

# **BA(Hons) Creative Songwriting**

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## Award Map - BA(Hons) Creative Songwriting

### Stage 1 (Level 4)

Semester 1	Semester 2
DIME S110 Creating Subject Matter and Lyrics (20 credits)	DIME S140 Developing Subject Matter and Lyrics (20 credits)
DIME S120 Songwriting Methodology (20 credits)	DIME S150 Chart Writing (20 credits)
DIME 015 The Domestic Music Industry (20 credits)	DIME 010 The International Music Industry (20 credits)

### Stage 2 (Level 5)

Semester 3	Semester 4
DIME S210 Arrangement Skills (20 credits)	DIME S240 Writing For Artists (20 credits)
DIME S220 Co-Writing (20 credits)	DIME S250 Writing For Film and TV (20 credits)
DIME 020 Principles of Record Production (20 credits)	DIME S260 Writing For Games (20 credits)

### Stage 3 (Level 6)

Semester 5	Semester 6
DIME 030 Publishing and Copyright Law (30 credits)	DIME S330 Songwriting Portfolio (40 credits)
DIME S320 Songwriting Workbook (30 credits)	DIME 035 Professional Practice Portfolio (20 credits)

## 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 Songwriting
<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>	
<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 Songwriting APEL Assignment**

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

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

- The ability to articulate an informed critical position (i.e. not a purely subjective one)
- The ability to 'locate' the music in a broader cultural context
- An articulation of what the music is trying to achieve, how it goes about this and a take on its success (or lack thereof)
- The ability to critically compare the music to other work

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 web site and our prospectus materials and 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
- All 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.

Applicants for the BA(Hons) Creative Songwriting course should be able to produce a portfolio of their previous work available for review by the admissions team. The portfolio should contain evidence of their ability to construct lyrics, chord progressions and melodies. The applicant should be able to demonstrate a working knowledge of different styles of popular music and the key elements of these styles. They should also be able to demonstrate skills in areas such as keyboards, guitar, music IT or singing. In addition to these skills, all applicants must demonstrate drive and commitment to their course of study. A basic level of music theory and harmony is an advantage but not essential.

### **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 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 Songwriting 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 tuition 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 specialism within the parameters 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 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//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 Songwriting 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 they will have a varied portfolio of creative work and have an understanding of how to develop their own unique approach to their specialism. These will equip students well to identify, create and respond to the many musical opportunities that exist throughout society.

Further career opportunities/destinations may include:

- Solo artist
- Songwriter/composer for a range of different areas including popular artists, film, TV and games
- Music entrepreneurship
- Author of educational materials (e.g. books, DVDs, etc)
- 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 Songwriting award aims to equip and empower individuals with specialist songwriting skills and techniques that engender the development of a unique and informed approach in the creation of music.

The Creative Songwriting student will specialise in developing a diverse and industry-relevant set of songwriting skills that will enable them to generate songs that are suitable for a wide range of formats. To support and evidence these objectives, students will gain an understanding of the international music industry and will create a songwriting portfolio that can be contextualised into the wider industry. Alongside the creative development of songwriting and composition skills, students will be asked to reflect critically on their practice. Additionally, they will analyse the relevant repertoire of artists who have defined the vocabulary of the craft and from whom they may extract relevant concepts in the amalgamation and conceptualising of their own unique songwriting style.

Further, the course is designed to equip students with essential time-management and organisational skills that will enable effective use of their time through the use of strategic planning. As the student engages with the course, they will ultimately be expected to compose repertoire, be conversant with the mechanisms of the modern music industry, reflect critically and demonstrate a creative and industry-relevant approach in their craft through the totality of their learning.

**BA(Hons) Creative Songwriting** has the following award aims, enabling students to:

1. Develop technical competence and creative expression within songwriting
2. Develop an authoritative and credible songwriting practice as typified in the workplace
3. Define and demonstrate in appropriate forms the conventions and vocabulary of the craft
4. Use relevant techniques and methods to explain and demonstrate the interrelationships between theory and practice in the discipline.
5. Generate ideas and construct arguments in verbal and written form and to evaluate these ideas and arguments critically
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. Utilise a range of techniques to generate and develop chord progressions, rhythms and melody lines into industry standard original songs across multiple genres
2. Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs
3. Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry
4. Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicate intentions to performers
5. Demonstrate an understanding of the domestic and international music industry in relation to songwriting
6. Evidence knowledge of publishing and copyright law in relation to songwriting
7. Demonstrate a detailed understanding of the standard processes connected with producing a recording
8. Gather and assimilate information and present work in oral and/or written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant
9. Demonstrate the ability to work independently and to collaborate with others in joint projects,

displaying evidence of critical self-awareness, teamwork and organisation 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, and team working. This is alongside self-motivation, independence and creativity of thought.

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 the opportunity to discuss feedback with their tutor.

### **Course Workload**

The BA(Hons) Creative Songwriting 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	Level	Module Name	Credit	Semester (1) or (2)	Core Option (C) (O)	Assessment methods*	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))										
							1	2	3	4	5	6	7	8	9		
DIMES110	4	Creating Subject Matter and Lyrics	20	1	C	PC,ES	TPA	TPA	TPA							TPA	
DIMES120	4	Songwriting Methodology	20	1	C	PC,ES	TPA	TPA	TPA							TPA	
DIME015	4	The Domestic Music Industry	20	1	C	PR										TPA	
DIMES140	4	Developing Subject Matter And Lyrics	20	2	C	PO,ES	TPA	TPA	TPA							TPA	
DIMES150	4	Chart Writing	20	2	C	PC,ES	TPA	TPA	TPA							TPA	
DIME010	4	The International Music Industry	20	2	C	PR			TPA	TPA						TPA	
DIMES210	5	Arrangement Skills	20	3	C	PR, PC	TPA			TPA						TPA	
DIMES220	5	Co-Writing	20	3	C	PC,ES	TPA	TPA								TPA	
DIME020	5	Principles of Record Production	20	3	C	OT										TPA	
DIMES240	5	Writing For Artists	20	4	C	PC,ES	TPA	TPA	TPA							TPA	
DIMES250	5	Writing For Film/TV	20	4	C	PC,ES	TPA	TPA	TPA							TPA	
DIMES260	5	Writing For Games	20	4	C	PC,ES	TPA	TPA	TPA							TPA	
DIME030	6	Publishing and Copyright Law	30	5	C	CS										TPA	
DIMES320	6	Songwriting Workbook	30	5	C	PO,ES	TPA	TPA	TPA							TPA	
DIMES330	6	Songwriting Portfolio	40	6	C	PO, PC, ES	TPA	TPA	TPA							TPA	
DIME035	6	Professional Practice Portfolio	20	6	C	PO	TPA									TPA	

*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 songwriting 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. They 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 assessment process is informed by staff and peer review of students' work. Specific career management skills (for example, effective time management and collaborative practice) are addressed in appropriately focussed modules.

### Professional Standards

During the course of their 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 – the University will guide them in acquiring the necessary background checks.

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Category	Learning Outcomes	1 70%	2:1 60-69%	2:2 50-59%	3 40-49% (Threshold)	Fail Below 40%
<b>01 Techniques</b>	Utilise a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilised to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.
<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilising an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilising a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>04 Development</b>	Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicates intentions to performers.	Highly professional communication and presentation of arrangement materials in a wide range of contexts. Compelling rationale provided for working processes that unites ideas, techniques, research and development. Ongoing evaluation supports the development of skills.	Effective communication and presentation of a range of materials in a number of professional contexts. Well considered rationale provided for working processes that unites ideas, techniques research and development. Ongoing evaluation supports the development of skills.	Good communication and presentation of arrangement materials in a range of professional contexts. Good rationale provided for working processes with consistent evaluation that supports the development of skills.	Clear communication and presentation of arrangement materials appropriate to a range of professional contexts. Clear rationale provided for working processes with some use of evaluation to supports the development of skills.	Failure to achieve the learning outcomes at this time. Lack of clear communication and presentation skills has meant that the effectiveness of outcomes has only been partially successful. Some rationale evidenced for work, but largely unstructured and lacking evaluation.

<p><b>05</b> <b>Contexts</b></p>	<p>Demonstrate an understanding of the domestic and international music industry in relation to songwriting craft.</p>	<p>Extensive understanding of the US and international music industry, with articulate and knowledgeable references to stakeholder roles and relationships. Extensive subject research informs practical and written work and is incorporated into complex and diverse strategies for creative professional development.</p>	<p>Articulate understanding of the US and international music industry, with accurate references to a range of stakeholder roles and relationships. Subject specific research consistently supports practical and written work and is incorporated into productive strategies for creative professional development.</p>	<p>Accurate understanding of the US and international music industry, with appropriate references to a range of stakeholder roles and relationships. Subject specific research informs practical and written work and is incorporated into productive strategies for professional development.</p>	<p>Well-informed understanding of the US and international music industry, with appropriate references to stakeholder roles. Understands key aspects of subject specific research that informs practice and is used to develop clear strategies for professional development.</p>	<p>Failure to achieve the learning outcomes at this time. Loose understanding of the US and international music industry with only limited reference points indicated. Unable to evidence the development of strategies for creative development.</p>
<p><b>06</b> <b>Frameworks</b></p>	<p>Demonstrate an understanding of publishing and copyright law in relation to songwriting craft</p>	<p>Work is to a highly professional standard, demonstrating a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, international and domestic markets are extensively explored and communicated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.</p>	<p>Work is to a professional standard and demonstrates a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, international and domestic markets are widely investigated and articulated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.</p>	<p>Work is to a good standard and demonstrates a coherent knowledge of publishing and copyright law. Interrelations between key stakeholders in European, international and domestic markets are researched and well-articulated in relation to a range of songwriting practices. Professional approaches to practice and contexts are evidenced.</p>	<p>Work is to an adequate standard and demonstrates an appropriate working knowledge of publishing and copyright law. Interrelations between key stakeholders in European, international and domestic markets are explored and clearly articulated in relation to well-established songwriting practice.</p>	<p>Failure to achieve the learning outcomes at this time. Limited knowledge and understanding of publishing and copyright law in relation to songwriting has meant that work has been derivative and poorly articulated. Some subject engagement but not successfully contextualized to the wider music industry.</p>
<p><b>07</b> <b>Record Production</b></p>	<p>Evidence knowledge of the standard processes connected with producing a recording.</p>	<p>Demonstrates a creative and innovative approach to record production. Has generated an extensive range of resources, which successfully synthesise key elements of commercial record production models. Communicates a wide-ranging familiarity with industry standards and protocols in a variety of contexts.</p>	<p>Demonstrates a creative and professional approach to record production. Has generated a broad range of resources, which successfully articulate key elements of commercial record production. Communicates a substantial familiarity with industry standards and protocols in a variety of contexts.</p>	<p>Demonstrates a professional approach to record production. Has generated a range of resources, which clearly articulate key elements of commercial record production models. Communicates a good familiarity with industry standards and protocols in a wide variety of contexts.</p>	<p>Demonstrates a professional approach to record production. Has developed a range of resources, which articulate key elements of commercial record production models. Communicates a familiarity with industry standards and protocols in a range of familiar contexts.</p>	<p>Failure to achieve the learning outcomes at this time. Inconsistent knowledge of standard processes connected with producing a recording has led to threshold standards not being met.</p>

<p><b>08</b> <b>Research</b></p>	<p>Gather and assimilate information and present findings in oral and written form, developing ideas and 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>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. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.</p>
<p><b>09</b> <b>Professional Practice</b></p>	<p>Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation 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>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>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>

**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 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 repeatedly met and exceeded and the work is highly commended for doing so.

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S110 Creating Subject Matter and Lyrics**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Audra Kubat

Location: DIME Detroit

**Course Description:** Creating Subject Matter and Lyrics provides you with the opportunity to explore the conventions of lyric writing and the use of structure. The outcomes of the module will see you producing raw material for songs that will be developed throughout the course. Methodologies used for generating lyrical content will cover a range of stimuli, including the ability to write substantial amounts of material quickly whilst maintaining an element of quality control through the editing process.

In addition to generating original lyric ideas, you will be asked to provide critical analysis of the developmental process and how your content will be applied into a complete song.

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 1

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:

- Understand the processes of generating creative outcomes in lyric writing
- Identify and demonstrate in appropriate forms the conventions of lyric writing

## Skill Development

### Knowledge and Understanding

Understanding elements of songwriting  
Knowledge of various songwriting 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 create original lyrical ideas

### 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	Display knowledge of a range of techniques for the development of original songs (Creative Songwriting LO1)	Provide an account of the methods and techniques used to generate original lyrical content
2	Understand the processes in creating lyrical content for use in multiple genres (Creative Songwriting LO 2)	Identify and describe the methods used to create original lyrical content for specific genres
3	Create original lyrical ideas suitable for continued development across multiple genres (Creative Songwriting LO 3)	Produce lyric ideas from various stimuli using a range of methods and approaches
8	Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation (Creative Songwriting LO 8)	Construct an essay which critically reflects on the methods used to compose song lyrics, including providing a rationale for the use of these particular methods.

## Final Graded Assessment (Practical and Essay)

The achievement of the learning outcomes is through the submission of a practical and essay component containing the following:

1. A lyric book consisting of lyrics for six original songs (500 words)
2. A reflective essay describing the methodologies for creating the lyrics and the rationale behind their construction (1000 words)

Summative assessment will occur at the end of Semester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcomes Assessed			
					1	2	3	8
1	PC	Practical	50	<b>Compulsory</b>	X	X	X	
8	ES	Essay	50					X

## Indicative list of Resources

### Books

- Borthwick, Stuart. 2004. *Popular Music Genres: The Introduction*. Routledge.
- Butt, Gavin. 2005. *After Criticism: New Response to Art and Performance*. Oxford: Blackwell.
- Cox, Terry. (2000) *You Can Write Song Lyrics*. Writer's Digest Books.
- Davis, Sheila. 1986. *The Craft Of Lyric Writing*. Writer's Digest Books.
- Davis, Sheila. 2001. *The Songwriter's Idea Book*. Writer's Digest Books.
- Dimery, Robert. 2010. *1001 Albums You Must Hear Before You Die: Revised and Updated Edition*. Universe.
- Oland, Pamela Phillips. (2001) *The Art of Writing Great Lyrics*. Allworth Press.
- Pattison, Pat. (1991) *Songwriting: Essential Guide to Rhyming: A Step-by-Step Guide to Better Rhyming and Lyrics*. Berklee Press.
- Stillman, Frances. 1972 *The Poet's Manual and Rhyming Dictionary*. Thames & Hudson.
- Stolpe, Andrea. (2007) *Popular Lyric Writing: 10 Steps to Effective Storytelling*. Berklee Press.
- Tucker, Susan. 2003. *The Secrets of Songwriting: Leading Songwriters Reveal How to Find inspiration and Success*. Allworth.
- Turco, Lewis. (2000) *The Book of Forms: a Handbook of Poetics*. UPNE.
- Wood, Clement. (1992) *The Complete Rhyming Dictionary: The Poet's Craft book*. Dell Publishing.

### Web articles

- Wickett, Chris. 2008. *24 Lyric-Writing Tips*. (MusicRadar) <http://www.musicradar.com/tuition/guitars/24-lyric-writing-tips-131050>
- Inglis, Sam. 2000. *Understanding & Writing Lyrics, Part 1*. (Sound On Sound) <http://www.soundonsound.com/sos/dec00/articles/lyric.asp>
- 2005. *Writing a Song: Lyrics*. (BBC Radio 2 Sold on Song) [http://www.bbc.co.uk/radio2/soldonsong/guide/song\\_lyrics.shtml](http://www.bbc.co.uk/radio2/soldonsong/guide/song_lyrics.shtml)
- 2011. *Pat Pattison – Lyric Writing Clinic*. (YouTube – Berklee Music) <http://www.youtube.com/watch?v=xNe5qFNJ7po>
- (2000) *Understanding and Writing Lyrics*. Five-Part series. <http://www.soundonsound.com/sos/dec00/articles/lyric.asp>

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

- American Songwriter
- Dirty Linen
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)

## Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.

<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.
<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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 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 repeatedly met and exceeded and the work is highly commended for doing so.

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S120 Songwriting Methodology**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Songwriting Methodology provides you with the opportunity to utilise a wide variety of methods and stimuli for creating original songs. The module will examine how the great hit writers of today work, from classic pop to modern experimental work. You will look at songs in various stages of development, from full arrangements to minimal top line melody and lyric compositions.

The outcome of the module will provide you with the opportunity to demonstrate your ability to create complete songs in a variety of different styles. Additionally, you will reflect critically on the songwriting process and explain the methods you have used and your rationale for using them.

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 1

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**

On completion of this module, you will be expected to:

- Develop a competent songwriting practice that demonstrates appropriate methods and techniques

- Identify and understand the conventions and vocabulary of the craft
- Explain the relationship between theory and practice in the discipline

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original songs

Knowledge of various stimuli for creating original songs

### Intellectual Skills

The ability to understand all fundamental song components

### Practical Skills

The learner will demonstrate the ability to create complete songs from a variety of stimuli

### 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	Utilise a range of techniques to produce original songs (Creative Songwriting LO 1)	Create original songs in contrasting styles using a range of methods and stimuli
2	Evidence knowledge of methods for creating contrasting original musical material (Creative Songwriting LO 2)	Provide an overview of techniques used to produce original musical material
3	Display an understanding of methods for creating contrasting original lyrical content (Creative Songwriting LO 3)	Create original lyrical content for contrasting original music
8	Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation (Creative Songwriting LO 8)	Construct an essay that critically reflects on the songwriting methods used, and the rationale for employing these particular methods. This essay must be organized, clear, and synthesize a range of class material.

## Final Graded Assessment (original songs with critical reflection) (Summative)

The achievement of learning outcomes is assessed through the submission of practical and reflective components containing the following:

1. Two complete and contrasting original songs, with each song being 2-3 minutes in length.
2. A supporting essay critically reflecting on the songwriting process and the methods used in their construction (1000 words).

Summative assessment will occur at the end of Semester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	LO Assessed			
					1	2	3	8
1	PC	Practical	60	<b>Compulsory</b>	X	X	X	
2	ES	Essay	40					X

## Indicative list of Resources

### Books

#### General Methods

- Webb, J. 1998. *Tunesmith: Inside the Art of Songwriting*. Hyperion Books.
- Zollo, Paul. 2003. *Songwriters on Songwriting*. Da Capo.

#### Particular Artists

- Beatles, (1993). *Complete Scores*. Hal Leonard.
- Bego, M. (2005). *Joni Mitchell*. Rowman and Littlefield Publishers.
- Dylan, B. (2004). *Chronicles, Vol. One*. Simon and Schuster.
- Gershwin, G. and Gershwin, I. (1992). *The Gershwin Collection*. Hal Leonard.
- Hector, J. (1995). *The Complete Guide to the Music of the Rolling Stones*. Omnibus Press.
- Perone, J.E. (2006). *The Sound of Stevie Wonder: His Words and Music*. Praeger.
- Sondheim, S. (2011) *Finishing The Hat*. Virgin Books.
- Springsteen, B. (2003). *Songs*. Harper-Collins.
- Sting. (2007) *Lyrics*. The Dial Press.

### Web articles

- The Rolling Stones – Sympathy For The Devil (Rehearsal 1968)  
<http://www.youtube.com/watch?v=X4Qi3O3Avz8>
- Hess, Tom. Songwriting, Five-Part Series. <http://tomhess.net/Articles/SongwritingPart1.aspx>

### DVDs

- Guggenheim, Davis. 2011. *U2: From the Sky Down*. Island.
- 2000. *The Beatles: Anthology*. Apple.

### Journals

- American Songwriter
- Dirty Linen
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)

## Administrative Information

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.

<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.
<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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 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 repeatedly met and exceeded and the work is highly commended for doing so.

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME 015 Domestic Music Industry**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Angela Watson

Location: DIME Detroit

**Course Description:** The Domestic Music Industry provides you with a comprehensive overview of the US music industry and its relationship with other major markets. It explores how record companies, publishers, managers, agents, writers, artists and merchandising interact in the digital age. The module will cover areas such as sponsorship and product placement, discovering how artists and managers organise these income streams into a coherent business strategy. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they organise their commercial affairs in America.

The outcome of the module will allow you to demonstrate your understanding of the US music industry and how you contextualize this knowledge back into your own practice.

### **Modes of Delivery**

Semester 1

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:

- Identify the stakeholders, conventions and vocabulary of the domestic music industry
- Illustrate the interrelationship between the key stakeholders in the domestic music industry

## Skill Development

### Knowledge and Understanding

Understanding the key elements of the American music industry  
Knowledge of legislation related to the American music industry

### Intellectual Skills

The ability to analyze current conventions and make informed predictions on future trends in the music industry.

### Practical Skills

The learners will contextualize their career into the US music industry.

### Transferable Skills

Effective time management skills, research based practice and self-directed working

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Identify the stakeholders of the domestic music industry and explain their roles (Creative Songwriting LO 5; Artist Management 4, 8)	Provide an overview of the domestic music industry and its primary stakeholders
2	Describe the interrelationship of the key stakeholders of the domestic music industry (Creative Songwriting LO 6; Artist Management 4, 6, 8)	Explain the interrelationship between the key stakeholders within the domestic music industry
3	Explain the relationship between the domestic and European music industries (Creative Songwriting LO 8; Artist Management 8)	Present clear and coherent findings on the relationship between the domestic and European music industries that is intelligible to expert and non-expert audiences

## Final Graded Assessment (Summative)

### (Case study presented using a 'power point' style presentation - 5-8 minutes)

The achievement of learning outcomes is assessed in the following way:

A case study applying research-based knowledge of the American music industry into a practical context. The case must contain the following components:

- A selected artist and track from a prescribed list of several US-based artists.
- Research and outline a 'map' of their current contractual commitments including: record, publishing, sponsorship/ branding, management and live music agreements.
- A one-page diagram or table presenting this information. Use the learning in this module to summarize (in bullet points) how the various organisations in turn operate commercially, their terms of reference, showing clearly your understanding of 'who does what'. Show how these elements contribute to a coherent commercial operation.

- An overview of the prescribed selected historical single release from the same artist. Research and describe the promotional campaign, critically reflect on the commercial outcomes of the activity in terms of audience reached, and income generated directly and indirectly. This may include publishing, recording royalties, sponsorship, live gig and touring, merchandising etc. This element of the presentation will be between 750 and 1000 words.

Students will present their research live (orally) and submit a written version of this presentation.

Summative assessment will occur at the end of Semester 1, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcome Assessed		
					1	2	3
1	PR	Presentation	100	<b>Compulsory</b>	X	X	X

### Indicative list of Resources

#### Books

- Anderson, C (2006) *The Long Tail: Why The Future Of Business Is Selling Less Of More* (Hyperion) - American
- Anderson, T. (2004) *Giving Music Its Due* (MCPS-PRS Alliance)
- Brae, Michael. (2013) *Music Distribution: Selling Music in the New Entertainment Marketplace*. Createspace.
- Harrison, A. (2005) *Music: The Business 5th Edition* (Virgin)
- Passman, Donald. (2012) *All You Need to Know about the Music Business, 8<sup>th</sup> Edition*. Free Press.
- Silver, J. (2013) *Digital Medieval*. Xstorical.
- Stim, Rich (2009) *Music Law: How To Run Your Band's Business* (Nolo) - American

#### Journals & Online

- Billboard: Billboard.
- Downbeat
- Music Week: Intent Media.
- Musical Merchandise Review
- Rolling Stone
- Spin
- Vibe

#### Websites

- Billboard.com
- Complete Music Update: <http://www.completemusicupdate.com>
- Grammy.org
- Music Ally: <http://musically.com>
- Music Tank: <http://www.music-tank.co.uk>  
Music-Jobs: <http://uk.music-jobs.com>
- Record Of The Day: <http://www.recordoftheday.com>

- The Unsigned Guide: <http://www.theunsignedguide.com>

#### 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 Songwriting</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>05 Contexts</b>	Demonstrate an understanding of the domestic and international music industry in relation to songwriting craft.	Extensive understanding of the US and international music industry, with articulate and knowledgeable references to stakeholder roles and relationships. Extensive subject research informs practical and written work and is incorporated into complex and diverse strategies for creative professional development.	Articulate understanding of the US and international music industry, with accurate references to a range of stakeholder roles and relationships. Subject specific research consistently supports practical and written work and is incorporated into productive strategies for creative professional development.	Accurate understanding of the US and international music industry, with appropriate references to a range of stakeholder roles and relationships. Subject specific research informs practical and written work and is incorporated into productive strategies for professional development.	Well-informed understanding of the US and international music industry, with appropriate references to stakeholder roles. Understands key aspects of subject specific research that informs practice and is used to develop clear strategies for professional development.	Failure to achieve the learning outcomes at this time. Loose understanding of the US and International music industry with only limited reference points indicated. Unable to evidence the development of strategies for creative development.

<b>06 Frameworks</b>	Demonstrate an understanding of publishing and copyright law in relation to songwriting craft	Work is to a highly professional standard, demonstrating a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are extensively explored and communicated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a professional standard and demonstrates a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are widely investigated and articulated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a good standard and demonstrates a coherent knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are researched and well-articulated in relation to a range of songwriting practices. Professional approaches to practice and contexts are evidenced.	Work is to an adequate standard and demonstrates an appropriate working knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are explored and clearly articulated in relation to well-established songwriting practice.	Failure to achieve the learning outcomes at this time. Limited knowledge and understanding of publishing and copyright law in relation to songwriting has meant that work has been derivative and poorly articulated. Some subject engagement but not successfully contextualized to the wider music industry.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S140 Developing Subject Matter and Lyrics**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Developing Subject Matter and Lyrics builds on the work done previously in Creating Subject Matter and Lyrics and continues with the consolidation of specialist skills, techniques and methodologies for generating lyrics. The content of the module will play a key role in the continued development of the your artistic voice and in providing more refined lyrics and titles for the your developing portfolio. Methodologies used for generating lyrical content will cover a range of stimuli, including the ability to write substantial amounts of material quickly whilst maintaining an element of quality control through the editing process.

In addition to generating original lyric ideas, you will be asked to provide critical analysis of your developmental process and of the complete songs within the portfolio for submission.

### **Modes of Delivery**

Semester 2

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**

On completion of this module, you will be expected to:

- Analyse and apply the processes of generating creative outcomes in lyric writing
- Demonstrate the conventions of lyric writing in credible and authoritative fashion

## Skill Development

### Knowledge and Understanding

Understanding elements of songwriting  
Knowledge of various songwriting 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 create original lyrical ideas and manipulate these ideas into complete songs

### 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 range of techniques for the creation of contrasting original songs (Creative Songwriting LO 1)	Create contrasting original songs using a range of different songwriting techniques
2	Explain the process of creating original lyric ideas for songs (Creative Songwriting LO 2)	Identify and explain the process of creating original lyrics for songs
3	Create original lyrical ideas suitable for application into contrasting original songs (Creative Songwriting LO 3)	Generate rough draft ideas for lyrics in contrasting original songs
8	Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation (Creative Songwriting LO 8)	Construct an essay that critically reflects on the process of writing lyrics and completing songs, including the methodologies used and a rationale for the use of these methods.

## Final Graded Assessment (Portfolio and Essay) (Summative)

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

1. A lyric book containing three complete songs (250 words)
2. Rough draft examples that demonstrate the writing process. (250 words)
3. An essay containing critical reflection on the process of writing lyrics and the finished songs. (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			
					1	2	3	8
1	PO	Portfolio	50	<b>Compulsory</b>	X	X	X	
2	ES	Essay	50					X

## Indicative list of Resources

### Books

#### Lyric Writing

- D, Chuck. (2007) *Chuck D: Lyrics of a Rap Revolutionary*. Off Da Books.
- Davis, Sheila. (1987) *Successful Lyric Writing: A Step-by-Step Course and Workbook*. Writer's Digest Books.
- Davis, Sheila. 1988. *Successful Lyric Writing*. Writer's Digest Books.
- Morley, Paul. 2003. *Words and Music*. Bloomsbury Books.
- Pattison, Pat. (2012) *Songwriting without Boundaries: Lyric Writing Exercises for Writing for Finding your own Voice*. Writer's Digest Books.
- Pattison, Pat. 2009. *Writing Better Lyrics* (2<sup>nd</sup> ed.) Writer's Digest Books.
- Rooksby, Rikky. (2006) *Lyrics: Writing Better Words for Your Songs*. Backbeat Books.

### Web articles

- *Lyrics Critique for Songwriters*. (SongStuff)  
[http://songwriting.songstuff.com/article/lyrics\\_critique\\_for\\_songwriters](http://songwriting.songstuff.com/article/lyrics_critique_for_songwriters)
- Toth, James. 2013. *That's a Bad Lyric and You Know It*. (NPR)  
<http://www.npr.org/blogs/bestmusic2013/2013/12/16/251618167/thats-a-bad-lyric-and-you-know-it>

### Journals

- American Songwriter
- Dirty Linen
- Paste
- Performing Songwriter
- Poetry Magazine: Poetry Foundation
- Popular Music
- Songwriter Universe (online)

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 Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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 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 repeatedly met and exceeded and the work is highly commended for doing so.						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S150 Chart Writing**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Chart Writing provides you with the opportunity to gain the understanding and skills necessary to produce charts and lead sheets for musicians in a format that would be usable in most professional situations. Rather using the specialist skills of musical notation, you will explore alternative methods of producing charts that communicate ideas clearly and effectively. You will examine examples of charts taken from the sets of live TV shows, studio sessions and live tours to consolidate your learning.

The outcome of the module will allow you to demonstrate your ability to create industry standard charts and lead sheets and explain the rationale behind them. Additionally, you will be able to describe the process of creating charts and the rationale behind them.

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 2

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 aims of this module is to enable you to:

- Understand the processes and methodologies of creating musical organisation intelligible to professional and non-professional musicians
- Develop technical competence in creating musical organisation in a variety of formats

## Skill Development

### Knowledge and Understanding

Understanding elements of chart writing  
Knowledge of various chart writing techniques

### Intellectual Skills

The ability to apply and explain alternative approaches to standard musical notation.

### Practical Skills

The learner will demonstrate the ability to create charts for original music to a professional standard

### 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:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Utilise a range of techniques to create contrasting original songs (Creative Songwriting LO 1)	Creating contrasting original songs with complete arrangements
2	Display an understanding of how to create lead sheets and instrument-specific charts (Creative Songwriting LO 2)	Provide a reflective account of the processes behind arranging songs and creating charts
4	Demonstrate techniques in creating lead sheets and instrument-specific charts (Creative Songwriting LO 4)	Create charts for contrasting repertoire that clearly communicates musical intentions to the performer
8	Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation (Creative Songwriting LO 8)	Construct an essay that reflects on the process of creating music charts; this essay should be clear, organized, and synthesize class material from the semester.

## Final Graded Assessment (Portfolio) (Summative)

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

1. Recordings and/or performance of two fully arranged original songs (2-3 minutes each)
2. Lead sheets and instrument specific charts for each song
3. An essay describing the process of generating the charts submitted and the techniques used (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	LO Assessed			
					1	2	4	8
1	PC	Practical; recordings of 2 songs; lead sheets	80	<b>Compulsory</b>	X	X	X	
2	ES	Essay	20					X

### Indicative list of Resources

#### Books

- Ficalora, Liz. (2012) *How to Write and Fast & Easy Drum Chart*. Alfred Music.
- Gorow, R (2002) *Hearing and Writing Music: Professional Training for Today's Musician (2nd Edition)*, September Publishing.
- Gould, Elaine. (2011) *Behind Bars: The Definitive Guide to Music Notation*. Alfred Music.
- McGrain, Mark. (1990) *Musical Notation*. Berklee Press.
- Randall, Peterson (1998) *Lead Sheet Bible: A Step-by-Step Guide to Writing Lead Sheets and Chord Charts*. Musicians Institute Press 2.
- Sher, Chuck; 1988. *The New Real Book (1-3)*. Sher Music Co.

#### Web articles

- (2013) How to Chart Songs (We Write The Songs) <http://wewritethesongs.com/how-to-chart-songs/>
- (2011) Sheet Music Formats Explained: Part 1 – Lead Sheets (MuseScoreTips) <http://www.musescoretips.com/2011/10/sheet-music-formats-explained-part-1---lead-sheets/>

#### Journals

- American Songwriter
- Dirty Linen
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)

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 Songwriting</b>
<b>Department</b>	<b>AMATA</b>
<b>Version</b>	1

Date of production of MIF (dd/mm/yyyy)	25/06/14
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<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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>04 Development</b>	Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicates intentions to performers.	Highly professional communication and presentation of arrangement materials in a wide range of contexts. Compelling rationale provided for working processes that unifies ideas, techniques, research and development. Ongoing evaluation supports the development of skills.	Effective communication and presentation of a range of materials in a number of professional contexts. Well considered rationale provided for working processes that unifies ideas, techniques research and development. Ongoing evaluation supports the development of skills.	Good communication and presentation of arrangement materials in a range of professional contexts. Good rationale provided for working processes with consistent evaluation that supports the development of skills.	Clear communication and presentation of arrangement materials appropriate to a range of professional contexts. Clear rationale provided for working processes with some use of evaluation to supports the development of skills.	Failure to achieve the learning outcomes at this time. Lack of clear communication and presentation skills has meant that the effectiveness of outcomes has only been partially successful. Some rationale evidenced for work, but largely unstructured and lacking evaluation.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME 010 The International Music Industry**

Level 4, Stage 1, (Lower Division)

20 Credits (5 US)

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

Instructor: Kevin Kay

Location: DIME Detroit

**Course Description:** The International Music Industry builds on the previous study of the domestic music industry by examining the rapidly changing online developments for record companies and artists. The module will cover the increasingly diverse income streams evolving due to interaction between new mediums and formats. Additionally, lecture content will incorporate the use of case study research on important artists, showing how they exploit digital formats and organize their commercial affairs worldwide.

The outcome of the module will allow you to demonstrate your understanding of the online developments within the worldwide music industry and contextualize this knowledge back into your own practice.

You will be expected to develop a strategic approach for doing the 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 2

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:

- Identify the stakeholders, conventions and vocabulary of the international music industry
- Define and explain the development of digital media in the international music industry

## Skill Development

### Knowledge and Understanding

Understanding elements of the international music industry

Knowledge of legislation related to the international music industry

### Intellectual Skills

The ability to analyze current conventions and make informed predictions on future trends in the music industry.

### Practical Skills

You will be able to contextualize your career into the international music industry.

### Transferable Skills

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

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Identify the stakeholders of the international music industry and explain their roles (Creative Songwriting LO 5; Artist Management 4)	Provide an overview of the international music industry and its primary stakeholders
2	Describe the development of online platforms within the international music industry (Creative Songwriting LO 6; Artist Management 4, 6)	Identify and explain the development of online platforms within the international music industry
3	Define the relationship between the US and worldwide music industries (Creative Songwriting LO 8; Artist Management 4, 6, 8)	Explain the relationship between the US and worldwide music industry, including how it affects key stakeholders

## Final Graded Assessment (Presentation of Strategic Plan 8-10 minutes) (Summative)

The achievement of learning outcomes is assessed in the following way:

Assuming the role of an artist manager (or self-managed solo artist) you will present a strategic plan describing how to take a hypothetical act (successful debut album, on a larger indie label, selling 1,000,000 units in the US) onto the world stage over the course of the second album campaign. Your goal is to maintain and develop the American success, but also replicate this in at least one other major territory such as Europe, South America, the Middle East, Asia, Australasia or Russia.

This will be presented orally, but the student will also need to submit a written version (1500 words).

Key points to cover in the strategic plan will include:

- **Artistic** aspects (e.g. song direction and quality, content and style of album, branding etc.)
- **Commercial aspects:** this will include deal structures and the coherence of the worldwide operations in a time line
- **Practical considerations:** the prioritization and implementation of promotional activities within budget constraints.

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 Outcome Assessed		
					1	2	3
1	PR	Strategic plan presentation	100	<b>Compulsory</b>	X	X	X

### Indicative list of Resources

#### Books

##### Global Music Industry

- Bernstein, A, et al. (2007) *The Global Music Industry: Three Perspectives*. Taylor & Francis.
- Burnett, R.C. (1996). *The Global Jukebox: The International Music Industry*. Routledge.
- Lathrop, Tad. (2013) *The Business of Global Music Marketing*. Billboard Books.

##### General Music Industry

- Brae, Michael. (2013) *Music Distribution: Selling Music in the New Entertainment Marketplace*. Createspace.
- Burkart, P. (2006) *Digital Music Wars: Ownership and Control of the Celestial Jukebox*. Rowman & Littlefield.
- Committee on Small Business, U.S. House of Representatives (2006), 'Online Music: Will Small Music Labels and Entrepreneurs Prosper in the Internet Age?', Freedomia Books.
- Danen, F. (1991) *Hit Men: Power Brokers and Fast Money Inside the Music Business*. Vintage Books.
- Harrison, A. (2005) *Music: The Business 5th Edition*. Virgin.
- Kusek, D., Leonard, G. (2005) *The Future of Music*. Berklee Press.
- Owsinski, Bobby. (2011) *Music 3.0: A Survival Guide for Making Music in the Internet Age, 2<sup>nd</sup> Edition*. Hal Leonard.
- Rogers, Jim. (2013) *The Death and Life of the Music Industry in the Digital Age*. Bloomsbury Academic.
- Wikstrom, P. (2009) *The Music Industry: Digital Media and Society Series*. Polity Press.

#### Journals

- Billboard: Billboard.
- International Musician
- M: PRS For Music.
- Music Week: Intent Media.
- Musical Merchandise Review
- Pitchfork
- Rolling Stone
- Spin
- Variety

## 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 Songwriting</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>05 Contexts</b>	Demonstrate an understanding of the domestic and international music industry in relation to songwriting craft.	Extensive understanding of the US and international music industry, with articulate and knowledgeable references to stakeholder roles and relationships. Extensive subject research informs practical and written work and is incorporated into complex and diverse strategies for creative professional development.	Articulate understanding of the US and international music industry, with accurate references to a range of stakeholder roles and relationships. Subject specific research consistently supports practical and written work and is incorporated into productive strategies for creative professional development.	Accurate understanding of the US and international music industry, with appropriate references to a range of stakeholder roles and relationships. Subject specific research informs practical and written work and is incorporated into productive strategies for professional development.	Well-informed understanding of the US and international music industry, with appropriate references to stakeholder roles. Understands key aspects of subject specific research that informs practice and is used to develop clear strategies for professional development.	Failure to achieve the learning outcomes at this time. Loose understanding of the US and International music industry with only limited reference points indicated. Unable to evidence the development of strategies for creative development.

<b>06 Frameworks</b>	Demonstrate an understanding of publishing and copyright law in relation to songwriting craft	Work is to a highly professional standard, demonstrating a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are extensively explored and communicated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a professional standard and demonstrates a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are widely investigated and articulated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a good standard and demonstrates a coherent knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are researched and well-articulated in relation to a range of songwriting practices. Professional approaches to practice and contexts are evidenced.	Work is to an adequate standard and demonstrates an appropriate working knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are explored and clearly articulated in relation to well-established songwriting practice.	Failure to achieve the learning outcomes at this time. Limited knowledge and understanding of publishing and copyright law in relation to songwriting has meant that work has been derivative and poorly articulated. Some subject engagement but not successfully contextualized to the wider music industry.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S210 Arrangement Skills**

Level 5, Stage 2, (Lower Division)

20 Credits (5 US)

Module Leader: Dr. Paul Schauert

Instructor: Anthony Lai

Location: DIME Detroit

**Course Description:** Arrangement Skills provides you with the opportunity to gain the understanding and vocabulary necessary to transform a rough song format into a full and coherent arrangement by deconstructing classic song arrangements. You will examine the essential components of a song such as hooks, chord sequences, melodies and riffs within the arrangements of classic works from the 50's and 60's to the present day.

The outcome of the module will allow you to demonstrate your ability to analyse arrangement techniques and explain the rationale behind them. Additionally, you will be able to describe the arrangement process in a clear and communicable way that is suitable for the most demanding of professional situations.

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

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:

- Understand the methods and rationale for successful song arrangements across various genres
- Demonstrate the ability to arrange basic musical and lyrical ideas into finished songs suitable for professional use

## Skill Development

### Knowledge and Understanding

Understanding elements of arranging  
Knowledge of various arranging techniques

### Intellectual Skills

The ability to analyze and deconstruct existing song arrangements.

### Practical Skills

The learner will demonstrate the ability to create full arrangements of song ideas

### 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	Deconstruct musical arrangements and identify their key components (Creative Songwriting LO 1)	Identify the key components of a successful song arrangement
4	Evidence knowledge of a song arrangement and the rationale for its construction (Creative Songwriting LO 4)	Present a rationale for a chosen song arrangement referencing supporting examples

## Final Graded Assessment (presentation 10-12 minutes) (Summative)

The achievement of learning outcomes is assessed in the following way:

1. A presentation (approximately 10-12 minutes in length) analyzing and explaining the arrangement of an approved song, and one original song. The student should reference other songs and make comparisons as relevant.
2. Recording and/or performance of one original song arranged in two styles, each varying in genre and instrumentation.

Summative assessment will occur at the end of Semester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning LO Assessed	
					1	4
1	PR	Presentation	50	<b>Compulsory</b>	X	X
2	PC	Practical; original song arrangements (2)	50		X	X

## Indicative list of Resources

### Books

- American Songwriter Magazine. 2006. *Song: the World's Best Songwriters on Creating the Music that Moves Us*. Writer's Digest Books.
- Badness, Ray. 1991. *Drum Programming. A complete guide to program and think like a drummer*. Centerstream Publications.
- Bazil, Eddie. 2009. *The Art Of Drum Layering*. PC Publishing.
- Blume, Jason. 1999. *Six Steps to Songwriting Success*. Billboard Books.
- Blume, Jason. 2003. *Inside Songwriting: Getting to the Heart of Creativity*. Billboard Books.
- Bradford, Chris. 2005. *Heart and Soul*. Sanctuary.
- Braheny, John. *The Craft and Business of Songwriting* (3<sup>rd</sup> ed.) Cincinnati, OH: Writer's Digest Books.
- Davis, Sheila. 2001. *The Songwriter's Idea Book*. Writer's Digest Books.
- *Essential Songs – The 1970's* – Hal Leonard (2006)
- Frederick, Robin. 2008. *Shortcuts To Hit Songwriting*. Taxi Music Books.
- Huber, David and Robert Runstein. 2009. *Modern recording techniques*. Taylor and Francis publishing.
- Josefs, Jai. (2000) *Writing Music for Hit Songs*. Shirmer.
- Langford, Simon. 2011. *The Remix Manual*. Elsevier Publishing
- Martin, George. 1983. *Making Music*. Quill.
- Murphy, Ralph. 2011. *Murphy's Law Of Songwriting*. Murphy Music Consulting.
- Nahmani, David. 2009. Apple Pro Training Series, Logic 9. Peachpit Press.
- Preve, Francis. 2006. *The Remixer's Bible, Build Better Beats*. Backbeat books.
- Rooksby, Rikky. 2007. *Arranging Songs: How to Put the Parts Together*. Backbeat Books.
- Sebesky, Don. (1994) *The Complete Arranger*. Alfred Music.
- Sondheim, Stephen. 2011. *Finishing The Hat*. Virgin Books.
- *Songs Of The 1950's*. 1986. Hal Leonard
- White, Paul. 2011. *The Producers Manual*. Sample Magic.

### 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)
- Jerry Leiber and Mike Stoller interview; <https://www.youtube.com/watch?v=b3doytEy1DE>
- George Martin discussing making *A Day In The Life* – The South Bank Show (1992) <https://www.youtube.com/watch?v=0WkUgNK0tSE>
- “Mr Blue Sky” – the story of Jeff Lynne and ELO. <https://www.youtube.com/watch?v=qGOZW8Poby8>
- 22 Essential Arranging Tips (Music Radar) (2008) <http://www.musicradar.com/tuition/tech/22-essential-arranging-tips-133898>
- *How To Create A Song Sheet In Logics Score Editor* – Toby Pitman (2009) <http://music.tutsplus.com/tutorials/how-to-create-a-song-sheet-in-logics-score-editor--audio-3220>
- “Effective Drum Programming” – Sound on Sound (1998) <http://www.soundonsound.com/sos/feb98/articles/rythm.html>
- “Programming Drums – Tips And Techniques” – Logic tutorial (Musictech 2013) <http://www.musictech.net/2013/02/logic-pro-9-tutorial-programming-drums-tips-and-techniques/>
- *Arranging Pop* – Sound on Sound (2000)

- <http://www.soundonsound.com/sos/apr00/articles/arrangingpop.htm>
- Phil Thornalley Torn” – Sound on Sound (2010)  
<http://www.soundonsound.com/sos/jun10/articles/thornalley.htm>
  - *Remixing Techniques In Logic* – Sound on Sound (2006)  
[http://www.soundonsound.com/sos/sep06/articles/logictech\\_0906.htm](http://www.soundonsound.com/sos/sep06/articles/logictech_0906.htm)
  - *How Sampling Transformed Music* – Mark Ronson (2014)  
[http://www.ted.com/talks/mark\\_ronson\\_how\\_sampling\\_transformed\\_music](http://www.ted.com/talks/mark_ronson_how_sampling_transformed_music) - t-17636

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**

- American Songwriter Rolling Stone
- Dirty Linen
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)

### **DVDs**

- Apple/EMI, 2005. *The Beatles Anthology*. London: EMI.

### **Administrative Information**

<b>Awarding Body</b>	<b>Falmouth University</b>
<b>Subject</b>	<b>Music</b>
<b>Course</b>	<b>BA(Hons) Creative Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>04 Development</b>	Generate coherent musical arrangements and instrument-specific charts that clearly and effectively communicates intentions to performers.	Highly professional communication and presentation of arrangement materials in a wide range of contexts. Compelling rationale provided for working processes that unifies ideas, techniques, research and development. Ongoing evaluation supports the development of skills.	Effective communication and presentation of a range of materials in a number of professional contexts. Well considered rationale provided for working processes that unifies ideas, techniques research and development. Ongoing evaluation supports the development of skills.	Good communication and presentation of arrangement materials in a range of professional contexts. Good rationale provided for working processes with consistent evaluation that supports the development of skills.	Clear communication and presentation of arrangement materials appropriate to a range of professional contexts. Clear rationale provided for working processes with some use of evaluation to supports the development of skills.	Failure to achieve the learning outcomes at this time. Lack of clear communication and presentation skills has meant that the effectiveness of outcomes has only been partially successful. Some rationale evidenced for work, but largely unstructured and lacking evaluation.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S220 Co-Writing**

Level 5, Stage 2, (Lower Division)

20 Credits (5 US)

Module Leader: Dr. Paul Schauert

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Co-Writing provides you with the opportunity to collaborate with other writers to produce new material for your own body of work and also for other bands and artists. You will be asked to produce a wide variety of material through collaborative processes. Writers will be able to upload co written work on the 'My Studio' area of the website for feedback from tutors and peers.

The outcome of the module will allow you to demonstrate your ability to create complete songs through collaborative working. Additionally, you will be required to reflect critically on the process and explain the methods you have used and the rationale behind them including strengths and weaknesses.

### **Modes of Delivery**

Semester 3

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:

- Develop technical competence and creative expression in songwriting through collaborative working
- Utilise collaborative working to create contrasting songs with complete arrangements
- Develop appropriate transferable working skills relevant to other creative and professional contexts

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original songs  
 Knowledge of various stimuli for creating original songs

### Intellectual Skills

The ability to synthesize all fundamental song components

### Practical Skills

The learner will demonstrate the ability to create complete songs through collaborative working

### Transferable Skills

The learner will have the opportunity to develop effective time management skills, reflective practice and self-directed/ collaborative 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	Understand and apply a range of techniques to co-write contrasting original music (Creative Songwriting LO 1)	Apply a range of co-writing techniques in the creation of original music
2	Create original lyrical material through the co-writing process (Creative Songwriting LO 2)	Apply a range of co-writing techniques in the creation of original lyrics
8	Gather and assimilate information and present work in oral and written form, developing ideas and demonstrating skills in organisation, synthesis and critical evaluation as relevant (Creative Songwriting LO 8)	Construct an essay and oral presentation, which critically examines the collaborative process of songwriting and the methods used to compose your songs. This essay must be well researched, synthesize numerous ideas from this, and previous semesters, and must be organized in a clear manner.
9	Evidence the ability to work collaboratively with others in songwriting; displaying evidence of critical self-awareness, teamwork and organisation (Creative Songwriting LO 9)	Analyse and reflect critically on the process of writing songs in a collaborative manner; engage in teamwork; coordinate scheduling to collaborate effectively; engage in reflexive writing.

## Final Graded Assessment (Practical and Essay) (Summative)

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

- Two complete and contrasting original songs written through collaborative working (3-5 minutes each)
- A supporting essay, and oral presentation, critically reflecting on the collaborative process and the methods used in the construction of the songs (1500 words)

Summative assessment will occur at the end of Semester 3, with formative assessment taking place throughout the module.

o	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcome Assessed			
					1	2	8	9
1	PC	Practical; two complete contrasting songs	50	<b>Compulsory</b>	X	X		
2	ES	Essay (written individually)	50				X	X

## Indicative list of Resources

### Books

- Bishop, Rand. (2010) *The Absolute Essentials of Songwriting Success*. Alfred Music.
- Braheny, J. (2002) *The Craft and Business of Songwriting*. F&W Publication
- Carter, Walter. (1997) *The Songwriter's Guide to Collaboration*. ArtistPro.
- Cope, Danny. (2009) *Righting Wrongs in Writing Songs*. Cengage Learning.
- Davis, S. (1986) *The Craft Of Lyric Writing*. Writer's Digest Books.
- Davis, S. (2001) *The Songwriters Idea Book*. Writers Digest Books.
- Gorow, Ron (2002) *Hearing and Writing Music*. 2nd Edition, September Publishing.
- Miller, Michael (2005) *The Complete Idiot's Guide to Music Composition*. Penguin Books.
- River, Charles. (2013) *Lennon-McCartney: The Story of Music's Greatest Songwriting Duo*. Createspace.
- Rooksby, R. (2009) *How To Write Songs On Guitar*. Miller Freeman Books.
- Scott, Richard J. (2003) *Chord Progressions For Songwriters*. Writers Club Press.
- Smith Brindle, Reginald (1986) *Music Composition*. Oxford University Press.
- Sondheim, S. (2011) *Finishing The Hat*. Virgin Books.
- Stillman, F. (1972) *The Poet's Manual and Rhyming Dictionary*. Thames & Hudson.
- Webb, J. (1999) *Tunesmith: Inside the Art of Songwriting*. Hyperion.

### Web articles

- (2011) The Dos and Don'ts of Co-Writing (BMI Songwriter101 – Articles) [http://www.bmi.com/news/entry/the\\_dos\\_and\\_donts\\_of\\_co-writing](http://www.bmi.com/news/entry/the_dos_and_donts_of_co-writing)
- Payne, Chris (2013) Lorde Co-Writer Joel Little 'Looking Forward to Making More Songs' (Billboard) <http://www.billboard.com/articles/columns/pop-shop/5778093/lorde-co-writer-joel-little-looking-forward-to-making-more-songs>
- Herrmuth, Bronson (2014) On the Subject of Co-Writing (SongRepair) <http://www.songrepair.com/onthesubjectofcowriting.htm>
- Lipshutz, Jason (2013) Britney Spears Unveils 'Work Bitch' Artwork & Co-Writers (Billboard) <http://www.billboard.com/articles/columns/pop-shop/5694962/britney-spears-unveils-work-bitch-artwork-co-writers>
- Pattison, Pat. Co-Writing: The "No "Free Zone. <http://www.taxi.com/transmitter/0903/co-writing-songs.html>

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.

### Research articles

- Bennett, Joe. 2013. "You Won't See Me" – *In Search of an Epistemology of Collaborative Songwriting*. Bath: Bath Spa University. <http://researchspace.bathspa.ac.uk/1614/>

### Journals

- American Songwriter
- Dirty Linen
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)

#### 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 Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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>09 Professional Practice</b>	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organization 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 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 repeatedly met and exceeded and the work is highly commended for doing so.						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME 020 Principles of Record Production**

Level 5, Stage 2, (Lower Division)

20 Credits (5 US)

Module Leader: Antea Shelton

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Principles of Record Production provides you with the opportunity to understand the process of record production by focusing on the journey from a finished arrangement in the rehearsal room (or demo) to a master recording. Areas studied will cover song selection and quality control, pre-production and arrangement, choosing a producer, goal setting, mixing, mastering and the psychology of recording. Additionally, the lessons will explore the strategy of completely removing the demo process and producing a fully finished master from the outset of the writing process. You will examine the production on various recording and draw conclusions as to how the production has impacted on the success of the records.

The outcome of the module will enable you to demonstrate your knowledge of the process of record production and how to apply this to your chosen career path. 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

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:

- Analyse and explain the processes involved in making a record
- Formulate a plan for producing a record
- Identify and explain budgetary considerations in making a record

## Skill Development

### Knowledge and Understanding

Knowledge of the recording process and the difference between home recordings and industry-standard work.

Knowledge of the record-making process and the variables in the creative process.

Understanding the pre-production process and how change can be affected to produce a stronger track.

### Intellectual Skills

The ability to describe in your own words the various steps in the process of making a record. These should include everything from pre-production, recording, mixing and manufacturing to distribution (online and in traditional formats where appropriate).

Develop analytical, strategic and A&R skills needed to assess the variables and devise a strategy to maximize the recording opportunity.

### Practical Skills

Present an essay with arguments and conclusions intelligible to expert and non-expert audiences.

### Transferable Skills

- Research
- Critical thinking
- Project management

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Evidence a detailed knowledge of the creative processes connected with producing a recording of creative and/or commercial merit. (Creative Songwriting LO 7; Artist Management LO 2, 5)	Define the desired creative and artistic outcomes for a recording session and provide a comprehensive description of the processes involved in realizing these objectives.
2	Demonstrate project management skills in relation to producing a recording (Creative Songwriting LO 9; Artist Management LO 2)	Create a full (simulated or real) session plan for the recording of a self-selected original track to master standard.
3	Evidence knowledge of budget management in relation to record production (Creative Songwriting LO 8; Artist Management LO 2, 8)	Identify and explain the budgetary considerations of a recording project

## Final Graded Assessment (Session plan, 2500 words) (Summative)

The achievement of learning outcomes is assessed through the submission of:

1. An introduction (500 words) providing a description of the stages in making a professional recording.
2. A session plan (1000 words) describing a viable approach to recording a self-selected original track to master standard.
3. A session budget with critical commentary (1000 words)

Summative assessment will occur at the end of Semester 3, with formative assessment taking place throughout the module.

No	Assessment Method	Description of Assessment Method	%	Compulsory or Compensatable	Learning Outcome Assessed		
					1	2	3
1	OT	Session Plan	100	<b>Compulsory</b>	X	X	X

### Indicative list of Resources

#### Books

- Bartlett, Bruce and Bartlett, Jenny. 2012. *Practical Recording Techniques: the Step-by-Step Approach to Professional Audio Recording*. Focal Press.
- Brown, Jake. (2009) *Rick Rubin: In the Studio*. ECW Press.
- Burgess, Richard James. (2005) *The Art of Music Production*. Omnibus Press.
- Cunningham, Mark. (1999) *Good Vibrations: A History of Record Production*. Sanctuary Publishing.
- Gibson, Bill. (2010) *The Quincy Jones Legacy Series: Q on Producing: The Soul and Science of Mastering Music and Work*. Hal Leonard.
- Graham, Nick. 2010. *Project Management for Dummies*. John Wiley & Sons.
- Massey, Howard. (2000, 2009) *Behind the Glass: Top Record Producers Tell How They Craft the Hits (vol. I and II)*. Backbeat Books.
- Owsinski, Bobby. (2007) *The Mastering Engineer's Handbook*. Cengage Learning.
- Owsinski, Bobby. (2010) *The Music Producer's Handbook*. Hal Leonard.
- Owsinski, Bobby. (2013) *The Mixing Engineer's Handbook*. Cengage Learning.
- Senior, Mike. 2001. *Mixing Secrets for the Small Studio*. Elsevier, Inc.
- Volanski, John. 2012. *Sound Recording Advice*. Pacific Beach Publishing.

#### Web articles

- Buskin, Richard. *Classic Tracks*. (Sound On Sound)  
<http://www.soundonsound.com/articles/ClassicTracks.php>

#### Journals

- American Songwriter
- Computer Music: Future Publishing Ltd.
- Dirty Linen
- Future Music: Future Publishing Ltd.

- Music Tech Magazine: Anthem Publishing Ltd.
- Paste
- Performing Songwriter
- Popular Music
- Songwriter Universe (online)
- Sound On Sound: Sound On Sound Ltd.

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 Songwriting</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>07 Record Production</b>	Evidence knowledge of the standard processes connected with producing a recording.	Demonstrates a creative and innovative approach to record production. Has generated an extensive range of resources, which successfully synthesize key elements of commercial record production models. Communicates a wide-ranging familiarity with industry standards and protocols in a variety of contexts.	Demonstrates a creative and professional approach to record production. Has generated a broad range of resources, which successfully articulate key elements of commercial record production. Communicates a substantial familiarity with industry standards and protocols in a variety of contexts.	Demonstrates a professional approach to record production. Has generated a range of resources, which clearly articulate key elements of commercial record production models. Communicates a good familiarity with industry standards and protocols in a wide variety of contexts.	Demonstrates a professional approach to record production. Has developed a range of resources, which articulate key elements of commercial record production models. Communicates a familiarity with industry standards and protocols in a range of familiar contexts.	Failure to achieve the learning outcomes at this time. Inconsistent knowledge of standard processes connected with producing a recording has led to threshold standards not being met.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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>09 Professional Practice</b>	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organization 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

**DIME S240 Writing for Artists**  
Level 5, Stage 2, (Lower Division)  
20 Credits (5 US)  
Module Leader: Antea Shelton  
Instructor: Antea Shelton  
Location: DIME Detroit

**Course Description:** Writing For Artists provides you with the opportunity to engage with the specialism of writing for the pop market, including contestants from TV talent shows, girl groups, boy bands and contemporary pop solo artists. The module will examine how the great hit writers of today work and develop an awareness of current trends in pop music. You will gain knowledge of the genre by analyzing and deconstructing relevant song examples.

The outcome of the module will allow you to demonstrate your ability to create complete songs within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and explain the methods you have used including your rationale behind them.

### **Modes of Delivery**

Semester 4

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:

- Develop an authoritative and credible songwriting practice suitable for a variety of different artists
- Explain and apply the conventions and vocabulary of the craft in relation to songwriting for or with various artists

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original songs  
 Knowledge of various stimuli for creating original songs

### Intellectual Skills

The ability to analyze and deconstruct fundamental song components

### Practical Skills

The learner will demonstrate the ability to create complete songs to a specific brief

### 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	Create music suitable for artists in popular music, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate contrasting music for pop songs to specified brief using a range of appropriate techniques
2,3	Generate lyrics suitable for original songs for artists in popular music, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Write lyrics for contrasting pop songs to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original songs for pop artists to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting pop songs to a specified brief

## Final Graded Assessment (Practical and Essay) (Summative)

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

- Three complete original pop songs (created to brief) that differ stylistically (3-5 minutes each)
- A supporting essay critically reflecting on the songwriting process and the methods used in their construction (1000 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			
					1	2	3	8
1	PC	Practical	70	<b>Compulsory</b>	X	X	X	
2	ES	Essay	30					X

## Books

## Indicative list of Resources

- Blume, Jason. (2008) *Six Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs*. Billboard Books.
- Blume, Jason. (2013) *This Business of Songwriting*. HarpethHills Press.
- Braheny, John. (2006) *The Craft and Business of Songwriting*. Writer's Digest Books.
- Gorow, Ron (2002) *Hearing and Writing Music*. 2nd Edition, September Publishing.
- Leikin, Molly-Ann. (2008) *How to Write a Hit Song*. Hal Leonard.
- Webb, J. (1999) *Tunesmith: Inside the Art of Songwriting*. Hyperion.

## Web articles

- Atkinson, Brian T. 2007. *Diane Warren: Real Songs for Real People* (American Songwriter) <http://www.americansongwriter.com/2007/01/diane-warren-real-songs-for-real-people/>
- Davis, Johnny. 2009. *Xenomania: the X Factor*. (Q Magazine) <http://xenomanianews.blogspot.co.uk/2009/09/xenomania-x-factor-q-magazine-october.html>
- Lamb, Bill. *10 Questions with Stargate*. (About.com) <http://top40.about.com/od/popmusicproducers/a/stargatein.htm>
- Tingen, Paul. 2008. *Diane Warren: the World's Most Successful Songwriter* (Sound On Sound) <http://www.soundonsound.com/sos/aug08/articles/warren.htm>
- 2012. *Hal David Interview for Music Express Magazine*. (YouTube – Music Express Magazine) <http://www.youtube.com/watch?v=YeRoT7oqG5Q>
- 2013. Burt Bacharach on Composing. (YouTube – Library of Congress) <http://www.youtube.com/watch?v=LxPHAFy8LAI>

## Journals

- American Songwriter
- Billboard
- Dirty Linen
- Paste
- Performing Songwriter
- Pitchfork (online)
- Popular Music
- Rolling Stone
- Songwriter Universe (online)
- Spin

NB The websites/articles 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 Songwriting</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>	Utilise a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.

<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilised to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.
<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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 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 repeatedly met and exceeded and the work is highly commended for doing so.

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

**DIME S250 Writing for Film/TV**  
Level 5, Stage 2, (Lower Division)  
20 Credits (5 US)  
Module Leader: Audra Kubat  
Instructor: Audra Kubat  
Location: DIME Detroit

**Course Description:** Writing For Film/TV explores the role of the composer/songwriter and the range of sync opportunities available in contemporary media. The module will analyze and deconstruct songs and compositions taken from film, TV show and advertisement. Additionally, you will examine the effectiveness of online listings and agencies such as Sonic Bids and Broadjam, networking and the process of building a profile as a composer

The outcome of the module will allow you to demonstrate your ability to create a complete song/composition for film or television within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and explain the methods you have used and your rationale behind them.

### **Modes of Delivery**

Semester 4

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:

- Develop an authoritative and credible songwriting practice suitable for film and television
- Explain and apply the conventions and vocabulary of the craft in relation to songwriting for film and television

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original music

Knowledge of various stimuli for creating original music

### Intellectual Skills

The ability to analyze and deconstruct the fundamental components of a composition

### Practical Skills

The learner will demonstrate the ability to create original music to a specific brief

### 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	Create music suitable for television or film, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate music for film or television to specified brief using a range of appropriate techniques
2, 3	Generate lyrics suitable for original music that is intended for film and television, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Write lyrics for music intended for film or television to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original music for film or television to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting songs intended for film or television to a specified brief

## Final Graded Assessment (Portfolio) (Summative)

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

- One piece of original music intended for film or television (5-6 minutes in length) written to specified brief
- A supporting essay critically reflecting on the creative process and the methodologies used (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			
					1	2	3	8
1	PC	Practical	70	<b>Compulsory</b>	X	X	X	
2	ES	Essay	30					X

## Indicative list of Resources

### Books

- Adams, R., Hnatiuk, D., Weiss, D., 2005. *Music Supervision: The Complete Guide To Selecting Music For Movies, TV Games & New Media*. London: Continuum.
- Adorno, Theodor W. and Eisler, Hanns. 2007. *Composing for the Films*. Continuum.
- Bell, David. 1994. *Getting the Best Score for Your Film*. Silman-James Press
- Davis, Richard. 2010. *Complete Guide to Film Scoring* (2<sup>nd</sup> ed.) Berklee Press Publications.
- Frederick, Robin. (2010) *Shortcuts to Writing for Film and TV*. Taxi Music Books.
- Karlin, Fred and Wright, Rayburn. 2004. *On the Track: a Guide to Contemporary Film Scoring* (2<sup>nd</sup> ed.) Routledge.
- Shifrin, Lalo. (2011) *Music Composition for Film and Television*. Berklee Press.

### Web articles

- Given, John. *FAQ for Aspiring Film/TV Composers*. (John Given)  
<http://www.johngiven.com/answers.html>
- Wiseman, Debbie. *Composing Music for Film and Television* (BBC Learning Zone)  
<http://www.bbc.co.uk/learningzone/clips/composing-music-for-film-and-television/5309.html>

### Video

- Timm, Larry. (2002) *The Soul of Cinema: An Appreciation of Film Music*. Pearson.
- Waletsky, Joshua. (2007) *Music for the Movies: Bernard Herrmann*. Kulture Video.
- Waletsky, Joshua. (2007) *Hollywood Sound: Music for the Movies*. Kulture Video.

### Journals

- American Songwriter
- Film Music Magazine
- Film Score Monthly
- Performing Songwriter
- Popular 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 Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

**DIME S260 Writing for Games**  
Level 5, Stage 2, (Lower Division)  
20 Credits (5 US)  
Module Leader: Audra Kubat  
Instructor: Audra Kubat  
Location: DIME Detroit

**Course Description:** Writing for Games exposes you to the myriad of opportunities available to a songwriter/composer in the gaming industry and how to adopt a writing style that is relevant for this purpose. Throughout the module, you will examine the various types of audio required for a gaming soundtrack, from basic sound effects to fully scored orchestral compositions. Additionally, you will explore the role of online listings, agencies and networking in this competitive but exciting industry.

The outcome of the module will allow you to demonstrate your ability to create a complete song/composition for the gaming industry within the parameters of a specific brief. Additionally, you will be required to reflect critically on the process and methods you have used including the rationale behind them.

### **Modes of Delivery**

Semester 4

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**

Upon completion of this module, you will be expected to:

- Develop an authoritative and credible songwriting practice suitable for the gaming industry
- Explain and apply the conventions and vocabulary of the craft in relation to songwriting for the gaming industry

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original music  
 Knowledge of various stimuli for creating original music

### Intellectual Skills

The ability to analyze and deconstruct the fundamental components of a composition

### Practical Skills

The learner will demonstrate the ability to create original music to a specific brief

### Transferable Skills

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

LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Create music suitable for the gaming industry, demonstrating a range of approaches and techniques (Creative Songwriting LO 1)	Generate contrasting music for the gaming industry to specified brief using a range of appropriate techniques
2, 3	Generate lyrics, sound effects or samples suitable for original tracks for the gaming industry, demonstrating a range of approaches and techniques (Creative Songwriting LO 2, 3)	Create lyrics, sound effects or samples for contrasting tracks for the gaming industry to a specific brief using a range of appropriate techniques
8	Analyse the processes associated with creating original songs for the gaming industry to a specific brief (Creative Songwriting LO 8)	Provide a reflective commentary on the processes associated with generating contrasting songs for the gaming industry to a specified brief

## Final Graded Assessment (Portfolio) (Summative)

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

- Two contrasting pieces of original music for the gaming industry written to specified brief (3-5 minutes in length)
- A supporting essay critically reflecting on the creative process and the methodologies used (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			
					1	2	3	8
1	PC	Practical	70	<b>Compulsory</b>	X	X	X	
2	ES	Essay	30					X

## Indicative list of Resources

### Books

- Adams, R., Hnatiuk, D., Weiss, D., 2005. *Music Supervision: The Complete Guide To Selecting Music For Movies, TV Games & New Media*. London: Continuum.
- Childs, G.W. (2006) *Creating Music and Sound for Games*. Cengage Learning.
- Collins, Karen. (2008) *Game Sound: An Introduction to the History, Theory and Practice, of Video Games Music and Sound Design*. MIT Press.
- Hoffert, Paul. 2007. *Music for New Media: Composing for Videogames, Websites, Presentations and Other New Media*. Berklee Press Publications.
- Philips, Winifred. (2014) *The Composer's Guide to Game Music*. MIT Press.

### Web articles & Videos

- Tong, Sophia. 2013. How to be a Video Game Music Composer – Tips from the Pros. (GamesRadar) <http://www.gamesradar.com/how-be-a-video-gamDIMEsic-composer/>
- Willett, Leon. 2009. How to get Your First Job Composing for Video Games. (leonwillett.com) [http://www.leonwillett.com/leonwillett.com/Blog/Entries/2009/5/9\\_How\\_to\\_Get\\_Your\\_First\\_Job\\_Composing\\_for\\_Video\\_Games.html](http://www.leonwillett.com/leonwillett.com/Blog/Entries/2009/5/9_How_to_Get_Your_First_Job_Composing_for_Video_Games.html)
- 2010. Steve Schnur On Composing Scores for Video Games. (YouTube – Artists House Music) <http://www.youtube.com/watch?v=5kiwE0KvO7k>

### Journals

- American Songwriter
- Computer Music Magazine
- Electronic Musician
- Game Informer
- Performing Songwriter
- Popular 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 Songwriting</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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME 030 Publishing and Copyright Law**

Level 6, Stage 3, (Upper Division)

30 Credits (7.5 US)

Module Leader: Kevin Kay

Instructor: Kevin Kay

Location: DIME Detroit

**Course Description:** Publishing and Copyright Law provides you with a detailed look at the publishing industry and the opportunity to gain an understanding of the major income streams available to songwriters. The module will examine the content and terms of various types of publishing deals and how to protect your song rights through knowledge of copyright law. Additionally, you will explore other scenarios such as songwriting splits and how to agree them without conflict.

The outcome of the module will allow you to demonstrate your understanding of the publishing industry and related copyright law by contextualizing this knowledge back into your own practice.

### **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 and apply the conventions and vocabulary of publishing into the wider context of the music industry
- Analyse and apply copyright law in relation to publishing and the rights of the songwriter
- Make practical and commercial use of your knowledge of the protection and exploitation of song rights, and fair agreement of songwriting splits

## Skill Development

### Knowledge and Understanding

Understanding elements of publishing and copyright law  
Knowledge of various publishing deals

### Intellectual Skills

The ability to analyze publishing deals and apply copyright law in a relevant manner.

### Practical Skills

The learner will demonstrate a contextual understanding of publishing deals and copyright law into a practical scenario.

### Transferable Skills

The learner will have the opportunity to develop effective time management skills, research based 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>
1	Evaluate the role of publishing and associated income streams in the context of the music industry (Creative Songwriting LO 5; Artist Management LO 6, 7)	Evaluate and explain the workings of publishing deals in the context of the wider music industry
2	Evidence knowledge of copyright law and the legal framework surrounding musical works (Creative Songwriting LO 6; Artist Management LO 7)	Illustrate and apply the legal framework of copyright law to published and non-published original music
3	Analyse and describe the relationship between publishing, copyright and songwriter (Creative Songwriting LO 8; Artist Management LO 7, 8)	Evaluate the areas of publishing and copyright in relation to the songwriter and song, presenting findings that are intelligible to expert and non-expert audiences

## Final Graded Assessment (Case Study) (Summative)

You will be asked to provide a case study incorporating research-based knowledge of publishing deals and copyright law applied to a practical context (3500 words). A sample original song will be provided along with background on the writing process that produced the work. You will be asked to hypothesize on the possibilities for reasonable songwriting splits, methodologies for conflict resolution and the formulation of a strategy to maximise the commercial potential of the song, exploring a wide range of traditional and innovative income-generating avenues.

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	LO Assessed		
					1	2	3
1	CS	Case Study	100	<b>Compulsory</b>	X	X	X

### Indicative list of Resources

#### Books

- Aczon, Michael. 2008. *The Musician's Legal Companion*. Thomson Course Technology.
- Anderson, Terri. 2004. *Giving Music Its Due*. MCPS-PRS Alliance.
- Gammons, Helen. 2010. *The Art of Music Publishing: an Entrepreneurial Guide to Publishing and Copyright for the Music, Film and Media Industries*. Focal Press.
- Harrison, Ann. 2011. *Music: the Business* (5th ed.) Virgin.
- Moser, David and Cheryl Slay. (2011) *Music Copyright Law*. Cengage Learning.
- Parks, Kevin. (2014) *Music and Copyright in America: Toward the Celestial Jukebox*. American Bar Association.
- Wixen, Randall. 2009. *The Plain and Simple Guide to Music Publishing* (2<sup>nd</sup> ed.) Hal Leonard.

#### Journals & Online

- Billboard: Billboard.
- M: PRS For Music.
- Music Week: Intent Media.

#### Websites

- ASCAP, <http://www.ascap.com/>
- BMI, <http://www.bmi.com/>
- Complete Music Update: <http://www.completemusicupdate.com>
- Music Ally: <http://musically.com>
- Music Publishers Association: <http://www.nmpa.org>
- Music Tank: <http://www.musictank.co.uk>
- PRS For Music: <http://www.prsformusic.com>
- Record Of The Day: <http://www.recordoftheday.com>
- The Unsigned Guide: <http://www.theunsignedguide.com>
- World Intellectual Property Organisation: <http://www.wipo.int/portal/en/index.html>

### 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 Songwriting</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>05 Contexts</b>	Demonstrate an understanding of the domestic and international music industry in relation to songwriting craft.	Extensive understanding of the US and international music industry, with articulate and knowledgeable references to stakeholder roles and relationships. Extensive subject research informs practical and written work and is incorporated into complex and diverse strategies for creative professional development.	Articulate understanding of the US and international music industry, with accurate references to a range of stakeholder roles and relationships. Subject specific research consistently supports practical and written work and is incorporated into productive strategies for creative professional development.	Accurate understanding of the US and international music industry, with appropriate references to a range of stakeholder roles and relationships. Subject specific research informs practical and written work and is incorporated into productive strategies for professional development.	Well-informed understanding of the US and international music industry, with appropriate references to stakeholder roles. Understands key aspects of subject specific research that informs practice and is used to develop clear strategies for professional development.	Failure to achieve the learning outcomes at this time. Loose understanding of the US and International music industry with only limited reference points indicated. Unable to evidence the development of strategies for creative development.
<b>06 Frameworks</b>	Demonstrate an understanding of publishing and copyright law in relation to songwriting craft	Work is to a highly professional standard, demonstrating a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are extensively explored and communicated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a professional standard and demonstrates a comprehensive knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are widely investigated and articulated in relation to songwriting practices. Innovative approaches to practice and contexts are evidenced.	Work is to a good standard and demonstrates a coherent knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are researched and well-articulated in relation to a range of songwriting practices. Professional approaches to practice and contexts are evidenced.	Work is to an adequate standard and demonstrates an appropriate working knowledge of publishing and copyright law. Interrelations between key stakeholders in European, International and domestic markets are explored and clearly articulated in relation to well-established songwriting practice.	Failure to achieve the learning outcomes at this time. Limited knowledge and understanding of publishing and copyright law in relation to songwriting has meant that work has been derivative and poorly articulated. Some subject engagement but not successfully contextualized to the wider music industry.

<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S320 Songwriting Workbook**

Level 6, Stage 3, (Upper Division)

30 Credits (7.5 US)

Module Leader: Antea Shelton

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Songwriting Workbook provides you with the opportunity to create and develop a portfolio of raw materials for songwriting under the supervision of your tutor. You will be asked to record your progress, file raw songwriting material and comment critically on your own learning and development. You will upload your material onto the 'My Studio' area of the website and bring your materials to in-person lecture and small group sessions for both informal and formal feedback from tutors and peers as you develop your workbook.

The outcome of the module will allow you to demonstrate your ability to create raw materials for songwriting and complete songs in a variety of different styles. Additionally, you will be required to reflect critically on your work and explain the methods you have used and your rationale behind them.

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 5

Indicatively, this module will consist of:

- 6 hours of lectures (3 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

### **Aims and Learning Outcomes**

On completion of this module, you will be expected to:

- Develop a detailed understanding of various stimuli that facilitate the creative process of songwriting
- Produce in appropriate forms the component parts of the songwriting process
- Make practical and commercial use of your knowledge of the protection and exploitation of song rights, and fair agreement of songwriting splits

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original songs

Knowledge of various stimuli for creating original songs

### Intellectual Skills

The ability to reflect critically on methodology and outcomes

### Practical Skills

The learner will demonstrate the ability to create raw material for songwriting

### Transferable Skills

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

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Create a range of musical material for the development of original songs in contrasting genres (Creative Songwriting LO 1)	Create and capture original musical material using a range of methods and stimuli
2, 3	Create a range of lyrical content for the development of original songs in contrasting genres (Creative Songwriting LO 2 &3)	Create and capture original lyrical material using a range of methods and stimuli
8	Analyse and explain the process of gathering and assimilating the components parts associated with songwriting (Creative Songwriting LO 8)	Provide a reflective account of the processes associated with creating songwriting materials and comparison to other noted songwriters.

## Final Graded Assessment (Case Study) (Summative)

You will be asked to provide a case study incorporating research-based knowledge of publishing deals and copyright law applied to a practical context (3500 words). A sample original song will be provided along with background on the writing process that produced the work. You will be asked to hypothesize on the possibilities for reasonable songwriting splits, methodologies for conflict resolution and the formulation of a strategy to maximize the commercial potential of the song, exploring a wide range of traditional and innovative income-generating avenues.

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	LO Assessed			
					1	2	3	8
1	PO	Portfolio; artist diary and raw materials	70	<b>Compulsory</b>	X	X	X	
2	ES	Self-Assessment Essay	30					X

### **Books**

- Becker, L., and Van Emden, J., 2004. *Presentation Skills for Students*. London: Palgrave Macmillan.
- Campbell, P. ed.), (1996) *Analysing Performance: A Critical Reader*. Manchester Univ. 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.
- Peck, J., 2005. *The Student's Guide to Writing: Grammar, Punctuation and Spelling*. London: Palgrave Macmillan.
- Schon, D, 1991. *The Reflective Practitioner*. Jossey-Bass
- Webb, J. (1998) *Tunesmith*. Hyperion Books.
- Zollo, P. (2003) *Songwriters on Songwriting*. Da Capo Press.

### **Journals**

- American Songwriter
- Performing Songwriter
- Popular Music

### **Indicative list of Resources**

#### **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 Songwriting</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>

**Named Awards** – Indicate below all Awards where this is a Mandatory or option Module (\*delete as appropriate)

<b>BA(Hons) Creative Music Performance</b>	Mandatory
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## 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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.
<b>02 Creativity</b>	Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.	Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.	Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.	Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.	Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.	Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.

<b>03 Content Formats</b>	Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.	Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.	Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.	Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. 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 content development. 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 lyric development are at a basic level and require further development to meet the threshold standard.
<b>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

### **DIME S330 Songwriting Portfolio**

Level 6, Stage 3, (Upper Division)

40 Credits (10 US)

Module Leader: Antea Shelton

Instructor: Antea Shelton

Location: DIME Detroit

**Course Description:** Songwriting Portfolio provides you with the opportunity to create a diverse portfolio of complete songs under the supervision of your tutor. You will be asked to record your progress, file raw songwriting material and comment critically on your continuing learning and development.

The outcome of the module will allow you to demonstrate your ability to create industry standard songs that embody your own unique style and the concepts studied throughout the course. Additionally, you will be required to reflect critically on your work and explain the methods you have selected and the rationale behind these choices in relation to other noted artists in the industry.

This will require that students 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:

- 6 hours of lectures (3 x 2.0 hours)
- Small groups/individual tutorials (10 hours)
- Master classes (10 hours)

## Aims and Learning Outcomes

Upon completion of this module, you will be expected to:

- Demonstrate competence and creative expression within songwriting by synthesising musical and lyrical ideas
- Describe and evaluate the methodologies used in songwriting and the resulting outcomes

## Skill Development

### Knowledge and Understanding

Understanding methods of creating original songs

Knowledge of various stimuli for creating original songs

### Intellectual Skills

The ability to reflect critically on methodology and outcomes

### Practical Skills

The learner will demonstrate the ability to create original music

### Transferable Skills

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

Core Learning Outcomes		
LO	On completion of this Module you should be able to:	<u>Assessment Criteria</u> To achieve the learning outcome you must demonstrate the ability to:
1	Synthesise a range of techniques to generate musical material into industry standard original songs across multiple genres (Creative Songwriting LO 1)	Create musical ideas for original songs in varying styles using a range of methods and stimuli
2, 3	Create original lyrical ideas and apply them into varied musical formats that are suitable for industry standard songs (Creative Songwriting LO 2 & 3)	Create lyric ideas for contrasting original songs using a range of methods and stimuli
8, 9	Evaluate the processes associated with creating original songs (Creative Songwriting LO 8 & 9)	Evaluate and reflect critically on the processes used to generate contrasting original songs

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

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

- Six complete songs in varying styles (each 3 – 5 minutes long)
- Critical evaluation on working practice (3,000 words); including research and comparison to other noted songwriters and their practices/methods.
- Illustrative raw materials for songs including lyrics, titles, chord sequences and recordings

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	LO Assessed				
					1	2	3	8	9
1	PO/PC	Raw materials	20	<b>Compulsory</b>	X				
2	PC	Practical, 6 complete songs	40			X	X		
3	ES	Critical Essay; research and comparison to other noted songwriters	40					X	X

### Indicative list of Resources

#### Books

- Becker, L., and Van Emden, J., 2004. *Presentation Skills for Students*. London: Palgrave Macmillan.
- Campbell, P. ed.), (1996) *Analysing Performance: A Critical Reade*. Manchester Univ.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.
- Gorow, Ron (2002) *Hearing and Writing Music. 2nd Edition*. September Publishing.
- McMillan, Kathleen. 2007. *How to Write Essays and Assignments*. Harlow: Pearson/Prentice Hall.
- Morrow, R.A. (1994) *Critical Theory and Methodology*. Sage.
- Peck, J., 2005. *The Student's Guide to Writing: Grammar, Punctuation and Spelling*. London: Palgrave Macmillan.
- Rush, F. (2004) *The Cambridge Companion to Critical Theory*. Cambridge University Press.
- Schon, D, 1991. *The Reflective Practitioner*. Jossey-Bass.
- Webb, J. (1998) *Tunesmith*. Hyperion Books.
- Zollo, P. (2003) *Songwriters on Songwriting*. Da Capo Press.

#### Journals

- American Songwriter
- Performing Songwriter
- Popular 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 Songwriting</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>

**Named Awards** – 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>	Utilize a range of techniques to generate and develop musical material such as chord progressions, rhythms and melody lines into industry standard original songs across multiple genres.	Comprehensive working knowledge and execution of a range of music techniques. Work demonstrates high levels of technical proficiency, evidenced across a range of genres. Consistently demonstrates professional musicianship through creative and innovative engagement in a wide range of contexts.	Extensive working knowledge and execution of a range of music techniques. Work demonstrates good levels of technical proficiency, across a range of genres. Consistently demonstrates professional musicianship through creative engagement in a wide range of industry contexts.	Good working knowledge and execution of a range of music techniques. Work demonstrates notable levels of technical proficiency across a range of genres. Demonstrates professional musicianship through a creative engagement in a range of industry contexts.	Adequate working knowledge and execution of a range of music techniques. Work demonstrates appropriate technical proficiency, across a range of genres. Demonstrates competent musicianship and skills in a range of 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 that relate to songwriting. Some evidence of creative practice but poorly articulated. Work is below the threshold standard for the course.

<p><b>02 Creativity</b></p>	<p>Demonstrate the capacity to generate original musical material and lyrical content to a variety of specific briefs.</p>	<p>Sophisticated approach to the development of work for specified professional briefs. Demonstrates a significant repertoire that is executed across a wide range of music genres and performance modes. Problem solving and experimentation are frequently utilized to a high standard during project development.</p>	<p>Confident and well-informed approach to the development of work for specified professional briefs. Demonstrates a creative repertoire that is executed across a range of music genres and performance modes. Project development is appropriate and executed to a professional standard.</p>	<p>Well informed approach to the development of work for specified professional briefs. Demonstrates a good repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates an accurate understanding of industry standards.</p>	<p>Informed approach to the development of work for specified professional briefs. Demonstrates a competent repertoire that is executed across a range of familiar music genres and performance modes. Project development is appropriate and demonstrates a good understanding of the relevant industry standards.</p>	<p>Failure to achieve the learning outcomes at this time. Development of work and project briefs is inconsistent and shows rudimentary engagement. Further work is needed in order to engage more seriously with relevant subject material and develop the required skills to achieve the threshold standard.</p>
<p><b>03 Content Formats</b></p>	<p>Create and develop original lyrical ideas and apply them into varied musical formats that are suitable for industry.</p>	<p>Highly developed synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing an innovative range of methods, formats, and modes of presentation appropriate to industry standards.</p>	<p>Extensive synthesis of discipline knowledge, approaches and techniques, to content development. Work is diverse in its presentation and execution, utilizing a range of creative methods, formats, and modes of presentation appropriate to professional practice standards.</p>	<p>Good synthesis of key elements of discipline knowledge, approaches and techniques, to content development that is clearly articulated. Work is competent in its execution, utilizing a range of methods, formats, and modes of presentation appropriate to industry standards.</p>	<p>Adequate synthesis of key elements of discipline knowledge, approaches and techniques, to content development. Work is competent, using well-established processes and modes of presentation appropriate to industry standards.</p>	<p>Failure to achieve the learning outcomes at this time. Approaches to lyric development are at a basic level and require further development to meet the threshold standard.</p>
<p><b>08 Research</b></p>	<p>Gather and assimilate information and present findings in oral and written form, developing ideas and demonstrating skills in organization, 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>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. Some evidence of research but remains unstructured and loosely assembled. Academic standards for the submission of work have not yet been attained.</p>

<b>09 Professional Practice</b>	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organisation 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.
<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 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						

# CREATIVE SONGWRITING

## MODULE INFORMATION FORM

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

Level 6, Stage 3, (Upper Division)

20 Credits (5 US)

Module Leader: Antea Shelton

Instructor: Antea Shelton

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)
- Resume/CV
- One-Sheet Biography
- Press Kits

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 require the use of qualitative ethnographic methods as well as quantitative approaches. Students will 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.

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 lectures (6 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:

- 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)	<p>Identify and define employment opportunities within your specialist area</p> <p>Formulate a personal career plan that incorporates and synthesizes relevant data and specialist knowledge</p> <p>Create a personal website and exploit current and relevant forms of social media for professional use</p>
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)	<p>Identify and evaluate industry employment opportunities relevant to a bespoke career plan</p> <p>Justify and defend personal career choices and illustrate how objectives are realistic and obtainable</p> <p>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).</p>

### 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 capable of being investigated within the allocated time frame. 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 methods and from credible sources within the wider field of inquiry.

You will identify and organize 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 website and various forms of social media, 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	<b>Compulsory</b>	X	X

### Indicative list of Resources

#### Books

##### Music Career

- Beeching, Angela. (2010) *Beyond Talent: Building a Successful Career in Music*. Oxford University Press.
- Blume, Jason. (2013) *The Business of Songwriting. Revised 2<sup>nd</sup> Edition*. HarpethHills Press.
- Braheny, John. *The Craft and Business of Songwriting (3<sup>rd</sup> ed.)* Cincinnati, OH: Writer's Digest Books.

##### Research and Writing

- Bell, Judith. 1987. *Doing Your Research Project*. Open University 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.
- Thomas, Gary. 2013. *How To Do Your Research Project*. Sage.
- Turabian, Kate, et al. (2013) *A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition: Chicago Style for Students and Researchers (Chicago Guides to Writing, Editing, and Publishing)*. Chicago: University of Chicago Press.

#### Web articles

- 2011. *Writing a Dissertation*. (University of Leicester 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>
- ASCAP, Career Development, <http://www.ascap.com/music-career/> (multiple articles)

### **Journals**

- American Songwriter
- Performing Songwriter
- Popular Music

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 Songwriting</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>08 Research</b>	Gather and assimilate information and present findings in oral and written form, developing ideas and 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>09 Professional Practice</b>	Demonstrate the ability to work independently and to collaborate with others in joint projects, displaying evidence of critical self-awareness, teamwork and organization 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.
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<p><b>Worked Marked above 85%</b> indicates an exemplary engagement with course material and 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 repeatedly met and exceeded and the work is highly commended for doing so.</p>						