *Drum Techniques of Led Zeppelin*. Alfred Music.
- Bergamini, Joe. (2012) *Neil Peart: Taking Center Stage - A Lifetime of Live Performance Book*. Hudson Music.
- Nicholls, Jeff. (2001) *John Bonham: A Thunder of Drums*. Backbeat Books.
- Peart, Neil. (2002) *Ghost Rider: Travels on the Healing Road*. ECW Press.

#### Vocals

- Norman, Phillip. (2013) *Mick Jagger. Ecco*.
- Rees, Paul (2013) *Robert Plant: A Life*. It Books.

#### Music and Cultural Context

- Bennett, A (2001) *Cultures of Popular Music*. London: OUP.
- , David. (2013) *The Pop, Rock, and Soul Reader: Histories and Debates*. Oxford University Press.
- Cox, C. Warner, D (2004) *Audio Culture: Readings in Modern Music*. Continuum International Publishing Group.
- Davis, F (2003) *The History of the Blues*. Da Capo Press.
- Frith, S. Goodwin, A (1990) *On Record: Rock, Pop and the Written Word*. Routledge.
- Garofalo, Reebee. (2010) *Rockin Out: Popular Music in the U.S.A*. Pearson.
- Jones, L (1999) *Blues People: Negro Music in White America*. Harper Perennial
- Linskey, Dorian. (2011) *33 Revolutions Per Minute: A History of Protest Songs from Billie Holiday to Green Day*. Ecco.
- Longhurst, B (2007) *Popular Music and Society*. Polity Press.
- Rodgers, N (2012) *Le Freak: An Upside Down Story of Family, Disco and Destiny*. Sphere.
- Shuker, R (2007) *Understanding Popular Music Culture*. Routledge.
- Starr, L. and Waterman, C. (2003) *American Popular Music*. New York. Oxford University Press.
- Storey, J (2008) *Cultural Theory and Popular Culture*. Routledge.
- Strinati, D (2004) *An Introduction to Theories of Popular Culture*. Routledge.
- Szatmary, David. (2013) *Rockin' in Time: A Social History of Rock and Roll*. Pearson.

#### Research Design and Method

- Creswell, J (2013) *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE.

- Rugg, G (2006) *A Gentle Guide to Research Methods*. Open University.
- Turabian, Kate. (2013) *A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press.
- Williams, P (1999) *Getting a Project Done on Time: Managing People, Time, and Results*. Amacom.
- Yin, R K (2008) *Applications of Case Study Research*. SAGE.
- Yin, R K (2008) *Case Study Research: Design and Methods: 4<sup>th</sup> Edition*. SAGE productions.

### **DVDs**

- Bull, S. (2006) *Learn to Play Santana*. Lick Library
- Smeaton, Bob (2013) *Jimi Hendrix – Hear My Train A’Comin’*. BBC
- Trovato, S. (2008) *Three Kings of Blues*. Lick Library

### **Journals/Periodicals**

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

### **Administrative Information**

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

### Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.

<b>05 Contexts</b>	Demonstrate knowledge of the music studied in the wider context of historical, cultural and social practices relating to music performance, evaluating the influence of context on industry practices.	Independent critical engagement that demonstrates an extensive understanding of subject specific research and contexts. National and international contexts of the music industry are comprehensively understood and applied in written and practical work to a highly creative standard.	Articulate critical engagement that demonstrates a good understanding of subject specific research and contexts. National and international contexts of the music industry are fully understood and applied in written and practical work to a professional standard.	Good critical engagement that demonstrates a clear understanding of subject specific contexts. National and international contexts of the music industry have been explored and the research applied in a range works.	Evidence of a sound critical engagement that demonstrates an adequate understanding of the key aspects of historical, cultural and social contexts relevant to the music industry.	Failure to achieve the learning outcomes at this time. Loose understanding wider music contexts that is unfocused and lacks critical awareness.
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organization, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P240 Composition and Arrangement**

Level 5, Stage 2 (Lower Division)

30 credits (7.5 US)

Module Leader: Paul Schauert

Instructor: Anthony Lai

Location: DIME Detroit

**Course description:** The Composition and Arrangement module provides you with the opportunity to study and apply methodologies for composing and arranging original music. The module will support you in producing original compositions in response to a specified brief.

The concepts examined will provide an integrated understanding of the broader musical context and will support the development of your work throughout the course. In addition to composing, arranging and presenting original music, you will be asked to provide critical analysis of how you applied the concepts studied throughout the module to your compositions.

You will be expected to develop a strategic approach for doing required tasks that employs effective time management. The module is a mixture of directed and self-directed study, and lectures will be supported with tutorials and group sessions.

### **Modes of Delivery**

Semester 3 & 4

Indicatively, this module will consist of:

- 52 hours of lectures (26 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Develop skills in the areas of musical composition and apply these skills into your own work
- Analyse your practice and provide a rationale for the processes and methodologies employed

## Skill Development:

### Knowledge and Understanding

Understanding elements of musical composition

Knowledge of various composition and arrangement techniques

### Intellectual Skills

The ability to reflect on your own practice and make informed comments and conclusions.

### Practical Skills

The learner will demonstrate the ability to compose, arrange and perform original music

### Transferable Skills

The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed working

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b>Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:</b>
6	Apply composition and arrangement techniques in the creation of original music (Creative Music Performance LO 6)	Compose, arrange and present music to a specified brief
7	Analyze and explain the techniques utilized in the creation of original music; further your research skills, including gathering, assimilating, and synthesizing relevant materials (Creative Music Performance LO 7)	Provide a reflective account analyzing and explaining the techniques used in creating original music, including reference to other compositions and literature on composition and arrangement; this essay should be organized and show critical reflection. Students must integrate and make reference to credible source material (print and online) and cite appropriately.
8	Demonstrate project planning in the creation of original music (Creative Music Performance LO 8)	Evidence a coherent strategy for the creation and presentation of original music

## **Final Graded Assessment (Performance and Reflective Essay)**

The achievement of learning outcomes is assessed through the submission of a portfolio containing the following components:

1. A recording of two complete original compositions. Each composition must be between 3-5 minutes in length.
2. A critical evaluation describing both compositions and the methodology and rationale behind their construction and arrangement (1500 words)

Summative assessment will occur at the end of Semester 4, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	LO assessed		
					6	7	8
1	PC	Practical; recording of 2 original compositions	60	<b>Compulsory</b>	X		X
2	ES	Reflective Essay	40			X	

### Indicative list of Resources

#### Books

- Gorow, Ron (2002) *Hearing and Writing Music*. 2<sup>nd</sup> Edition, September Publishing
- Miller, Michael (2005) *The Complete Idiot's Guide to Music Composition*. Penguin Books
- Scott, Richard J. (2003) *Chord Progressions For Songwriters*. Writers Club Press
- Smith Brindle, Reginald (1986) *Music Composition*. Oxford University Press

#### Web articles

- (2008) 22 Essential Arranging Tips (Music Radar) <http://www.musicradar.com/tuition/tech/22-essential-arranging-tips-133898>
- (1997) Making Arrangements – A Rough Guide to Song Construction & Arrangement (Sound On Sound) [http://www.soundonsound.com/sos/1997\\_articles/oct97/arranging1.html](http://www.soundonsound.com/sos/1997_articles/oct97/arranging1.html)
- (2011) In the Studio: Song Arrangement 101 (ProSoundWeb) [http://www.prosoundweb.com/article/print/in\\_the\\_studio\\_song\\_arrangement\\_101](http://www.prosoundweb.com/article/print/in_the_studio_song_arrangement_101)

#### Journals

- American Songwriter
- Performing Songwriter
- Popular Music

### Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)
<b>BA(Hons) Creative Music Performance</b> <span style="float: right;">Mandatory</span>

### Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>06 Composition</b>	Evidence imagination, creativity and technical skills in composition and arrangement	Excellent development and application of compositional skills that are creatively expressed and clearly presented. Work is to a highly professional standard with a comprehensive understanding of a wide range of techniques and innovative modes of composition and arrangement.	Good development and application of compositional skills that are creatively expressed and clearly presented. Work is to a highly professional standard and demonstrates a substantial understanding of a range of techniques and modes of composition and arrangement.	Consistent development and application of compositional skills that are clearly presented. Work is to a professional standard and demonstrates an accurate understanding of appropriate techniques and modes of composition and arrangement.	Development and application of compositional skills are clearly presented. Work is to an adequate standard and demonstrates a clear understanding of appropriate techniques and modes of composition and arrangement.	Failure to achieve the learning outcomes at this time. Limited skills demonstrated in basic composition and arrangement techniques. Some subject engagement but not successfully evidenced at this time.
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.

<b>08 Professional practice</b>	Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organizational skills as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P310 Developing Your Own Style**

Level 6, Stage 3 (Upper Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, paulschauert@dime-detroit.com

Instructors: Eric Gaston, Drums; Antea Shelton, Vocals;

Kris Kurzawa, Guitar; Damon Warmack, Bass

Location: DIME Detroit

**Course description:** Developing Your Own Style provides you with the opportunity to amalgamate the concepts studied throughout the course and apply this knowledge towards the development of your own sound and style. You must apply a critical approach to your developmental process and be able to explain and demonstrate your unique approach to your area of specialism.

In addition to demonstrating repertoire that embodies your individual style, you will be asked to provide a critical analysis of your work that discusses your developmental journey, current practice and aspirational goals for the future.

In addition to performance assessment, you will be expected to develop a strategic approach to conducting library-based research, using print and electronic resources. This will require that you employ effective time management. The module is predominantly self-directed study, and lectures will be supported with tutorials and group sessions. Research and academic support will be provided by a number of signpost lectures conducted by the Head of Education; additionally, you may schedule an individual tutorial with the Head of Education to discuss academic research practices and expectations.

### **Modes of Delivery**

Semester 5

Indicatively, this module will consist of:

- 28 hours of lectures (14 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Evaluate the conventions and vocabulary of your instrument and apply them in an appropriate musical context
- Synthesise musical elements to develop authoritative musicianship as demonstrated by industry professionals
- Construct a rationale for the synthesis of musical concepts and techniques in the formation of an individual sound and performance style

### **Skill Development:**

#### Knowledge and Understanding

Understanding of the vocabulary and conventions of the instrument and of the demands of presenting this work in performance. Knowledge of the relationship between theory and practice that can influence performance outcomes.

#### Intellectual Skills

The ability to undertake critical and contextual research.

#### Practical Skills

The learner will demonstrate the ability to perform chosen repertoire that embodies a specific sound and style

#### Transferable Skills

The learner will have the opportunity to develop effective time management skills, research based skills and self-directed working

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b><u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:</b>
1	Demonstrate authoritative technical and musical skills as typified by industry professionals within your chosen discipline (Creative Music Performance LO 1)	Perform repertoire that evidences the synthesis of technique and musical skills to a professional standard
3	Evidence an individual voice in music performance through a broad range of personal expression, deep interpretive insight and originality (Creative Music Performance LO 3)	Perform repertoire that demonstrates an individual musical voice through the use of deep interpretive insight, originality and personal expression

4	Demonstrate clear and coherent connections between theory and practice in music through the synthesis of a broad-based body of knowledge relevant to the discipline (Creative Music Performance LO 4)	Provide an essay containing critical reflection of your own work and the synthesis of relevant techniques, skills and knowledge to create an individual sound and style
7	Gather and assimilate information and present work in oral and/or written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant (Creative Music Performance LO 7)	Construct an essay that examines the work of an iconic musician and its relation to its social, cultural, and historical context. Students must integrate and make reference to credible scholarly source material (print and online) and cite appropriately.

### Final Graded Assessment (Performance and Reflective Essay)

The achievement of learning outcomes is assessed in two ways:

1. A 15-20 minute performance demonstrating an approved repertoire that embodies your unique performance style. This performance will be filmed for review by student and instructor.
2. Submission of an essay (2500 words) identifying and analyzing the key elements of your own performance style and comparing them to other notable artists in your discipline. The key points of the essay should link back to the live performance where relevant.

Summative assessment will occur at the end of Semester 5, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed			
					1	3	4	7
1	PF	Performance	60	Compulsory	X	X		
2	ES	Essay	40				X	X

### Indicative list of Resources

#### Books

##### Guitar

- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*, Musicians Institute.
- Capone, Phil (2009) *100 Killer Licks and Chops For Blues Guitar*. Chartwell Books, Inc
- Dupree, C. (2009) *Rhythm and Blues Guitar*. Hal Leonard.
- Govan, Guthrie (2003) *Creative Guitar 1: Cutting Edge Techniques*. Sanctuary Publishing
- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- Morenga, M. (2006) *Guitar Springboard: Chords For All Occasions*. Wise Publications.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.
- Wine, T. (2003) *1001 Blues Licks*. Hal Leonard Corporation

## Bass

- Erskine, Damion. (2014) *The Improvisor's Path: Exploring the Bassist's Path to Mastery*. CreateSpace.
- Friedland, Ed. (2004) *Bass Grooves: Develop Your Groove and Play Like the Pros in Any Style*. Backbeat Books.
- Needleman, Josh. (2013) *Getting Around the Bass*. Josh Needleman.
- Sher, Chuck and Marc Johnson. (2005) *Concepts for Bass Soloing*. Sher Music.
- Sokolow, Fred. (2005) *Fretboard Roadmaps*. Hal Leonard.

## Drums

- O'Mahoney, Terry. (2004) *Motivic Drumset Soloing*. Hal Leonard.
- Stanoch, David. (2009) *Mastering the Tables of Time*. Rhythmelodic Publishing.

## Vocals

- Allen, Jeffrey. (1994) *Jeffrey Allen's Secrets of Singing*. Alfred Music.
- Hines, Jerome. (2004) *Great Singers on Great Singing*. Limelight Editions.
- Love, Roger. (2003) *Set Your Voice Free*. Little Brown and Company.
- Murray, Dena. (2009) *Vocal Strength and Power*. Hal Leonard.
- Vendera, Jamie. (2013) *Raise Your Voice 2: The Advanced Manual*. Vendera Publishing.

## Journals/Periodicals

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

## Section 4 – Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>

<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>
<b>Named Awards – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)</b>	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

### Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilising an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilising a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P320 Applied Techniques**

Level 6, Stage 3 (Upper Division)

30 credits (7.5 US)

Module Leader: Dr. Paul Schauert, paulschauert@dime-detroit.com

Instructors: Eric Gaston, Drums; Antea Shelton, Vocals;

Kris Kurzawa, Guitar; Damon Warmack, Bass

Location: DIME Detroit

**Course description:** The Applied Techniques module builds on the learning from previous modules and aims to further equip you with specialist skills, techniques and methodologies to incorporate into your creative practice. In addition to consolidating technical skills, the module will continue to explore improvisation and its contextualization into various musical genres. The concepts learned in this module will support and build towards the Solo Performance module in Semester 6.

You will be encouraged to develop and extend your own learning methodologies to enhance your technical abilities and synthesize the development of skills into a broader musical context.

### **Modes of Delivery**

Semester 5

Indicatively, this module will consist of:

- 26 hours of lectures (13 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Expand your technical proficiency and musical expression on the instrument
- Generate performance through the synthesis of various conventions and vocabularies related to your practice
- Evaluate the techniques and concepts explored and apply these to various genres

## **Skill Development:**

### Knowledge and Understanding

The learner will gain a deep understanding of the vocabulary and conventions of the instrument through the module content.

### Intellectual Skills

The learner will have to opportunity to develop and apply relevant cognitive and analytical skills in relation to the specialist content of the module.

### Practical Skills

The learner will develop the ability to perform instrument specific vocabulary to a standard typified by professional players.

### Transferable Skills

The learner will have the opportunity to evaluate and synthesize instrument specific techniques in developing a strategic and innovative, employing effective time management skills in the planning, practice and preparation for the assessment.

<b>Core Learning Outcomes</b>		
<b>LO</b>	<b>On completion of this Module you should be able to:</b>	<b>Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:</b>
1	Synthesise instrument-specific techniques and apply them to performance with accuracy and control (Creative Music Performance LO 1)	Perform musical examples that synthesize a variety of techniques with a secure level of accuracy and control
2	Display advanced improvisational skills appropriate to the chosen genre (Creative Music Performance LO 2)	Demonstrate advanced improvisational skills in a considered and contextually appropriate manner in a range of genres
3	Demonstrate deep levels of interpretive insight and creativity in musical performance (Creative Music Performance LO 3)	Perform musical repertoire that demonstrates deep levels of interpretive insight and creativity
4	Evidence the synthesis of technical and improvisational concepts in performance (Creative Music Performance LO 4)	Perform musical examples that synthesize technical and improvisational concepts within a wider musical context

## **Final Graded Assessment (Performance and Reflective Essay) (Summative)**

You will be asked for a 25-30 minute performance demonstrating a range of technical exercises (e.g. scales, arpeggios and chord sequences) that embodies the lecture content for the module. You are encouraged to present the content in a creative manner, demonstrating an understanding of how to apply the material into a broader musical context. This performance will be filmed for review by student and instructor.

Each example must be clearly introduced, with a brief statement explaining the concept(s) being covered and the rationale for the approach taken. Summative assessment will occur at the end of Semester 5, with formative assessment taking place throughout the module.

Assessed areas will include:

- Timing
- Accuracy of execution
- Sound production
- Fluency
- Consistency
- Creativity and evidence of wider application

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed			
					1	2	3	4
1	PF	Performance	100	<b>Compulsory</b>	X	X	X	X

## Indicative list of Resources

### Books

#### Guitar

- *Blues Guitar Bible*. 2000. Hal Leonard.
- Calva, R. (2003) *Blues/Rock Soloing For Guitar: A Guide to the Essential Scales, Licks and Soloing Techniques*. Musicians Institute.
- Cooley, Rusty. (2012) *Rusty Cooley's Fretboard Autopsy: Scales, Modes & Melodic Patterns*. Rock House.
- Dupree, C. (2009) *Rhythm and Blues Guitar*. Hal Leonard.
- Goodrick, M with Metheny, P, 1998. *Advancing Guitarist - Applying Guitar Concepts and Techniques*. Milwaukee: Hal Leonard Publications.
- Govan, G, 2003. *Creative Guitar Books 1, 2 & 3*. Sanctuary Publishing.
- Hill, D. (2011) *The Guitar Lick-tionary*. Musicians Institute.
- McGill, T.S. 2007. *The Guitar Arpeggio Compendium*. Marlton: Uniblax Publishing.
- Nolan, N. & Gill, D. (1999) *Rock Lead Performance: Techniques, Scales and Soloing Techniques*. Musicians Institute.
- Wine, T. (2003) *1001 Blues Licks*. Hal Leonard Corporation.

#### Bass

- Erskine, Damion. (2014) *The Improvisor's Path: Exploring the Bassist's Path to Mastery*. CreateSpace.
- Friedland, Ed. (2004) *Bass Grooves: Develop Your Groove and Play Like the Pros in Any Style*. Backbeat Books.
- Needleman, Josh. (2013) *Getting Around the Bass*. Josh Needleman.
- Sher, Chuck and Marc Johnson. (2005) *Concepts for Bass Soloing*. Sher Music.
- Sokolow, Fred. (2005) *Fretboard Roadmaps*. Hal Leonard.

#### Drums

- Dahlgren, Marvin. (1995) *4-Way Coordination*. Alfred Music.
- Hartigan, Royal. (1995) *West African Rhythm for Drumset*. Alfred Music.
- O'Mahoney, Terry. (2004) *Motivic Drumset Soloing*. Hal Leonard.

- Riley, John. (1994) *The Art of Bop Drumming*. Alfred Music.
- Stanoch, David. (2009) *Mastering the Tables of Time*. Rhythmelodic Publishing.

#### Vocals

- Allen, Jeffrey. (1994) *Jeffrey Allen's Secrets of Singing*. Alfred Music.
- Hines, Jerome. (2004) *Great Singers on Great Singing*. Limelight Editions.
- Love, Roger. (2003) *Set Your Voice Free*. Little Brown and Company.
- Murray, Dena. (2009) *Vocal Strength and Power*. Hal Leonard.
- Vendera, Jamie. (2013) *Raise Your Voice 2: The Advanced Manual*. Vendera Publishing.

### Videos

#### Guitar

- CAGED Guitar System - How to Build and Use Chord Inversions and Arpeggio Patterns On the Fretboard. Acoustic and Electric Guitar Theory By Desi Serna (2006)
- Getting Started with the Pentatonic Scale Guitar DVD. Learn Patterns, Technique, Songs, Application and Theory 2006
- Gottardo, D. (2009) Superfingering. Hudson Music
- Guitar Chord Progressions & Playing By Numbers DVD by Guitar Theory Teacher Desi Serna (2007)
- Hot Licks: Learn Heavy Metal Guitar with 6 Great Masters! Music Sales America.
- Hot Licks: Learn Rockabilly Guitar with 6 Great Masters! Music Sales America.
- Hot Licks: Learn Southern Rock Guitar with 6 Great Masters! Music Sales America.
- Hot Licks: Nils Lofgren – Electric & Acoustic Guitar. Music Sales America
- Johnson, S. (2005) Accelerate Your Rock Guitar Playing. Hudson Music
- Liquid Legato: Develop Fluid Lead Lines with Hammer-ons, Pull-offs and Slides. Musicians Institute Press.
- Mark Tremonti – The Sound and the Story. All-Access Guitar Instruction.
- Shun, K. (2001) Lick Samples: Chicago Blues Guitar. Hudson Music

#### Bass

- John Entwistle: Bass Guitar Master Class (2006)
- John Patitucci. Electric Bass: A Dictionary of Grooves & Technique (2000) Alfred Music.
- Victor Wooten: Super Bass Solo Technique 2007. Alfred Studios.
- Victor Wooten: Groove Workshop (2008) Alfred Studios.

#### Drums

- Simon Phillips Complete (2007) Alfred Publishing.
- Omar Hakim: Complete (2010) Alfred Publishing.
- Time Machine (2011) John JR Robinson (2 DVDs)
- David Garibaldi Lessons: Breaking the Code (2009)
- Steve Gadd Master Series DVD (2008) Hudson Music.
- Mayer, Jojo. Secret Weapons for the Modern Drummer DVD (2001)
- Igoe, Tommy. (2010) Great Hands for a Lifetime. Hudson Music

#### Vocals

- Peckham, Anne. (2004) Berklee Workshop: Vocal Technique: Developing Your Voice for Performance. Berklee Studios.
- The Ultimate Practice Guide for Vocalists. (2003) Hal Leonard.

- Vocal Master Class with Renee Grant-Williams. (2003)

### **Journals/Periodicals**

- Bass Player. New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitarist: Future Publishing Ltd.
- Total Guitar: Future Publishing Ltd.
- Guitar Player: New Bay Media LLC.
- Guitar World: New Bay Media LLC.
- Modern Drummer. Modern Drummer Publications.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Classic Drummer. Steve Bryant.
- Percussive Notes. Percussive Arts Society.
- Voice Council Magazine. TC Helicon.
- The Singer. Rhinegold.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Vocalist Magazine. Sam Jam Music.

### **Section 4 – Administrative Information**

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

## Grading Rubric

Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.
<b>02 Competency</b>	Display core improvisational skills in performance at an appropriate level of study	Sophisticated performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates significant development through the extension and synthesis of practice into new and unfamiliar territories.	Proficient performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates consistent development of practice through the extension of skills base into new and unfamiliar territories.	Accomplished performance and improvisation repertoire that is executed across a range of music genres and performance modes. Demonstrates development of practice through the exploration of practice modes in unfamiliar territories.	Adequate performance and improvisation repertoire that is executed across a range of familiar music genres and performance modes. Demonstrates development of practice appropriate to the required level.	Failure to achieve the learning outcomes at this time. Improvisational skills are rudimentary and shows limited engagement with course materials. Further work is needed in order to develop the required skills to achieve the threshold standard.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilising an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilising a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.

<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME P330 Solo Performance**

Level 6, Stage 3 (Upper Division)

40 credits (10 US)

Module Leader: Dr. Paul Schauert, paulschauert@dime-detroit.com

Instructors: Eric Gaston, Drums; Antea Shelton, Vocals;

Kris Kurzawa, Guitar; Damon Warmack, Bass

Location: DIME Detroit

**Course description:** Solo Performance asks you to demonstrate the totality of your skills and knowledge on your instrument in a performance setting. You must assume responsibility for all musical and administrative aspects of your performance, such as the selection of repertoire, any additional musicians and choice of venue.

You should demonstrate repertoire that showcases the skills, techniques and improvisational concepts studied, embodying your own unique style. Additionally, a reflective account that covers the process of organizing the performance, the rationale for repertoire chosen and a post mortem of the performance itself must be submitted as part of the module assessment.

You will be expected to develop a strategic approach for doing the practice and research required that employs effective time management. The module is predominantly self-directed study, and lectures will be supported with tutorials and group sessions.

Students are expected to conduct library-based research using appropriate scholarly sources (primary and secondary), including both print-based and electronic resources. Students must use appropriate scholarly materials and reference these materials using appropriate academic citation practices such as MLA, APA, or Chicago Style.

Research and academic support will be provided by a number of signpost lectures conducted by the Head of Education; additionally, you may schedule an individual tutorial with the Head of Education to discuss academic research practices and expectations.

## Modes of Delivery

Semester 6

Indicatively, this module will consist of:

- 16 hours of lectures (8 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

## Aims and Learning Outcomes:

The aim of this module is to enable you to:

- Evidence competent and credible musicianship as typified by industry professionals
- Define and demonstrate at an appropriate level, the conventions and vocabulary of your instrument
- Evaluate the processes and methodologies applied in your practice and assess how these were applied in performance

## Skill Development:

### Knowledge and Understanding

Understanding of the vocabulary and conventions of the instrument and of the demands of presenting work in performance.

Knowledge of the technological factors that can influence performance outcomes.

### Intellectual Skills

The ability to undertake critically reflect on the process related to the performance

### Practical Skills

The learner will demonstrate the ability to perform chosen repertoire that embodies an individual sound and style

### Transferable Skills

The learner will have the opportunity to develop effective skills regarding time management, planning and organization

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
1	Synthesise instrument specific technical and musical skills in the context of performance repertoire with fluency and control (Creative Music Performance LO 1)	Perform repertoire that synthesizes technical and musical skills with fluency and control
2	Evidence advanced improvisational skills appropriate to the chosen genre with assurance and musicality (Creative Music Performance LO 2)	Perform repertoire that demonstrates an assured and musical integration of advanced improvisational skills as appropriate for the genre

3	Demonstrate a distinct musical voice through interpretive insight, personal expression and creativity in the performance of musical repertoire (Creative Music Performance LO 3)	Perform repertoire that demonstrates a distinct musical voice through interpretive insight, personal expression and creativity in your discipline
4	Evaluate and apply a broad-based body of musical knowledge and skills in the planning and execution of a live performance (Creative Music Performance LO 4)	Provide a rationale for the selection of performance repertoire and its relevance to your own musical voice
7	Gather and assimilate information and present work in oral and written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant (Creative Music Performance LO 7)	Construct an essay that will explain the rationale for the performance repertoire, its background, as well as its connection to other work and the historical, political, social, and cultural context.
8	Reflect critically on the processes and planning required to organise a live music performance (Creative Music Performance 8)	Identify and evaluate the processes and logistics required to plan and organise a solo performance

### Final Graded Assessment (Live Performance and Essay) (Summative)

The achievement of learning outcomes is assessed in two ways:

1. A 30-40 minute performance that demonstrates repertoire embodying your unique performance style. This performance will be filmed for review by student and instructor.
2. Submission of an essay (3,000 words) reflecting on the process of staging the performance and critical analysis of your own performance as it relates to your previous work, the work of others, and the social, cultural, political, and historical context. The key points of the essay should link back to the performance where relevant.

Summative assessment will occur at the end of Semester 6, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed					
					1	2	3	4	7	8
1	PF	Performance	60	Compulsory	X	X	X			
2	ES	Essay	40					X	X	X

### Indicative list of Resources

#### Books

- Bryman, A. (2012) *Social Research Methods*. Oxford University Press.

- Cottrell, S. (2005). *Critical Thinking Skills: Developing Effective Analysis and Argument*. Palgrave MacMillan.
- Counsel, C. and Wolf, L. (2001). *Performance Analysis: An Introductory Coursebook*. Routledge.
- Davidson, J. (2004). *The Music Practitioner*. Ashgate.
- Evans, A. (2003). *Secrets of Performing Confidence*. A&C Black.
- Green, Barry and Galwey, Timothy (1986) *The Inner Game of Music*. Doubleday
- Lehrer, Jonah (2012) *Imagine: How Creativity Works*. Edinburgh: Canongate Books.
- Rugg, G (2006) *A Gentle Guide to Research Methods*. Open University.
- Turabian, Kate. (2013) *A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press.
- Werner, Kenny (1996) *Effortless Mastery: Liberating the Musicians Within*. Jamey Aebershold, Inc.
- Williams, P (1999) *Getting a Project Done on Time: Managing People, Time, and Results*. Amacom.

### **Web articles**

- John Pretrucci workout: <http://www.guitarworld.com/john-petrucci-practice-tips-part-1>
- Steve Vai 10-hour workout:  
[http://picksnicks.com/Guitar%20Lessons/Exercises/30\\_hr\\_workout/30\\_hr\\_workout\\_1.html](http://picksnicks.com/Guitar%20Lessons/Exercises/30_hr_workout/30_hr_workout_1.html)
- <http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>
- <http://themusiciansblog.wordpress.com/2010/02/28/12-tips-for-practicing-music/>
- <http://lifehacker.com/5939374/a-better-way-to-practice>

NB The websites listed above were live at the time of writing. If any of them are unavailable you can find alternatives via your search engine.

### **Journals/Periodicals**

- Bass Player. New Bay Media LLC.
- Classic Drummer. Steve Bryant.
- Drum! Enter Music Publishing, Inc.
- Drumhead. Drumhead Inc.
- Guitar Player: New Bay Media LLC.
- Guitar Techniques: Future Publishing Ltd
- Guitar World: New Bay Media LLC.
- Guitarist: Future Publishing Ltd.
- Modern Drummer. Modern Drummer Publications.
- Percussive Notes. Percussive Arts Society.
- Sing Out! Sing Out Publications.
- Singing News. Salem Publishing.
- The Singer. Rhinegold.
- The Vocalist Magazine. Sam Jam Music.
- Total Guitar: Future Publishing Ltd.
- Voice Council Magazine. TC Helicon.

## **Section 4 – Administrative Information**

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

### Grading Rubric

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
<b>01 Techniques</b>	Demonstrate a secure technical foundation and broad musical skills as typified by industry professionals	Comprehensive knowledge and accomplished execution of a wide range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative and innovative engagement in a range of complex situations.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency and professional musicianship. Consistently evidences a creative engagement in a range of professional contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates robust and consistent levels of technical proficiency in professional contexts. Evidences a creative engagement appropriate to a range of industry contexts.	Adequate working knowledge and secure execution of a range of music techniques. Work demonstrates consistent levels of technical proficiency and professional musicianship. Evidences a creative engagement appropriate to established industry contexts.	Failure to achieve the learning outcomes at this time. Further work is needed in order to successfully engage with the techniques and industry standards. Some evidence of technical ability but poorly articulated. Work is below the threshold standard for the course.

<b>02 Competency</b>	Display core improvisational skills in performance at an appropriate level of study	Sophisticated performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates significant development through the extension and synthesis of practice into new and unfamiliar territories.	Proficient performance and improvisation repertoire that is executed across a broad range of music genres and performance modes. Demonstrates consistent development of practice through the extension of skills base into new and unfamiliar territories.	Accomplished performance and improvisation repertoire that is executed across a range of music genres and performance modes. Demonstrates development of practice through the exploration of practice modes in unfamiliar territories.	Adequate performance and improvisation repertoire that is executed across a range of familiar music genres and performance modes. Demonstrates development of practice appropriate to the required level.	Failure to achieve the learning outcomes at this time. Improvisational skills are rudimentary and shows limited engagement with course materials. Further work is needed in order to develop the required skills to achieve the threshold standard.
<b>03 Creative Engagement</b>	Demonstrate an individual musical voice through expression, interpretive insight and creativity in performance and improvisation	Highly developed synthesis of discipline knowledge and instrument vocabulary in performance practice. Work is professional in its presentation and execution, utilising an innovative range of methods, techniques, and modes of presentation appropriate to performance practice.	Extensive synthesis of discipline knowledge and instrument vocabulary in expression of individual performance practice. Work is professional in its presentation and execution, utilising a range of creative methods, techniques, and modes of presentation.	Good synthesis of discipline knowledge and instrument vocabulary to convey the expression of individual performance practice. Work is competent in its execution, utilising a range of methods, formats, and modes of presentation appropriate to industry standards.	Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to convey individual style in performance. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.	Failure to achieve the learning outcomes at this time. Approaches to performance practice are at a basic level and require further development to meet the threshold standard.
<b>04 Repertoires</b>	Define and apply a broad knowledge of relevant repertoire, styles, technologies and skills to the discipline	Highly successful interpretation of concepts relevant to the discipline. Incorporates a highly creative approach that is self directed and professional in manner. Skills development is extensive with accomplished integration and presentation of discipline knowledge.	Accurate and well informed interpretation of concepts relevant to the discipline. Successfully incorporates a creative approach that is self directed and professional in manner. Skills development is consistent, with a good integration of discipline knowledge.	Good awareness of knowledge and concepts relevant to the discipline. Incorporates a creative approach that is largely self directed and professional in manner. Skills development is ongoing and evidenced productively at the appropriate levels.	Adequate awareness of key aspects of subject knowledge and accepted conventions relevant to the discipline. Incorporates a professional approach to ongoing skills development.	Failure to achieve the learning outcomes at this time. Lack of awareness of relevant subject knowledge and techniques and development of relevant skills would need to be addressed in order to reach the threshold standard.

<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organization, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.
<b>08 Professional practice</b>	Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organizational skills as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						

# CREATIVE MUSIC PERFORMANCE

## MODULE INFORMATION FORM

### **DIME 035 Professional Practice Portfolio**

Level 6, Stage 3 (Upper Division)

20 credits (5 US)

Module Leader: Dr. Paul Schauert, paulschauert@dime-detroit.com

Instructors: Eric Gaston, Drums; Antea Shelton, Vocals;

Kris Kurzawa, Guitar; Damon Warmack, Bass

Location: DIME Detroit

**Course description:** The Professional Practice Portfolio module requires you to research and report on the full spectrum of career opportunities available within your specialist area. In addition to identifying various career pathways, you should also comment on how your craft can be contextualized into professional opportunities that will, if desired, monetise your skills and inspire entrepreneurial practice and artistic excellence. Additionally, you will be asked to have other components in your Portfolio that are intended to facilitate your career. These items include:

- Personal website (supporting your professional work)
- Various forms of social media (as above)

You should utilize a research-based approach (clearly demonstrated through referenced sources) to identify career and/ or artist opportunities related to your specialist area, and support findings by examining the work of recognized leaders in their field. The report should examine current ways of working for the self-employed music professional, including entrepreneurial practice, marketing, self-promotion and multiple income streams. This will involve both qualitative ethnographic methods and quantitative analysis of data collected. Signpost lectures, given by the Head of Education, will address such methodologies and their implementation; additionally, you may schedule an individual tutorial with the Head of Education to discuss academic research practices and expectations.

You will be required to present a persuasive argument showing how your aims are realistic and achievable and this should be backed up by credible research data and analysis. Where possible, the additional components of your portfolio should align with your report on career opportunities and pathways.

You will be expected to develop a strategic approach for managing the process of creating the portfolio that employs effective time management, research skills and the ability to reflect and comment critically. Lecture content will be supported with tutorials and group seminars.

### **Modes of Delivery**

Semester 6

Indicatively, this module will consist of:

- 12 hours of signpost lectures (6 x 2.0 hours)
- Small groups/individual tutorials (20 hours)
- Master Classes (10 hours)

### **Aims and Learning Outcomes:**

The aim of this module is to enable you to:

- Generate ideas and construct arguments in both verbal and written form and to evaluate such ideas and arguments critically.
- Apply research-based knowledge in a practical and discriminating way, classifying significant data, and applying this learning in the design of realistic and achievable career planning strategy.

### **Skill Development:**

#### Knowledge and Understanding

Understanding of entrepreneurial practice in the relevant specialism

Knowledge of career opportunities and best practice

#### Intellectual Skills

Develop cognitive and analytical skills applicable to the formation of career pathways

#### Practical Skills

Construct a written dissertation intelligible to expert and non-expert audiences

#### Transferable Skills

- Time management
- Research techniques
- Critical thinking

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	Assessment Criteria To achieve the learning outcome you must demonstrate the ability to:
1	Apply a research-based approach in the identification of relevant employment opportunities within the music industry (Artist Management LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	Identify and define employment opportunities within your specialist area  Formulate a personal career plan that incorporates and synthesizes relevant data and specialist knowledge  Create a personal website and exploit current and relevant forms of social media for professional use
2	Evaluate the range of career opportunities relevant to your own personal situation, assessing the strengths and weaknesses of each (Artist Management LO 8, 9; Creative Songwriting LO 8, 9; Creative Music Performance LO 7, 8)	Identify and evaluate industry employment opportunities relevant to a bespoke career plan  Justify and defend personal career choices and illustrate how objectives are realistic and obtainable  Students are expected to conduct ethnographic and library-based research using appropriate scholarly sources (primary and secondary), including both print-based and electronic resources. Students must cite such material appropriately according to accepted academic conventions (MLA, APA, Chicago Style).

### Final Graded Assessment (Professional Portfolio) (Summative)

You will be asked to submit a professional portfolio containing elements relevant to your career pathway and current working activities. The portfolio must contain a **career research report** of 3,500 words outlining a considered and appropriate range of career opportunities linked to your specialist area and a strategy for the development your own professional practice. You should use a research-based approach that features clear referencing and which supports all assertions, arguments and conclusions raised in the report.

The report will be based on a **research theme or question** that addresses critical issues related to career development and artistic opportunities linked to your specialist field. This must be feasible within the allocated timeframe. The report must follow appropriate academic protocol as regards the referencing of sources and the development of a supported, critically accountable and contextually astute argument. The report should be an **empirical investigation** that uses primary and secondary data and research material gathered through appropriate ethnographic methods and from credible sources within the wider field of inquiry.

You will identify and organise your research showing how this is relevant to your engagement with your question. Through analysis you will draw informed conclusions about the creative commercial opportunity available to you, and present a defensible argument to support your position.

You will be asked to support the career research report with the inclusion of a **personal artist website** and various forms of **social media campaign**, both of which should have strictly professional objectives. The website should include items such as current photos, embedded video and/or audio, a current biography, details of the service(s) you provide, discography (as relevant), news and other information relevant to your professional status. Your social media should feature aspects of your professional work and clear signs of promotional use.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcome Assessed	
					1	2
1	PO	Portfolio	100	Compulsory	X	X

### Indicative list of Resources

#### Books

- Bell, Judith. 1987. *Doing Your Research Project*. Open University Press.
- Campbell, Elizabeth and Luke Eric Lassiter. 2014. *Doing Ethnography Today: Theories, Methods, Exercises*. Wiley-Blackwell.
- Cary, Brainard. 2012. *New Markets for Artists: How to Sell, Fund Projects, and Exhibit Using Social Media, DIY Pop-Ups, eBay, Kickstarter, and Much More*. Allworth Press.
- Creswell, John. 2013. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE.
- Levin, Peter. 2004. *Write Great Essays!: a Guide to Reading and Essay Writing for Undergraduates and Taught Postgraduates*. Maidenhead: Open University Press.
- McMillan, Kathleen. 2007. *How to Write Essays and Assignments*. Harlow: Pearson/Prentice Hall.
- Owsinski, Bobby. 2013. *Social Media Promotion For Musicians: The Manual For Marketing Yourself, Your Band, And Your Music Online*. Bobby Owsinski Media Group.
- Thomas, Gary. 2013. *How To Do Your Research Project*. Sage.
- Turabian, Kate. (2013) *A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press.

#### Web articles

- 2011. *Writing a Dissertation*. (University of Leceister AccessAbility Centre)  
[http://www.youtube.com/watch?v=1hVNF\\_8S6Ok](http://www.youtube.com/watch?v=1hVNF_8S6Ok)
- Klein, Stella. 2013. *How to Plan Your Dissertation*. (The Guardian)  
<http://www.theguardian.com/education/2013/mar/21/how-to-plan-your-dissertation>
- Klein, Stella. 2013. *How to Write Your Dissertation*. (The Guardian)  
<http://www.theguardian.com/education/2013/mar/25/how-to-write-your-dissertation>

NB The websites listed above were live at the time of writing. If any of them are unavailable you can

find alternatives via your search engine.

## Section 4 – Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Music Performance</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1
<b>Date of production of MIF (dd/mm/yyyy)</b>	<b>25/06/14</b>

<b>Named Awards</b> – Indicate below all Awards where this is a Mandatory or option Module (*delete as appropriate)	
<b>BA(Hons) Creative Music Performance</b>	Mandatory

## Grading Rubric

<b>Category</b>	<b>Learning Outcomes</b>	<b>1 70%</b>	<b>2:1 60-69%</b>	<b>2:2 50-59%</b>	<b>3 40-49% (Threshold)</b>	<b>Fail Below 40%</b>
<b>07 Research</b>	Gather and assimilate information and present work in oral and written form, demonstrating skills in organisation, synthesis and critical evaluation as relevant	Independent critical evaluation and analysis supported by an extensive understanding of subject specific research. Research is applied across practical, written and oral submissions to a highly creative standard. A wide range of audiences are catered for in an appropriate and professional manner.	Practical and written work is critically engaged and informed by good application of evaluated subject-specific research and is accurately conveyed. A range of audiences are catered for in appropriate and well-considered modes.	Practical and written work is critically engaged and informed by good use of subject-specific research, generally competently executed. A number of audiences are catered for in appropriate and well-considered modes.	Practical and written work demonstrates some critical engagement and while accurate uses subject-specific research that is from readily available sources. A number of audiences are catered for in appropriate modes that would benefit from further consideration.	Failure to achieve the learning outcomes at this time. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.

<b>08 Professional practice</b>	Work independently and in collaboration with others to complete projects, applying critical self-awareness, teamwork and organisational skills as required	Extensive ability to self-direct, collaborate and work effectively in a professional manner. Uses sound judgment to advance professional practice and skills as an individual, taking full responsibility for learning requirements. Professional project management skills are consistently demonstrated.	Works professionally both independently and in collaboration, in a number of professional contexts. Systematically builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Good project planning skills are consistently demonstrated.	Works productively both independently and in collaboration, in a number of professional contexts. Builds upon strengths in professional practice while identifying inhibiting factors that can be mitigated. Productive project planning skills are consistently demonstrated.	Works well both as an individual and as part of a team. Demonstrates a clear ability to adapt to a number of contexts in a professional manner by applying appropriate project planning skills.	Failure to achieve the learning outcomes at this time. Sporadic planning inhibits the ability to self-direct and motivate. Incomplete awareness of strengths and weaknesses in approach has meant contributions to projects have been only been partially successful.
<b>Work assessed below 25%</b> indicates that little information was provided with no evidence of awareness of industry standards and practices. Practical work (including presentations) was ineffective in its use of visual, written, oral and performance skills. Written work submitted was poorly articulated with insufficient research references provided.						
<b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and creative contributions to the field through innovative practice. Practical and written work has demonstrated a comprehensive engagement with both core materials and beyond. Professional standards have been met and exceeded and the work is highly commended for doing so.						