

<b>Module Title</b>	<b>International Collaboration in Contemporary Improvisation (Music)</b>		
<b>Brief Description</b>	This module allows students with an advanced level of skill in instrumental/vocal/electronic musical performance to experience a range of approaches to contemporary improvisation, in order to explore and develop their own performing practice in this field.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus 2, 3, 4 (all pathways except Composition), MMus		
<b>Pre-requisites</b>	Free Improvisation (Music), or equivalent prior experience of contemporary musical improvisation		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	8	<b>Minimum number of Students</b>	4
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	12	4	48
Independent Study			52
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Dr J. Simon van der Walt		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• develop fluent improvisation in a range of contemporary idioms</li> <li>• experience a range of international approaches to teaching and learning, and integrate them into your own practice</li> <li>• develop skills of ensemble listening and improvisation</li> <li>• develop creativity in instrumental/vocal/electronic performance</li> </ul>		
<b>Module Content</b>	You will attend four intensive three-day workshops, each co-led by an expert practitioner from one of the international partner institutions. Among the approaches that may be used include exploring open scores (text, graphic), conduction, extended		

	techniques, solo and group improvisation, electronics, and bimusicality.												
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:												
<b>LO1</b>	Demonstrate an ability to improvise fluently in a range of contemporary idioms												
<b>LO2</b>	Synthesise a range of teaching and learning approaches within your own improvising practice												
<b>LO3</b>	Evidence the skill of active listening and collaboration in ensemble performance												
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  <b>Observation of working practice</b> during workshop sessions – 80%												
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• fluency in improvisation</li> <li>• a generous attitude to ensemble work</li> <li>• active listening</li> <li>• creativity in a range of idioms</li> </ul>												
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  <b>Performance</b> , during showing at end of final workshop – 20%												
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• fluency in improvisation</li> <li>• a generous attitude to ensemble work</li> <li>• active listening</li> <li>• creativity in a range of idioms</li> <li>• a synthesis of the work of the module into a confident musical personality in improvised performance</li> </ul>												
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	X	X	LO2		X	LO3	X	X
	Assessment 1	Assessment 2											
LO1	X	X											
LO2		X											
LO3	X	X											
<b>Feedback</b>	In this module you will receive feedback through: <ul style="list-style-type: none"> <li>• Written feedback for each assessment mode</li> <li>• Continuous interaction with tutor and peers in classes</li> </ul>												
<b>Recommended Resources</b>	<p>Bailey, Derek. <i>Improvisation: Its Nature and Practice in Music</i>. New York: Da Capo Press, 1993.</p> <p>Nettl, Bruno, and Melinda Russell, eds. <i>In the Course of Performance: Studies in the World of Musical Improvisation</i>. Chicago Studies in Ethnomusicology. Chicago, Ill. London: Univ. of Chicago Press, 1998.</p> <p>Pett, Anton, and Etienne Rolin. <i>Anto Pett's Teaching System</i>. Bressuire: J.M. Fuzeau, 2007.</p>												

	<p>Stevens, John, and Ollie Crooke. <i>Search and Reflect: A Music Workshop Handbook</i>. Edited by Julia Doyle. Twickenham, England: Rockscool, 2007.</p> <p>Toop, David. <i>Into the Maelstrom: Music, Improvisation and the Dream of Freedom</i>. 01 edition. New York, NY: Bloomsbury Academic, 2016.</p>
<p><b>Other Relevant Details</b></p>	<p>Partner institutions:</p> <ul style="list-style-type: none"> <li>• Eesti Muusika- ja Teatriakadeemia (EMTA)</li> <li>• Royal Conservatoire of Scotland (RCS)</li> </ul>