Technological University Dublin
Faculty of Arts and Humanities

TU Dublin Conservatoire

Master of Music

**TU388 and TU389
Year 1 Student Handbook
2024-25**

@WeAreTUDublin

Contents

Part 1: General Student Information

All information relevant to students and student services is available on the TU Dublin website. The information provided below provides links to the website to ensure you can access the most up-to-date information.

1.1 Timetables and Academic Calendar

A guide to using the timetabling system is available at: https://www.tudublin.ie/for-students/timetables/

This will show you how you can access your timetabling system and locate your timetable, using your TU Dublin student number.

TU Dublin's Academic Calendar is available at: https://www.tudublin.ie/explore/university-calendar/

1.2 Registration

You are required to register on your programme every year before you commence your studies. Information on how to register, select your modules, obtain a student card and pay fees is available online at: https://www.tudublin.ie/for-students/student-services-and-support/registration-and-fees/

Once you register, you will be provided with a student card and a student number, as well as login details for your e-mail account and other TU Dublin systems – including the Virtual Learning Environment where you can access information and learning materials and activities relevant to your modules.

1.3 Student Hubs

Student Hubs are located in Aungier Street, Blanchardstown, Grangegorman and Tallaght.   They provide a single point of information for a range of areas including ID Cards, letters of registration, to have forms stamped and verified along with ICT Support and general queries. A full range of services available to students at the Student Service Hubs are available at this link: https://www.tudublin.ie/for-students/student-services-and-support/student-hubs/

1.4 Library Services

There are five libraries in TU Dublin: Aungier Street, Blanchardstown, Bolton Street, Grangegorman (Park House) and Tallaght. The services provided by the Library include study spaces, networked PCs, textbooks, journals and newspapers, photocopiers and printers. Information on all the library's services and e-resources is available at: https://www.tudublin.ie/library/

1.5 Study Skills Support

The Maths Learning Support Centre offers a drop-in support service for students struggling with maths.

The Academic Writing Centre offers support for students who are seeking to enhance and develop their academic writing skills.

Find out how to book an appointment and other useful information and resources at:
https://www.tudublin.ie/for-students/returning-students/continuing-with-your-studies/

1.6 TU Dublin Students Union

Once you register as a TU Dublin student you automatically become a member of the Students Union (TUDSU). Find out about the TUDSU Team, the advice they can offer and events they organise at:
https://www.tudublinsu.ie/

1.7 Our Student Voice

The Student Voice is a critical element of TU Dublin's Quality Framework. Resources have been designed to help students develop the knowledge and skills required to effectively engage with the Quality Assurance and Quality Enhancement processes of TU Dublin. These resources consist of thirteen episodes of interactive videos, key messages and learning activities and you can access them at:
https://www.tudublin.ie/explore/about-the-university/academic-affairs/quality-framework/our-student-voice/

1.8 Health and Safety

TU Dublin has put in place a number of measures and requirements for the wellbeing of students and staff. Information on these and their implications for you is available at: https://www.tudublin.ie/for-students/health-and-safety/
Schools will provide information where there are specific health and safety requirements in place for your programme.

1.9 Student Health Service

TU Dublin Student Health Service provides an holistic approach to health and incorporates general medical, sexual, psychological and social aspects of student health. The service incorporates physical, psychological and social aspects of student health and health promotion. Absolute confidentiality is maintained. Health Centres are based in Aungier Street, Blanchardstown, Grangegorman and Tallaght. Find out more at:
https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/

1.10 Student Counselling Service

The Student Counselling Service is a free and confidential service available to TU Dublin students. It provides a safe and secure environment where you may come and talk about any issue or difficulty that is of concern. Information on the service and about how you can make an appointment with a counsellor can be found at this link: https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/

1.11 Pastoral Care and Chaplaincy

Pastoral Care and Chaplaincy a safe and confidential setting where you can begin to explore concerns and worries, whatever they are. Find out about the service and how to make contact at:

https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/pastoral-care-chaplaincy/

1.12 Access Office

If you are an access student studying in TU Dublin Access Office can support you. You can find more about the Office including the academic support, social and personal supports and financial assistance at: https://www.tudublin.ie/for-students/student-services-and-support/access-office/

1.13 Disability Support Service

The Disability Support Service aims to ensure that any student with a disability does not experience an educational disadvantage and that all students can access and equally participate in and benefit from educational opportunities in our University. You can find out how you can sign up with the Disability Service at: https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-services/

1.14 Grants and Financial Aid

Some students will face financial difficulties during their time at college and a number of assistance schemes are in place to support such students.

A number of assistance schemes to support those students facing financial difficulties during their time at college. To find out more about this, as well as how you can check your grant eligibility, see: https://www.tudublin.ie/for-students/starting-at-tu-dublin/getting-started/grants--financial-aid/

1.15 Accommodation and Living Costs

Find out information on accommodation and a Cost of Living Guide at: https://www.tudublin.ie/for-students/student-life/accommodation--living-in-dublin/accommodation-and-living-costs/

1.16 Societies

Students are very much encouraged to get involved in student-led activities while at TU Dublin. Find out more about our societies and what they have to offer at: https://www.tudublin.ie/for-students/student-life/societies/

1.17 Sport

TU Dublin Sport provides a huge range of opportunities to train, play, get fit, gain leadership skills, and compete in sport, no matter what your interest, ability, or level.   Find out more about TU Dublin sports clubs and facilities at: https://www.tudublin.ie/for-students/student-life/sport/

1.18 International Students

If you are an International student/Erasmus student in TU Dublin you can find more information on how international students are supported at: https://www.tudublin.ie/study/international-students/

1.19 Career Development Centre

Career Development Centre offers a range of supports and resources to aid your career development. Find out more at: https://www.tudublin.ie/for-students/career-development-centre/

1.20 Student Regulations

All TU Dublin students must observe, in addition to the laws of the state, the regulations of TU Dublin. Therefore, it is your responsibility to acquaint yourself with these regulations which cover a range of areas such as Student Dignity and Respect Policy. Policies are listed at: https://www.tudublin.ie/for-students/student-services-and-support/student-policies-regulations/

Also available at the same link are the TU Dublin Student Disciplinary Procedures which relate to all aspects of student behaviour, except those covered by the General Assessment Regulations (see above). In the case of an alleged breach of general discipline that occurs on a TU Dublin or that involves resources or facilities located on a TU Dublin, a registered TU Dublin student shall be subject to these disciplinary procedures.

Technology Services' TU Dublin Acceptable Usage Policy, which sets out requirements for the responsible and appropriate use of IT resources, is available at: https://www.tudublin.ie/connect/technology-services/it-security/it-security-policies/

1.21 Student Complaints Procedure

The TU Dublin Quality Framework provides a pathway to allow students to raise complaints if they consider that the management and/or delivery of their programme of study is not in accordance with agreed procedure. The Student Complaint Form can be found at: https://www.tudublin.ie/media/website/for-students/documents/Student-Complaints-Form.pdf

1.22 Transport Information

You can find out how best to travel to each campus by different modes of transport: https://www.tudublin.ie/explore/our-campuses/useful-links-and-apps/

Other useful weblinks:
Useful information for new students, including how to get involved on campus, future career, concerns and questions: https://www.tudublin.ie/for-students/starting-at-tu-dublin/
Campus Life and 'What's Useful': https://www.tudublin.ie/study/life-at-tu-dublin/

Part 2: Welcome and general introduction to the School and Programme

2.1 Welcome from the Head of School

It is with great pleasure that I welcome you to TU Dublin Conservatoire's Master of Music Programme. We are excited to be launching a revised programme in September 2024, with specialisms in composition, conducting and performance, that offers bespoke modules depending on the specialism chosen. Whether you are taking the programme full-time or part-time, I know you will find this to be stimulating and rewarding, and enable you to take your performance, conducting or composition skills to an advanced level.

All that TU Dublin has to offer is at your doorstep in the East Quad and Lower House buildings on the City campus in Grangegorman. State-of-the-art, purpose-built facilities provide you with the surroundings in which you will learn, preparing you for the professional music performance world from the moment you begin your studies. The best musical equipment is available to Conservatoire students and many innovative collaborative opportunities with students and lecturers from other disciplines are feasible across the university.

Each of you is now part our Conservatoire community at TU Dublin and I'm very much looking forward to all that you will bring to our community during your time with us.

Dr. Paul McNulty
Head of Conservatoire

2.2 Welcome from the Programme Co-ordinator

Welcome to TU Dublin Conservatoire and to the Master of Music programme. On behalf of the Conservatoire and the Programme Team, I hope that you will enjoy your time studying with us.

This document contains key information about the programme. You should read this Handbook in conjunction with TU DUBLIN's General Assessment Regulations: https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/city-student-assessment-regulations/general-assessment-regulations/

Please refer to these documents regularly as they contain official information that is important for your studies. If anything in these documents seems unclear to you, please do not hesitate to ask me for an explanation.

Congratulations once again on gaining a place on the programme, and good luck with your studies.

Dr Julie Maisel, MMus Programme Chair

2.3 Brief overview of TU Dublin

Deeply embedded in our region, TU Dublin has campuses in Dublin City Centre in Grangegorman, Aungier Street and Bolton Street, and one each in Blanchardstown and in Tallaght, and, through our major

infrastructural development plan, we are currently investing over €500 million in new, state-of-the-art, technology-enabled facilities to enhance our students' experience.

While TU Dublin is already a leader in STEM disciplines, the University also supports the largest cohort of students of business, media, culinary arts, and the creative and performing arts. We are passionate about life-long learning and, as the largest provider of part-time education, we make an important contribution to the economic life of Ireland, enabling capacity building for the future.

Our distinguished researchers and innovators are pioneers in science and technology discovery; they play active roles in informing policy and standards; and contribute to the creative life of Ireland. Our award-winning technology transfer and business incubation activity have delivered over 400 sustainable new businesses with an economic value of almost €700 million.

With an international outlook, we welcome students and staff from around the world while our strong international partnerships provide plenty of opportunities for student and staff exchange programmes; major cross-collaboration research projects; and employment opportunities. We are immensely proud of our global network of over 100,000 graduates.

Joining the ranks of exceptional Technological Universities around the world, TU Dublin is planning an exciting future... *Infinite Possibilities*.

TU Dublin has five Faculties:
- Faculty of Arts and Humanities
- Faculty of Business
- Faculty of Engineering and Built Environment
- Faculty of Sciences and Health
- Faculty of Computing, Digital and Data

2.4 Brief overview of Faculty, School and Location

The TU Dublin Conservatoire is one of six Schools in the Faculty of Arts and Humanities, the others being:
- School of Arts and Design
- School of Culinary Arts and Food Technology
- School of Media
- School of Social Sciences, Law and Education
- School of Tourism and Hospitality Management

The **Faculty of Arts and Humanities** is Ireland's largest provider of education in visual, performing and media arts and offers the most widely recognised training programmes in the culinary arts and hospitality areas. The Faculty has had a pioneering role in establishing the first higher education programmes in Ireland in creative arts and builds on a nationally established reputation in music performance, music education and drama.

The Faculty offers a stimulating learning environment, which specializes in interdisciplinary, collaborative research and creative practice that seeks to meet the changing needs of society and education in the 21st century. Students are encouraged to achieve the highest artistic and intellectual standards and to consider a wide range of career possibilities in traditional and emerging fields in Irish and international cultural, social, economic and public life. Graduates are highly sought after and successfully employed at all levels within the creative industries.

TU Dublin Conservatoire is a centre of excellence for education in the creative and performing arts. We offer high quality, performance-based study programmes in music from early years through to doctoral study, an undergraduate programme in drama performance, and courses for adults. We cover the broadest range of performing arts disciplines in Ireland with degree programmes in classical and Irish traditional music, composition, musicology, music education, jazz, opera and drama, as well as rock and popular music in association with our partner BIMM Dublin. Our graduates go on to make successful careers and significant contributions in the creative and performing arts and cultural industries, in Ireland and beyond.

The Conservatoire moved to a purpose-built performance and creative arts facility at the East Quad on the Grangegorman Campus in January 2021: https://www.tudublin.ie/grangegorman/

The Conservatoire presents a large and varied programme of public performances each year. These events include opera and drama productions, student concerts and broadcasts, lunchtime and evening concerts and masterclasses given by visiting ensembles and ensembles-in-residence, competitions, seminars and conferences. The Conservatoire works with national and international performing companies, venues and conservatoires to give you the best professional experience possible.

2.5 List of programmes offered within the Conservatoire

TU Dublin Conservatoire offers degree level programmes in music and drama:
- Bachelor of Music in Church Music
- Bachelor of Music in Composition
- Bachelor of Music in Irish Traditional Music
- Bachelor of Music in Musicology
- Bachelor of Music in Pedagogy
- Bachelor of Music in Performance
- Bachelor of Arts in Drama Performance
- Bachelor of Music Education (in partnership with Trinity College Dublin and the Royal Irish Academy of Music)
- Bachelor of Arts in Commercial Modern Music (in association with BIMM Dublin)
- Master of Music in Composition (subject to Programme Review)
- Master of Music in Conducting
- Master of Music in Performance
- Master of Philosophy (composition and research)
- Doctor of Music in Performance
- Doctor of Philosophy (composition and research)

There are also high quality, performance-based instrumental, musicianship and ensemble programmes for junior students, as well as a variety of part-time courses for adults.

2.6 Key contact details

The Conservatoire prides itself in the fact that we get to know you quickly as an individual, and so we can help and support you when you need it. There are many people to whom you can turn for support during your time at TU Dublin.

The Programme Coordinator is the academic leader for the programme and has a fundamental role to drive the programme, ensure the overall coherence of its delivery and uphold the reputation of the programme. The Programme Coordinator serves as the Chairperson of the Programme Team and of the Programme

Committee. Their role includes convening meetings of the Programme Team and Programme Committee, maintaining minutes of these meetings, progressing their work and monitoring the implementation of the annual Quality Enhancement Plan.

Each student's Principal Study lecturer acts as the student's tutor for the duration of the programme. S/he is normally the first point of contact for students who require advice or assistance.

Your Principal Study Lecturer	Individual to each student
Your Student Representative	
Student Union Officer	https://www.tudublinsu.ie
MMus Programme Co-ordinator	Dr Julie Maisel julie.maisel@tudublin.ie
Head of Conservatoire	Dr Paul McNulty, paul.mcnulty@tudublin.ie
Heads of Department	Dr Kerry Houston, Head of Academic Studies, kerry.houston@tudublin.ie Dr David Mooney, Head of Keyboard Studies, david.mooney@tudublin.ie Kevin Hanafin, Head of Orchestral Studies, email: kevin.hanafin@tudublin.ie Dr Rachel Talbot, Head of Vocal, Opera and Drama Studies: Rachel.talbot@tudublin.ie
Ensembles and Concert Manager	Ronan Grant Ronan.grant@tudublin.ie
School Administration	Anne Marie Fidgeon Kathy Keogh School Operation Leads Fiona Howard School Administrator conservatoire@tudublin.ie

2.7 Lecturers associated with programme delivery

Dr Paul McNulty, Head of Conservatoire
Dr Kerry Houston, Head of Academic Studies
Dr David Mooney, Head of Keyboard Studies
Kevin Hanafin, Head of Orchestral Studies
Dr Rachel Talbot, Head of Vocal, Opera and Drama Studies

Dr Julie Maisel, Programme Chair

Composition
Dr Daragh Black Hynes
Dr David Bremner
Prof. Gráinne Mulvey

Conducting
David Brophy
Dr Bernie Sherlock

Performance

Please note: Below are the staff members who have taught on the programme in the last 2 academic years. The full list of lecturers can be found in Programme Self-Evaluation Report, section 8.1

Mairéad Buicke
Prof. Clíona Doris
Dr Margaret Doris
Rachel Factor
Kevin Hanafin
Kieran Hanrahan
Prof. Una Hunt
Mairéad Hurley
Emmanuel Lawlor
Dr Mary Lennon
Richard McGrath
Dr David Mooney
Dr Michael Nielsen
Odhrán Ó Casaide
Danusia Oslizlok
Aoife O'Sullivan
Keith Pascoe
Dr Marco Ramelli
Arun Rao
Dr Paul Roe
Pádhraic Ó Cuinneagáin
Stephen Wallace
Gillian Williams

Research and Supporting Studies
Dr Daragh Black Hynes
Prof. Clíona Doris
Dr Margaret Doris
Dr Mark Fitzgerald
Dr Philip Graydon
Kieran Hanrahan
Dr Kerry Houston
Dr Helen Lawlor
Dr Mary Lennon
Dr Maria McHale
Dr Lorraine O'Connell
Dr Marco Ramelli
Arun Rao
Dr Adrian Smith
Dr Rachel Talbot

2.8 Protocols for communicating with staff and School

The Chair of the Programme Committee undertakes day-to-day management of the programme. Communications are generally emailed to you at your TU Dublin student email address.

Staff email addresses take the form: firstname.surname@tudublin.ie

To keep up to date with Conservatoire news, please check our website, our Facebook page (https://www.facebook.com/conservtudublin/), Twitter account (@TUconservatoire) and Instagram account (@TUconservatoire)

2.9 Protocol for behaviour in-class / online

Due to the practical nature of the programme, there is an emphasis on in-person delivery. However, HyFlex delivery is utilised where possible.

A high-level commitment is expected with students taking responsibility for their practice, reflection, research and professional development.

Students are encouraged to be active participants in class and online, leading discussion, asking questions and learning from peers.

3. Programme Summary information

3.1 Name of programme and main awards

Name of Programme: **Master of Music**
Programme Short Title: M.Mus.
NFQ: Level 9 master's degree

Major Awards (90 ECTS):
      Master of Music in Composition
      Master of Music in Conducting
      Master of Music in Performance

Exit Awards (60 ECTS):
      Postgraduate Diploma in Music in Composition
      Postgraduate Diploma in Music in Conducting
      Postgraduate Diploma in Music in Performance

Minor Awards (30 ECTS):
      Postgraduate Certificate in Music in Conducting
      Postgraduate Certificate in Music in Performance

See section 4.5 below for more details on awards.

3.2 General introduction to the programme

The MMus programme is designed to prepare graduates for a career in the music profession. Based at TU Dublin Conservatoire, which has a long tradition in the provision of creative and performing arts education, the programme aims to facilitate the artistic, intellectual and creative development of students by providing an integrated and structured programme with practical experience in a wide range of contexts, underpinned by complementary academic, research and professional studies.

Having been selected for this programme, we acknowledge that you come to the Conservatoire with a broad range of skills, knowledge and understanding, a degree of specialism, and an appreciation of what you need to do to reach higher levels of accomplishment.

3.3 Location and Facilities

The MMus programme is taught at TU Dublin City Campus, located in Grangegorman in the heart of Dublin City, specifically in the University's East Quad and Lower House buildings. Both buildings are newly built/refurbished so the Conservatoire has state-of-the-art facilities on a par with similar international institutions.

Grangegorman Campus: https://www.tudublin.ie/explore/our-campuses/grangegorman/

The Conservatoire has a range of specialised performance facilities including a 400-seat concert hall, 80-seat recital hall and a 120-seat Blackbox theatre, all located in the East Quad. The East Quad also has fully equipped lecture rooms, teaching and practice studios, an organ Room, a keyboard laboratory, a percussion suite, a music technology lab equipped with Apple Mac computers, a recording studio, a historical instrument room, as well as a cafe and canteens and student facilities. Almost all teaching and rehearsal rooms in the Conservatoire have grand or upright pianos. In keyboard studies, in addition to teaching

instruments (organ and harpsichord), there are two two-manual organs available for practice, an additional double-manual and a single-manual harpsichord, and a fortepiano. In Orchestral Studies there are an extensive range of percussion instruments, double basses, pedal and lever harps, specialist wind and brass instruments and historical instruments.

The recording studio in Grangegorman, located on the third floor of the East Quad, features the latest digital and analog equipment with a state of the art 36-channel Calrec Brio console and a TL Audio 32 channel vintage analog tube console. The control room is adjacent to two large live rooms and is connected via *dante* to both the Concert Hall and the Recital Hall allowing for remote recordings from both spaces.

Library

The Conservatoire's library is also located on campus at Park House and will move to the new Academic Hub and Library in summer 2024. The library has extensive collections, which include an impressive range of multimedia resources, scores, as well as books, journals, databases, reference materials, electronic resources, and specialist collections, including the Anne Leahy Collection, the Derek Bell Collection, the Library of the Society for Musicology in Ireland and the Digitised Irish Music Collection. The library is also equipped with study spaces, audio-visual equipment, computers and copying/scanning facilities. Information on TU Dublin libraries and the library catalogue can be found at https://www.tudublin.ie/library/

Information technology

Student computing facilities are available in all TU Dublin buildings. Most communal spaces on campus have Wi-Fi access, and computer terminals are available to students in the Music Technology Lab and in the library. Brightspace is the official TU Dublin virtual learning platform and is used extensively by staff and students.

Part 3 – Programme Overview

4.1 Programme Overview: Aims and Objectives

The programme is designed to:

1. refine and develop individual artistry in a wide range of professionally relevant contexts
2. develop creative skills and professional attributes to enable engagement and collaboration in the music profession at the highest levels
3. integrate professional level studies in composition, conducting or performance with the development of advanced skills in analytical and research skills, critical reflection and communication
4. provide a programme of study tailored to the needs of the individual student with supporting specialist modules of professional relevance

4.2 Programme Learning Outcomes

Master of Music Programme

	On successful completion of this programme the graduate will be able to:	
1	employ comprehensive knowledge of their specialism and of issues relating to creative practice and artistic research	Knowledge - breadth
2	• develop and present creative work that is appropriate and coherent in a range of artistic contexts • integrate practical and theoretical knowledge, to lead and influence in their creative specialism	Knowledge - kind
3	• apply a professional level of creative skills in a variety of contexts revealing a deep awareness and understanding of the artistic, interpretative and technical demands of their creative practice • illustrate competence and understanding of issues related to creative practice through advanced skills in critical analysis, research and communication	Know-how and skill - range
4	demonstrate critical awareness and discernment in the development of an individual and distinctive artistry	Know-how and skill - selectivity
5	combine the necessary artistic, intellectual and creative abilities to engage with fluency and confidence in a wide variety of professional contexts	Competence - context
6	• collaborate effectively and creatively with professionals, peers and non- specialists • work independently and demonstrate self-motivation and initiative in artistic roles	Competence - role
7	self-evaluate and undertake ongoing professional development that sustains an entrepreneurial, digitally capable artistic and creative career	Competence – learning to learn

	8	reflect, evaluate, question and influence an ever-changing professional environment, including engaging with sustainability and equity principles	*Competence - insight*

Exit Awards: See section 4.5 below for Postgraduate Diploma learning outcomes

Minor Awards: See module learning outcomes for Conducting Studies (30 ECTS) and Recital (30 ECTS)

4.3 Graduate Attributes

The three approved institutional over-arching graduate attributes are:

People: Digitally capable, life-long learners: *Graduates who are empowered to adapt and thrive in an ever-changing digitally connected world*
Planet: Sustainability-focused, global citizens: *Graduates who are socially engaged and responsible graduates leading the sustainability and equity agendas with passion, purpose and resilience*
Partnership: Collaborative, real-world problem solvers: *Graduates who are equipped with the skills and abilities to respond proactively and effectively to future challenges*

The MMus programme has, since its inception, focused on preparing graduates for work in the profession.

Graduate Attribute Profile
The table below links the three overarching Graduate Attributes (as approved by Academic Council, July 2023) with the programme learning outcomes.

TU Dublin Graduate Attribute	Definition	MMus Programme Learning Outcome
People: Digitally capable, life-long learners ***Graduates who are empowered to adapt and thrive in an ever-changing digitally connected world***	*Digitally capable life-long learners are defined at TU Dublin as students who have developed the skills, literacies, competencies and attitudes necessary to live, learn and work in a digital society and who, having graduated, understand the importance of continually engaging in the ongoing self-motivated development of their digital capabilities from both personal and professional perspectives.*	self-evaluate and undertake ongoing professional development that sustains an entrepreneurial, digitally capable artistic and creative career
Planet: Sustainability-focused, global citizens ***Graduates who are socially engaged and responsible graduates leading the sustainability and equity agendas with passion, purpose and resilience***	*Sustainability–focused, global citizens are defined at TU Dublin as students who have developed the key competencies of 'embodying sustainability values', 'embracing complexity in sustainability', 'envisioning sustainable futures' and 'acting for sustainability' to address the SDGs as set out in* <u>Green Comp</u>*, the European Sustainability Competence Framework.*	reflect, evaluate, question and influence an ever-changing professional environment, including engaging with sustainability and equity principles illustrate competence and understanding of issues related to creative practice through advanced skills in critical analysis, research and communication
Partnership: Collaborative, real-world problem solvers	*Collaborative, real-world problem solvers are defined at TU Dublin as students who have the ability to frame and solve problems in a logical manner, by interpreting and evaluating evidence*	combine the necessary artistic, intellectual and creative abilities to perform with engagement, fluency and confidence in a wide variety of professional contexts.

Graduates who are equipped with the skills and abilities to respond proactively and effectively to future challenges	*presented in a variety of media, identify relevant assumptions, arguments and perspectives, make judgements and implement potential solutions.*	collaborate effectively and creatively with professionals, peers and non-specialists. work independently and demonstrate self-motivation and initiative in artistic roles.

4.4 Progression opportunities within TU Dublin and other HEIs

There are opportunities for further study at the Conservatoire through our DMus in Performance, MPhil and PhD programmes. Students can also progress to postgraduate programmes in Ireland and internationally.

4.5 Awards

Major Awards

Programme Title: **Master of Music in Conducting**
Award: MMus
Programme Duration: 1 year full-time or 2 years part-time
ECTS: 90 ECTS
National Framework of Qualifications Level: Master's Degree, Level 9 major award
Proposed commencement date: September 2024
Delivery: Face to face with some blended delivery

Programme Title: **Master of Music in Composition**
Award: MMus
Programme Duration: 1 year full-time or 2 years part-time
ECTS: 90 ECTS
National Framework of Qualifications Level: Master's Degree, Level 9 major award
Proposed commencement date: September 2024
Delivery: Face to face with some blended delivery

Programme Title: **Master of Music in Performance**
Award: MMus
Programme Duration: 1 year full-time or 2 years part-time
ECTS: 90 ECTS
National Framework of Qualifications Level: Master's Degree, Level 9 major award Proposed commencement date: September 2024
Delivery: Face to face with some blended delivery

Minor Awards

Programme: **Postgraduate Certificate in Music in Conducting**

Award: PG Cert
Programme Duration: 1 year part-time
ECTS: 30 ECTS
National Framework of Qualifications Level: Postgraduate Certificate, Level 9 minor award
Proposed commencement date: September 2024

Programme: **Postgraduate Certificate in Music in Performance**
Award: PG Cert
Programme Duration: 1 year part-time
ECTS: 30 ECTS
National Framework of Qualifications Level: Postgraduate Certificate, Level 9 minor award
Proposed commencement date: September 2024

Exit Awards

The exit award of Postgraduate Diploma in Music may be conferred upon a candidate completing 60 ECTS who must have completed the following modules from the MMus programme:

Either Composition Portfolio **or** Conducting Studies **or** Recital	30 ECTS credits	NFQ Level 9
Either Issues in Musical Scholarship **or** Approaches to Composition Research Documentation	5 ECTS credits	NFQ Level 9
Professional Portfolio	10 ECTS credits	NFQ Level 9

The remaining 15 ECTS must be completed through completion of other modules on the programme.

Postgraduate Diploma Learning Outcomes

	On completion of this programme the Graduate will be able to:	
1	employ comprehensive knowledge of their specialism	*Knowledge - breadth*
2	• develop and present creative work that is appropriate and coherent in a range of artistic contexts • integrate practical and theoretical knowledge, to influence in their own creative specialism	*Knowledge – kind*
3	apply a professional level of creative skills in a variety of contexts revealing a strong awareness and understanding of the artistic, interpretative and technical demands of their creative practice	*Know-how and skill – range*
4	demonstrate critical awareness and discernment in the development of an individual artistry	*Know-how and skill – selectivity*
5	combine the necessary artistic, intellectual and creative abilities to engage with fluency and confidence in a variety of professional contexts	*Competence – context*
6	• collaborate effectively and creatively with professionals, peers and non- specialists • work independently and demonstrate self-motivation and initiative in artistic roles	*Competence – role*

7	self-evaluate and undertake ongoing professional development that sustains an entrepreneurial, digitally capable artistic and creative career	*Competence – learning to learn*
8	reflect, evaluate, question and influence an ever-changing professional environment, engaging with sustainability and equity principles	*Competence – insight*

Postgraduate Diploma Awards and Classifications

Programme: **Postgraduate Diploma in Music in Composition**
Award: PG Diploma
ECTS: 60 ECTS
National Framework of Qualifications Level: Postgraduate Diploma, Level 9 major award
Programme: **Postgraduate Diploma in Music in Conducting**
Award: PG Diploma
ECTS: 60 ECTS
National Framework of Qualifications Level: Postgraduate Diploma, Level 9 major award
Programme: **Postgraduate Diploma in Music in Performance**
Award: PG Diploma
ECTS: 60 ECTS
National Framework of Qualifications Level: Postgraduate Diploma, Level 9 major award

4.6 Programme Management

The Postgraduate Music Programme Committee oversees the running of the programme. It meets at least three times per year and consists of the
- Programme Co-ordinator
- Head of Conservatoire
- Four Heads of Discipline
- Staff representatives from each discipline
- Student representatives

The 2024-25 Programme Committee is as follows:

Dr Julie Maisel, Programme Co-ordinator
email: julie.maisel@tudublin.ie

Dr Paul McNulty, Head of Conservatoire
email: paul.mcnulty@tudublin.ie

Dr Kerry Houston, Head of Academic Studies
email: kerry.houston@tudublin.ie

Dr David Mooney, Head of Keyboard Studies
email: david.mooney@tudublin.ie

Kevin Hanafin, Head of Orchestral Studies
email: kevin.hanafin@tudublin.ie

Dr Rachel Talbot, Head of Vocal, Opera and Drama Studies
email: rachel.talbot@tudublin.ie

Staff Representatives:
David Brophy (Conducting): david.brophy tudublin.ie
Mairead Buicke (Vocal Studies): mairead.buicke@ tudublin.ie

Dr Una Hunt (Vocal and Academic Studies): una.hunt@tudublin.ie
Dr Mark Fitzgerald (Academic Studies): mark.fitzgerald@tudublin.ie
Dr Mary Lennon (Keyboard Studies): mary.lennon@tudublin.ie
Dr Maria McHale (Academic Studies): maria.mchale@tudublin.ie
Dr Michael Nielsen (Jazz and Orchestral Studies): michael.nielsen@tudublin.ie
Odhrán Ó Casaide (Irish Traditional Music and Orchestral Studies): odhran.ocasaide@tudublin.ie
Dr Paul Roe (Orchestral Studies): paul.roe@tudublin.ie
Pádhraic Ó Cuinneagáin (Keyboard Studies): padhraic.ocuinneagain@tudublin.ie
Dr Bernie Sherlock (Conducting): bernie.sherlock@tudublin.ie

Student Representatives:
To be confirmed (MMus)
Maeve Kelly (MPhil/PhD/Composition)
Jimmy Goeijenbier (DMus/Performance)

Approved Policies
Please find below links to TU Dublin approved policies on programme management:

- Academic Policies: https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-policies/

- Management of the Programme:
Management of the Quality Enhancement of Academic Programmes Procedure

4.7 Quality Assurance and Enhancement of the programme

Please find below links to TU Dublin approved policies on academic quality and enhancement:

- TU Dublin Academic Quality and Enhancement: https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-quality-assurance-and-enhancement/

4.9 Employability Statement and graduate opportunities

The MMus in programme is designed to prepare graduates for a future career in the music industry. Graduates of the MMus programme have pursued careers as opera singers, concert artists, orchestral and chamber musicians, orchestral and choral conductors, music educators, lecturers, animateurs, and in many other roles in the creative industries. This multi-faceted graduate profile informs much of the course design.

4.10 Internationalisation

The Conservatoire continues to engage with student and staff mobility programmes, such as Erasmus. In recent years, the MMus programme has benefitted from Erasmus exchange students attending for one or two semesters.

Staff have a strong international presence through masterclasses, performances and international conferences and have been involved in several European projects including the AEC *Polifonia* projects. Staff are also engaged internationally in examining, adjudicating and quality assurance activities, and are actively involved in organisations such as AEC, ISME, EAS, RISM, RILM, *MusiQue* and international performance networks, such as the International Flute Association (US), International Clarinet Association and World Harp Congress.

The Conservatoire regularly welcomes visiting international performers and academics for masterclasses, performances and specialist lecturers. Recent international activities include events in China, Hong Kong, Thailand, the UK and throughout Europe. In addition, the Conservatoire has hosted several international conferences and symposia in recent years.

International students are facilitated through a recorded audition and online interview. There is a global reach to the music curriculum with a conscious effort to ensure wider inclusivity and diversity to the curriculum in terms of internationalisation.

5. Learning, Teaching, Assessment and Supports

5.1 Learning, Teaching and Assessment approaches and activities

A wide variety of teaching, learning and assessment strategies and approaches are employed:

Individual instrumental/vocal/conducting/composition tuition
Principal Study is taught on a 1:1 basis and supplemented by group classes.

Group practical tuition
Practical group classes include instrumental classes, vocal classes, chamber music coaching, performance classes, ensemble rehearsals.

Rehearsals and Performances
Students are trained for concert performance in a professional setting.

Lectures and seminars
Discussion and interaction are encouraged in lectures with a strong ethos of peer learning. Practical demonstrations are incorporated, and digital materials are used where appropriate. Seminars/presentations are organised regularly at which papers/performances are presented and critically discussed.

Tutorials
Tutorials are provided for self-directed research projects.

Masterclasses and Guest Lectures
Masterclasses and guest lectures provide the necessary links with the profession.

This combination of delivery is intended to provide a stimulating learning environment to enhance learning and teaching, and to facilitate the acquisition of the programme's learning outcomes by:
- promoting independent learning with a particular emphasis on teaching students the discipline and application of skills
- recognising the individuality of each student and catering for different learning styles
- developing students' critical and analytical skills
- encouraging a reflective approach to learning
- providing an integrated approach to practical and academic components

Assessment is carried out with an emphasis on the use of a range of assessment tools appropriate to the nature of the programme, including performances, lecture-recitals, compositions, presentations and written work (artistic and research projects, reflective portfolios, professional portfolios, reports).

Learning, teaching and assessment modalities
The programme has engaged with initiatives in all four TU Dublin learning, teaching and assessment modalities (*In-person on campus and technology-enabled; Blended; Online and HyFlex*), but mainly in the following two modalities:

- **In-person on campus and technology-enabled** [use and creation of audio-visual resources, music technology applications, video assessment, virtual classroom, use of tablets]
- **HyFlex** [use of virtual classroom to offer in-person on-campus lectures and seminars with the flexibility of synchronously and asynchronously online].

5.2 Approaches to supporting Student Engagement and Success

Early Orientation: The MMus students participate in the Conservatoire's orientation event, as well as attending specific programme orientation.

Extended Orientation: Students are provided with key dates and schedules at orientation and there is a specific programme module on Brightspace for key programme information. Students' learning experience is supported by regular engagement with their principal study lecturer and the programme chair.

Peer Engagement/Mentoring: The programme is designed so that students engage in peer learning, group work and presentations early in the first semester to build a sense of a learner community. A postgraduate community across programmes is also encouraged through the Conservatoire's research symposium events and shared modules.

Assessment and Feedback: An assessment calendar is provided and uploaded to Brightspace. There is continual feedback in all practical classes and tutorials. Formative assessment tasks are introduced early in other modules.

TU Dublin Graduate Attributes/Skills for Success/ Sustainability: The programme is professionally focused with regular engagement with industry. The *Professional Portfolio* module address many of the aspects under this heading.

Learning Spaces: Students have access to informal and formal learning spaces, including performance venues, lecture rooms, specialist music teaching rooms, practice rooms, tutorial rooms, copying/scanning facilities, canteens and informal seating areas in the East Quad, Lower House and throughout the campus. A booking system is in place for practice rooms so students can plan their practise. The library also offers learning spaces with audio-visual equipment and computers and copying/scanning facilities. *Brightspace*, the University's VLE system is main digital learning space.

Equality, Diversity and Inclusion: The Conservatoire is fully engaged with the University's commitment to 'ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.' We endeavour to deliver an inclusive and global curriculum. The MMus programme has been designed with flexibility and accessibility in terms of delivery and content, so that students can build their own study pathways.

Student Supports: TU Dublin offers a range of supports to students with specific needs including the Disability Support Service, Pastoral Care and Chaplaincy Service, Student Assistance Fund, Student Health Service and Counselling Service. Relevant information on each of these is available to students on the TU Dublin website and students can contact the Programme Co-ordinator to be referred to any of the above services. Music students avail of these services on an ongoing basis and Conservatoire staff have built strong relationships with the personnel involved in providing the services. **See Part 1 for more information.**

5.3 Student induction and orientation

The orientation events are typically spread over three days during the week prior to the first week of Semester 1 and provide students with the information they need to commence their classes while also providing an opportunity for members of the class to get to know each other in a relaxed and informal setting. All new students are invited to attend. Students are formally welcomed in an address by the Head of Conservatoire followed by a meeting with the Programme Co-ordinator who will provide students with their academic timetables and discuss the content of the timetables (including available optional modules). Students then meet with the Head of Discipline relative to their specialism and are provided with the name and contact details of their Principal Study lecturer(s). Students also attend information sessions on Campus Life and meet representatives from the TU Dublin Students' Union and Chaplaincy Service.

Students are provided with key dates and schedules at orientation and there is a specific programme module on Brightspace for key programme information. Library and research training is embedded in the programme in semester 1.

Students' learning experience is supported by regular engagement with their principal study lecturer and the programme co-ordinator. As all students study on a one-to-one basis with their principal study lecturer(s), there is close monitoring of each student's progress, so there is early identification of students at risk and appropriate action is taken.

5.4 Information on the VLE and eLearning available to students

Brightspace is the TU Dublin virtual learning platform and is used extensively by staff and students. The library has a wide range of online resources for performance, composition and music research, and students are introduced to these resources early in the first semester in a specialist library and research session.

There are helpful resources on getting started with Brightspace here:
https://www.tudublin.ie/connect/vle/getting-started/

5.5 Assessment regulations

Each module is assessed by means of at least one assessment component. Each module also has a number of learning outcomes – these describe the knowledge, skills and understanding that are being looked for in assessment.

Performance in each assessment is determined by the examiners with reference to the module learning outcomes and assessment criteria. This is calibrated with reference to the Assessment Matrix (see section 5.8). The headings in the left-hand column of the matrix refer to the Programme Learning Outcomes and so the Assessment Matrix acts as a benchmark for all assessments across the programme. There are more detailed assessment criteria guidelines for the major assessments in Appendix 2.

Student assessment is carried out with an emphasis on the use of a range of assessment tools appropriate to the nature of the programme, including performances, presentations and written work (projects, proposals, reports, essays and thesis). The programme's assessment components are detailed below:

5.5.1 Requirements for achieving the final award

A student must complete 90 ECTS including core and optional modules for their specialism.

5.5.2 Classifications of award and how award classification is calculated

The classification of the award is determined by the 'Overall Degree Grade', which is the weighted mean of all the module grades, where each module grade is weighted according to the module's ECTS credit-rating.

Master of Music
Classifications: First Class Honours; Second Class Honours, First Division; Second Class Honours, Second Division; Pass

Postgraduate Diploma in Music
Classifications: Distinction; Merit, Grade One; Merit, Grade Two; Pass

Postgraduate Certificate in Music
Classifications: Distinction; Merit, Grade One; Merit, Grade Two; Pass

5.5.3 Derogations from the TU Dublin Assessment Regulations

Compensation
There is no compensation between modules on this programme.

Performance Modules (including Conducting Studies)
There are no supplemental assessments for Recital and Conducting Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

In common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations in the Conservatoire. Where a student fails any of the performance modules (i.e. Chamber Music, Concerto, Conducting Studies, Ensemble, Lecture-Recital, Recital) at the first attempt, s/he may have one further attempt at this module. Failure at the second attempt (i.e. first referral attempt) in the module will normally result in termination of studies and conferment of the PGDip (Music Performance) exit award, if the student is eligible. Exceptionally, the Board of Examiners may allow a third and final attempt for a performance module. Failure at the third attempt (i.e. second referral attempt) will result in termination of studies and conferment of the Postgraduate Diploma exit award, if the student is eligible.

Students must submit their programmes for performance modules (i.e. Chamber Music, Concerto, Conducting Studies, Ensemble, Lecture-Recital, Recital) at least 2 months before the exam for approval by the relevant Head of Discipline. Students may NOT perform or submit a recording of a work or movement of a work examined in a previous module and advice should be sought from your principal studies lecturer.

All other modules (except performance modules)

Where a student fails a module (other than a performance module) at the first attempt, s/he may have three further attempts in these modules. Failure at the fourth attempt in these modules will normally result in termination of studies and conferment of the Postgraduate Diploma exit award, if the student is eligible.

5.6 Schedule of assessment

The programme aims to provide a flexible and individual assessment schedule for students in discussion with the principal study lecturer, research project supervisor and programme coordinator. However, students will be advised of a typical assessment schedule for their specialism and pathway.

Typical Assessment Schedules (full-time and part-time)

MMus in Performance, selecting 'Creative Project'

	Performance			Research		Professional Portfolio
ECTS	30 ECTS	10 ECTS	15 ECTS	5 ECTS Sem 1	20 ECTS	10 ECTS
Module	RECITAL	CREATIVE PROJECT	LECTURE-RECITAL	ISSUES IN MUSICAL SCHOLARSHIP	RESEARCH PROJECT	PROFESSIONAL PORTFOLIO
Assessment	Performance 50-55 min	Project and Reflective Report	Lecture-Recital (30-35 min)	Continuous Assessment (Discussion and Presentations) Report (2000 words)	Performance-related project with written commentary (5000-7000 words), or Dissertation (12,000-15,000 words)	Digital Portfolio
Schedule FT- 1 year	May/June	December	January/ February	December	September	Ongoing, submitted in May
Schedule PT- 2 year	Year 2: May/June	Year 1: February	Year 1: May/June	Year 1: December	Year 2: February	Year 1: Submitted in September

MMus in Performance for vocal and repetiteur student

	Performance			Research		Professional Portfolio
ECTS	30 ECTS	10 ECTS	15 ECTS	5 ECTS Sem 1	20 ECTS	10 ECTS
Module	RECITAL	FROM PAGE TO STAGE	LECTURE-RECITAL	ISSUES IN MUSICAL SCHOLARSHIP	RESEARCH PROJECT	PROFESSIONAL PORTFOLIO
Assessment	Performance 50-55 min	Practical/ Skills Evaluation Portfolio	Lecture-Recital (30-35 min)	Continuous Assessment (Discussion and Presentations) Report (2000 words)	Performance-related project with written commentary (5000-7000 words), or Dissertation (12,000-15,000 words)	Digital Portfolio
Schedule FT- 1 year	May/June	Ongoing, submitted in December	January/ February	December	September	Ongoing, submitted in May
Schedule PT- 2 year	Year 2: May/June	Year 1: February	Year 1: May/June	Year 1: December	Year 2: February	Year 1, submitted in September

MMus in Performance for piano student, selecting 'Concerto'

	Performance			Research		Professional Portfolio
ECTS	30 ECTS	10 ECTS	15 ECTS	5 ECTS Sem 1	20 ECTS	10 ECTS
Module	RECITAL	CONCERTO	LECTURE-RECITAL	ISSUES IN MUSICAL SCHOLARSHIP	RESEARCH PROJECT	PROFESSIONAL PORTFOLIO
Assessment	Performance 50-55 min	Performance	Lecture-Recital (30-35 min)	Continuous Assessment (Discussion and Presentations) Report (2000 words)	Performance-related project with written commentary (5000-7000 words), or Dissertation (12,000-15,000 words)	Digital Portfolio
Schedule FT- 1 year	May/June	Flexible	January/ February	December	September	Ongoing, submitted in May
Schedule PT- 2 year	Year 2: May/June	Year 1: February	Year 1: May/June	Year 1: December	Year 2: February	Year 1, submitted in September

MMus in Conducting

	Conducting			Research		Professional Portfolio
ECTS	30 ECTS	10 ECTS	15 ECTS	5 ECTS Sem 1	20 ECTS	10 ECTS
Module	**CONDUCTING STUDIES**	**FROM PAGE TO PODIUM**	**LECTURE-RECITAL**	**ISSUES IN MUSICAL SCHOLARSHIP**	**RESEARCH PROJECT**	**PROFESSIONAL PORTFOLIO**
Assessment	Class Participation/ Attendance Presentation Performance/ Rehearsal	Practical/ Skills Evaluation Portfolio	Lecture-Recital (30-35 min)	Continuous Assessment (Discussion and Presentations) Report (2000 words)	Performance-related project with written commentary (5000-7000 words), or Dissertation (12,000-15,000 words)	Digital Portfolio
Schedule FT- 1 year	May/June	December	January/ February	December	September	Ongoing, submitted in May
Schedule PT- 2 year	Year 2: May/June	Year 1: February	Year 1: May/June	Year 1: December	Year 2: February	Year 1, submitted in September

MMus in Composition

	Composition			Research		Professional Portfolio
ECTS	30 ECTS	10 ECTS	15 ECTS	5 ECTS Sem 1	20 ECTS	10 ECTS
Module	**COMPOSITION PORTFOLIO**	**CREATIVE PROJECT**	**LECTURE-RECITAL**	**APPROACHES TO COMPOSITION RESEARCH DOCUMENTATION**	**COMPOSITION TECHNIQUES FOR THE CREATIVE PRACTITIONER**	**PROFESSIONAL PORTFOLIO**
Assessment	Portfolio	Project and Reflective Report	Lecture-Recital (30-35 min)	Continuous Assessment	Presentation Submission Report Class Participation/ Attendance	Digital Portfolio
Schedule FT- 1 year	March	December	January/ February	December	May	Ongoing, submitted in May
Schedule PT- 2 year	Year 2: March	Year 1: February	Year 1: May/June	Year 1: December	Year 2: May	Year 1, submitted in September

TU388: Full-time, 1-year programme
September to September

Composition:
- The 'Approaches to Composition Research Documentation' module will be completed in semester 1.
- Students should aim to have at least half of the composition portfolio produced by the end of the first semester with the other half finished by the end of March in the second semester, for performance in May.
- The sequencing of other module assessments will be decided in discussion with the principal study lecturer and programme coordinator.

Conducting and Performance:
- The 'Issues in Musical Scholarship' module will be completed in semester 1.
- Performance exams will take place in performance weeks, which take place 2-3 times a year (January/February, May/June, September). There will only be two assessment periods for 'Recital' module and the rehearsal and performance assessment for 'Conducting Studies'.
- Students must submit their performance programmes (for Conducting Studies, Recital, Lecture-Recital, Concerto, Chamber Music and Ensemble modules) at least 2 months before the exam for approval by the relevant Head of Discipline.
- The sequencing of other module assessments will be decided in discussion with the principal study lecturer, research project supervisor and the programme coordinator.

TU389: Part-time, 2-year programme
September to June each year
- Students complete at least 40 ECTS in Year 1 and the remaining modules in Year 2.

Composition:
- The 'Approaches to Composition Research Documentation' module will be completed in year 1, semester 1.
- Students should aim to have at least half of the portfolio produced by the end of Year 1 with the other half finished by the end of March in Year 2, for performance in May.
- The sequencing of all other module assessments will be decided in discussion with the principal study lecturer and programme coordinator.

Conducting and Performance:
- The 'Issues in Musical Scholarship' module will be completed in year 1, semester 1.
- Performance exams will take place in performance weeks, which take place 2-3 times a year (January/February, May/June, September). There will only be two assessment periods for 'Recital' and the rehearsal and performance assessment for 'Conducting Studies'.
- Students must submit their performance programmes (for Conducting Studies, Recital, Lecture-Recital, Concerto, Chamber Music and Ensemble modules) at least 2 months before the exam for approval by the relevant Head of Discipline.
- The sequencing of other module assessments will be decided in discussion with the principal study lecturer, research project supervisor and the programme coordinator.

See **Section 6** for full assessment requirements for each specialism.

5.7 Feedback on assessed work

Feedback can take the following forms:

Verbal, such as the informal feedback you receive in your Principal Study lessons and in other tutorials.

Written, such as a formal report on a performance or written submission, or a Lecturer's report on your progress during the module. Written feedback will usually address the strengths and weaknesses evident in your work and refer to the assessment criteria for the module.

Audio/video, such as a recording made by the lecturer in Brightspace. Audio/video will normally address the strengths and weaknesses evident in your work and refer to the assessment criteria for the module.

5.8 Assessment guidelines including marking rubrics

Performance in each assessment is determined by the examiners with reference to the module learning outcomes and assessment criteria. This calibrated with reference to the **Assessment Matrix** on the next page. The headings in the left-hand column link to the Programme Aims and Learning Outcomes and so the Assessment Matrix acts as a benchmark for all assessments across the programme. There are more detailed assessment criteria guidelines for the major assessments in Appendix 2.

MMus Programme Assessment Matrix[*]

	70%+	60-69%	50-59%	40-49%	30-39%	0-29%
Performance Conducting Composition	Technically assured; highly expressive; fully focused; highly detailed; articulate; effective; imaginative; original	Technically skilful; very expressive; well-focused; detailed; articulate; effective; imaginative	Technically sound; consistently expressively focused; coherent; some imagination	Technically adequate; evidence of being expressively focused; mostly coherent; some imagination	Technically inconsistent; limited expression; inconsistent focus	Technically insecure; limited expression; very inconsistent focus
Creativity	Boldly original, creative and intelligent work	Creative, original; intelligent work	Imaginative work some originality	Some evidence of originality	Limited evidence of originality	Lacks originality
Collaboration	Generous, imaginative, decisive and original contribution; sensitive collaboration;	Active, co-operative, sustained contribution; openness in collaboration;	Clear contribution maintained, co-operative relationship;	Satisfactory contribution, some interaction;	Limited contribution, minimal interaction;	Unsatisfactory interaction; little contribution
Professionalism	Exemplary preparation and management of personal workload; thoroughly disciplined and reliable	High level of self-management and organization, disciplined and reliable, very well prepared	Well organised, reliable; well prepared	Satisfactory level of organisation reliability and preparation	Inconsistent and under-prepared	Inconsistent and unreliable
Research	A thorough command of the research area; provides insight into complex issues; high levels of analysis demonstrating original thinking	A deep understanding of the research area; some evidence of originality; clearly focussed argument, supported by detailed reference to appropriate scholarship; very good levels of analysis and insight	A clear understanding of the research area with evidence of independent thinking rooted in appropriate scholarship; clear and sustained understanding and analysis	Satisfactory understanding of the research area with evidence of some independent thinking rooted in appropriate scholarship; satisfactory level of understanding and analysis	Limited understanding of the research area, with limited insights mostly drawn from existing scholarship; showing limited levels of understanding and evidence of analysis	Lack of insight of context and of awareness of existing scholarship; lack of understanding and very limited evidence of analysis
Communication	Sophisticated, elegant, engaging, articulate	Persuasive, clear, vivid	Consistent and clear	Consistent with a satisfactory level of clarity	Inconsistent and lacks clarity	Unable to communicate clearly
Reflection	Broad and deep; detailed and clear analysis of experiences and aspirations; very strong link to ongoing musical, intellectual and personal development	Detailed; clear analysis of experiences and aspirations; clearly linked to ongoing musical, intellectual and personal development	Reflection on experiences and aspirations; evidence that this has shaped ongoing musical, intellectual and personal development	Satisfactory level of reflection on experiences and aspirations; some evidence that this has shaped ongoing musical, intellectual and personal development	Limited evidence reflection on experience and aspirations; few examples of how reflection has shaped musical, intellectual and/or personal development	Very limited evidence of reflection; lack of insight into musical, intellectual and/or personal development
Entrepreneurialism, Digital Capability, Self-promotion & Career Preparation	Highly inventive and individual; Highly skilled, creative, inventive in engaging and integrating digital resources; Very engaging & highly effective campaign; Clear sense of future prospects, and careful planning for them; demonstrates in-depth knowledge and understanding of music industry	Inventive and with some degree of originality; A high level of skill in engaging and integrating digital resources Engaging & effective campaign; Very good sense of future prospects, and detailed planning for them; demonstrates very good knowledge and understanding of music industry	Imaginative; shows some originality; A reasonable level of skill in engaging and integrating digital resources Engaging & reasonably effective campaign; Good sense of future prospects, and some planning for them; demonstrates good knowledge and understanding of music industry	Displays some evidence of originality; A satisfactory level of skill in engaging and integrating digital resources Satisfactory attempt to engage audiences; Some sense of future prospects, shows some planning for them; demonstrates satisfactory knowledge and understanding of industry	Lacking in originality; Limited skill in engaging and integrating digital resources Limited attempt to engage audiences; Limited sense of future prospects, shows minimal planning for them; demonstrates limited knowledge and understanding of music industry	Little evidence of skills in this area; Little engagement with digital resources Little evidence of engagement with audiences; Limited sense of future prospects, and limited degree of planning for them; demonstrates very little knowledge of current financial matters; serious errors.

5.8.1 Assessment of Performance and Conducting exams

The Examination Panel for the Concerto, Chamber Music and Ensemble (orchestral audition only) modules will comprise:
- Relevant Head of Discipline or nominee (Chair)
- 2 Internal Examiners

The Examination Panel for the Lecture-Recital module will comprise:
- Relevant Head of Discipline or nominee (Chair)
- Head of Academic Studies or nominee
- 1 Internal Examiner

The Examination Panel for Conducting Studies (final concert and rehearsal) and Recital modules will comprise:
- 1 Specialist External Examiner
- Relevant Head of Discipline or nominee (Chair)
- 1 Internal Examiner

None of the examiners present can be the student's Principal Study lecturer.

The Exam Panel compiles a single agreed written report on the candidate's performance and comes to an agreed final grade. The Specialist External Examiner will normally write the report, taking account of the views of the other panel members. The report is written and the grade awarded with reference to the module learning outcomes and assessment criteria. The report form is signed by all members of the Exam Panel (but not the overall External Examiner – where present, s/he is not directly involved in the examination of the candidate).

5.8.2 Moderation of Written Work

The Module Co-ordinator (Programme Co-ordinator), reporting to the Module Board and Examination Board, has responsibility for ensuring comparability of assessment standards and processes across a given module, particularly in modules where several Internal Examiners may be involved in the assessment process.

The Module Co-ordinator or a second Internal Examiner will scrutinize all the assessments in a particular module, or a sample of the assessments (depending on student numbers). Where s/he believes that an Internal Examiner's grade should be changed or that her/his comments require modification, s/he should discuss this issue directly with the Internal Examiner concerned. In any cases of disagreement, the Programme Co-ordinator or Head of Conservatoire will act as arbiter, and final recourse may be made to the Overall External Examiner.

5.8.3 External Examiners

Specialist External Examiners (SEEs) are discipline specialists who are appointed to assess students in the Composition Portfolio and Conducting Studies and Recital modules.

The MMus programme appoints one Overall External Examiner (OEE) who is not directly involved in the assessment of candidates but is responsible for monitoring quality and standards for the programme.

SEEs and OEEs are appointed according to the process described in General Assessment Regulations.

5.9 Guidelines on the submission of assessments

5.9.1 Academic Integrity

The Conservatoire is committed to upholding high ethical standards of Academic Integrity and the International Center for Academic Integrity's six fundamental values: ***honesty, trust, fairness, respect, responsibility and courage***.[1]

Academic Integrity in TU Dublin
TU Dublin is committed to promote a culture amongst staff and students to uphold academic integrity. At its most basic academic integrity is about being honest and moral in an academic setting. To adhere to this means that we, as a university community, can have confidence in the high quality of our teaching, learning, assessment, and associated supports.

You will be aware of artificial intelligence (AI) systems and essay mills that purport to "do the work for you". Before you decide to rely on these systems, pause and reflect! The use in part or entirely of such systems to produce any assessment and coursework is considered by TU Dublin to be a serious breach of academic integrity.
TU Dublin has developed resources for both students and staff on the topic of academic integrity which you are encouraged to explore to increase awareness of your responsibilities.

The University has installed a self-directed learning programme on Academic Integrity that you are required to complete. You will find the module on your individual page in the Brightspace Virtual Learning Environment (VLE) by searching for academic integrity. When you sign the Student Declaration you are acknowledging your responsibility to undertake this module and to refrain from engaging in practises that breach academic conduct.

This academic term will see the introduction of a university-wide Academic Misconduct Score Card which will be used by academic members of staff where suspected instances of academic misconduct occur. Please note that instances of academic misconduct, once proven, will result in sanctions that may include suspension, or the withdrawal of an academic award (i.e. your degree).

Please note that there are academic supports provided by the University (https://www.tudublin.ie/for-students/student-services-and-support/academic-support/). Assessment serves several purposes at TU Dublin: as well as assuring us that YOU have achieved the required learning outcomes and the associated professional standards of the

---

[1] See https://academicintegrity.org/resources/fundamental-values

programme, assessments are also used to provide both you and the university with feedback on your learning progress and where necessary to put in place the additional supports or resources.

Such an aspiration is not without its challenges in the face of sophisticated, accessible and low-cost cheating services. However, if we are to have confidence in programme development, monitoring and review, assessment, teaching and learning methodologies, feedback mechanisms, professional development programmes for staff, supports and training for learners, and information for external stakeholders then we all have an obligation to make academic integrity a core value of our university community.
Aside from any penalties that may be imposed for breaches in academic integrity, any attempt to undermine academic integrity will result in a diminishing confidence in the value and reputation of our programmes and awards. Any conduct which contributes to this corrupts our reputation as individuals and harms the reputation of our University. Derogations to this may be granted by individual academics and programme boards in instances where the acknowledged and documented use of AI does not undermine the module or programme outcomes and is a contributory element in the learner experience. Such derogations will be provided on a case by case basis and will normally be provided in writing (usually stated on an assignment specification etc.). Any student who is in doubt about the legitimate use of AI systems, or issues of academic integrity should in the first instance, consult with their Programme Co-ordinator or individual module lecturer.

Some Examples of Academic Misconduct:

Submitting **work that has been done in whole or in part by someone else** or submitting work which has been created artificially, e.g., by a machine or through artificial intelligence. This may be work completed for a learner by a peer, family member or friend or which has been produced, commercially or otherwise, by a third party for a pre-agreed fee (contracted);

Submitting work in which the learner has included **unreferenced material taken from another source(s)** (plagiarism);

Submitting work that may be **use of a ghost writer to carry out assessed work** which is then submitted as the learner's own work;

Submitting **work that has been previously submitted** by a fellow student and claiming it to be your work;

Submitting **falsified references designed to lend credibility and authority** to you assignment as evidence of research;

Cheating in exams (e.g., crib notes, copying, using disallowed tools, impersonation);

Cheating in projects (e.g., collusion; using 'essay mills' to carry out the allocated part of the project);

Selling or simply providing previously completed assignments to other learners;

Misrepresenting research (e.g., data fabrication, data falsification, misinterpretation);

Bribery, i.e., the offering, promising, giving, accepting or soliciting of an advantage as an inducement for an action;

Sharing or selling staff or institutional intellectual property (IP) with third parties **without permission**.

Falsification of documents; and,

Improper use of technology, laboratories, or other equipment.
You can report concerns and seek guidance from your Lecturer or Programme Co-ordinator who can help you access study supports and explore options to help you to protect your academic integrity.

All students are required to familiarise and abide by TU Dublin's Academic Integrity policies and procedures, which can be found at:
https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-quality-assurance-and-enhancement/academic-integrity/

Academic integrity supports are integrated into the programme, particularly through research skills lectures and tutorials. Further University supports are available at:

Library: https://www.tudublin.ie/library/library-support/student-support/how-to-guides/

Academic Writing and Learning Centre: https://www.tudublin.ie/for-students/student-services-and-support/academic-support/awlc/

5.9.2 Submission Guidelines for assessments

The Conservatoire's standards of presentation, referencing and bibliography are described in detail in the manual **'Guidelines for Submission of MMus Dissertations'**.

Where there is a published submission deadline, work must be submitted by 4.30pm on the advertised day. The Module or Programme Coordinator communicates specific deadlines to students.

5.9.3 Deadline Extensions

If you know in advance that you will not be able to meet the submission deadline through good cause, you may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 3 working days in advance of the deadline. If you require an extension due to illness, you must present a medical certificate with the Extension Request Form. Work submitted late where an extension has been granted will not be subject to penalty.

5.9.4 Extenuating Circumstances

For information on submitting an Extenuating Circumstances Form, visit
https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/extenuating-circumstances/

(i) In the case of course work, the deadline for submitting an Extenuating Circumstances form is normally not later than three working days after the scheduled hand-in date for the assignment.

(ii) In the case of examinations, the completed form should be submitted normally not later than three working days after the last examination taken.

5.10 Access to previous assessments

Sample copies of previous research projects are available in the library.

5.11 Information on penalties and arrangements for absence from assessments.

5.11.1 Penalties

Work submitted after the submission deadline (or after the approved extension date) incurs a penalty of 5% of the mark awarded (day 1) up to a maximum of 25% of the mark awarded (day 5). Should the penalty cause the mark to fall below the pass threshold, a pass mark will be recorded. Work will not be accepted after this unless a special arrangement has been made in advance with the lecturer.

Written assignments
All written assignments have a word-count. Students are given a +/- 10% leeway in terms of the word count.

Research projects
Examiners and supervisors are aware that depending on the nature of the dissertation or performance-related project, there may be permissible deviations from the recommended length. The criterium for whether the project is of an acceptable length is whether the research question has been successfully addressed.

Performance exams
There is a duration range for each performance exam (e.g. for the Recital module, the recital is between 50 and 55 minutes in duration). If a recital or lecture-recital is under the minimum duration, there will be a penalty of 5% for each 5 minutes that the recital or lecture-recital is under the minimum duration. A recital or lecture-recital over the maximum duration will be stopped and will be assessed only the material heard.

5.11.2 Deferral of an Assessment

In accordance with the University's General Assessment Regulations (§3.1.2):

a. If an application for a deferral of an assessment (see Form – Application to Defer Examinations/Assessments/Project) is made by a candidate not later than one month prior to the scheduled date for that assessment, then the Head of School, or nominee, may approve such a deferral without penalty.

b. If an application for a deferral of an assessment is made by a candidate within one month prior to the scheduled date for that assessment, then the Head of School, or nominee, may approve the deferral only in exceptional circumstances.

5.12 Recognised Prior Learning (RPL)

Students may apply for recognition of prior learning in respect of modules to a total of 10 ECTS. If using prior learning from a formal learning programme, then the programme should be at least at level 9. Applications must be submitted prior to the commencement of the semester. A portfolio of evidence of prior learning together with a completed application form, should be submitted to the Programme Chair. An Evaluation Panel, comprised of the Head of Academic Studies, relevant Head of Discipline, Programme Co-ordinator and chaired by the Head of the Conservatoire will assess whether the applicant is eligible for recognition of prior learning. Additional experts may be appointed to the panel to provide specialist advice.

5.13 Programme-specific student supports

The Conservatoire offers a personal level of interaction between staff and students with weekly (or regular) feedback in many modules, peer engagement (in ensembles, song classes, research symposia, composition seminars, orchestral and keyboard performance classes etc.), and research skills lectures and tutorials, and library introduction in the first semester as part of Learning Spaces and Supports.

The student's Principal Study lecturer acts as a tutor and is available to advise students who are experiencing difficulties of an academic or personal nature. The Principal Study lecturer may refer the student to the Programme Co-ordinator, who will discuss the range of support structures available and will liaise with other staff as necessary.

The Professional Portfolio module provides further peer learning and engagement in the development of career-focused skills and graduate attributes.

6. Programme Schedule

TU388: Full-time, 1-year programme
September to September

TU389: Part-time, 2-year programme
September to June each year
Students complete at least 40 ECTS in Year 1 and the remaining modules in Year 2.

Please note: The information in the tables below may change through the programme/module change process.

Master of Music in Composition

Module Information				Learning Hours						Assessment Information		
Module Title	**Module Code**	**ECTS**	**Delivery Type**	**Studio**	**Tutorial**	**Lecture**	**Supervision**	**Self-directed**	**Total**	**Assessment Category**	**% of Total Mark**	**Assessment Timing**
Composition Portfolio		30	Mandatory	12	24			564	600	Portfolio	100	Performance scores in March to facilitate performance in May; final submission end of module
Composition Techniques for the Creative Practitioner		20	Mandatory			54		346	400	Presentation	20	Mid-module
										Submission	20	Mid-module
										Report	20	End of module
										Class Participation/ Attendance	40	Throughout module
Creative Project		10	Elective	6				194	200	Project	100	End of module
Approaches to Composition Research Documentation	MUSM 9025	5	Mandatory	12				88	100	Project	100	End of Semester 1
Lecture-Recital	MUSM 9003	15	Mandatory	12	6			282	300	Performance/ Presentation	100	Performance week
Professional Portfolio		10	Mandatory			36		164	200	Portfolio	100	End of module
	Total	**90**										

Master of Music in Conducting

Module Information				Learning Hours						Assessment Information		
Module Title	Module Code	ECTS	Delivery Type	Studio	Tutorial	Lecture	Supervision	Self-directed	Total	Assessment Category	% of Total Mark	Assessment Timing
Conducting Studies		30	Mandatory	48				552	600	Class Participation/ Attendance	20	Throughout module
										Presentation	20	Mid-module
										Performance/ Rehearsal	60	Performance week
From Page to Podium		10	Mandatory	12				188	200	Practical/Skills Evaluation	20	Throughout module
										Portfolio	80	End of module
Issues in Musical Scholarship	MUSM 9024	5	Mandatory	18				82	100	Class Participation/ Attendance	20	Throughout module
										Report	80	End of Semester 1
Lecture-Recital	MUSM 9003	15	Mandatory	12	6			282	300	Performance/ Presentation	100	Performance week
Research Project	MUSM 9012	20	Mandatory		12	20		368	400	Dissertation	100	End of module
Professional Portfolio		10	Mandatory			36		164	200	Portfolio	100	End of module
	Total	90										

Master of Music in Performance

Module Title	Module Code	ECTS	Delivery Type	Studio	Tutorial	Lecture	Supervision	Self-directed	Total	Assessment Category	% of Total Mark	Assessment Timing
				Module Information			**Learning Hours**			**Assessment Information**		
Recital	MUSM 9010	30	Mandatory	48				552	600	Performance	100	Performance Week
Chamber Music		10	Elective	12				188	200	Practical/ Skills Evaluation	50	Throughout module
										Performance	50	Mid-module and Ens of module
Concerto		10	Elective	12				188	200	Performance	100	End of module
Creative Project		10	Elective	6				194	200	Project	100	End of module
Ensemble		10	Elective	36				164	200	Practical/ Skills Evaluation	50	Throughout module
										Performance	50	Mid-module and Ens of module
From Page to Stage		10	Mandatory (for singers)	12				188	200	Practical/ Skills Evaluation	20	Throughout module
										Portfolio	80	End of module
Lecture-Recital	MUSM 9003	15	Mandatory	12	6			282	300	Performance/ Presentation	100	Performance Week
Issues in Musical Scholarship	MUSM 9024	5	Mandatory	18				82	100	Class Participation/ Attendance	20	Semester 1
										Report	80	End of Semester 1
Research Project	MUSM 9012	20	Mandatory		12	20		368	400	Dissertation	100	End of module
Professional Portfolio		10	Mandatory			36		164	200	Portfolio	100	End of module
	Total	**90**										

Part 4: Book of Modules

Available from the Programme & Module Catalogue

Part 5: Additional Information and Appendices

Appendix 1: Forms
Appendix 2: Assessment Criteria
Appendix 3: Research Project Supervision Guidelines (separate document)

Appendix 1: Forms

- Tutor Report Form
- Creative Project Proposal and Reflection
- Extension Request Form
- Absence Request Form

Other useful forms may be found on the Registration Service area of the TU Dublin website:
https://www.tudublin.ie/for-students/student-services-and-support/registration-and-fees/

Conservatoire Tutor Report Form

Please read the notes overleaf before completing this form.

Student:	
Programme and Year:	*the pop-up list* *click on the grey box and select from the pop-up menu*
Module:	
Tutor's Name	
Academic Year and Semester:	*click on the grey box and select from the pop-up menu*

Please comment on the student's progress with regard to:
  • ability on entry (Term 1 report only) • application • progress • other relevant matters

Student:	student has attended _____ lessons out of a possible _____
Grade:	***(see notes overleaf)***
Tutor's Signature:	
Date:	

Conservatoire Tutor Report Form

The Tutor Report (and Grade) is based on your continuous assessment of the student's working process throughout the semester/module, measured against the learning outcomes for the module (see refer to the relevant Programme Document) and with regard to the assessment criteria below – please refer to these in your comments.

- Grading: please ensure your grade corresponds with your comments, and vice versa (i.e. that a preponderance of 'good' comments is matched by a grade). Grades must not be a projection of how well the candidate may respond in an examination.
- Comments should refer to the specific work undertaken by the student/class, and the student's application and progress with regard to that work.
- The amount of feedback will vary from student to student, but please provide enough for it to be useful. Comments should identify areas for improvement. What could the student do to improve their next Tutor Report grade? (i.e. provide 'feed forward' as well as feedback.)
- Excellent work requires feedback too; please write more than simply 'Excellent'.
- Reports should be constructive; critical feedback should be reasoned and measured; please avoid harsh comments.
- Please write legibly or complete the form electronically by typing in the grey boxes.
- Please complete all sections of the form; incomplete forms will be returned.

Grade	
70+	Excellent. The student exhibits most of the following: - punctual attendance, good timekeeping - highly alert, responsive and excellent powers of concentration - highly conscientious level of preparation - works constructively in lessons/group situations, responding and contributing imaginatively and creatively - demonstrates excellent group leadership skills (where appropriate) Overall, the student makes excellent progress.
60-69	Very Good. The student exhibits most of the following: - punctual attendance, good timekeeping - very alert, responsive and high level of concentration - very conscientious level of preparation - works constructively in lessons/group situations, responding and contributing generously to the activity; - demonstrates very good group leadership skills (where appropriate) Overall, the student makes very good progress.
50-59	Good. The student exhibits most of the following: - punctual attendance, good timekeeping - a good level of alertness, responsiveness and concentration - a conscientious level of preparation - works constructively in lessons/group situations, responding and contributing appropriately - shows a good sense of group leadership (where appropriate) Overall, the student makes good progress.
40-49	Satisfactory. The student exhibits most of the following: - punctual attendance - an adequate level of alertness, responsiveness and concentration - an adequate level of preparation - the ability to work constructively in lessons/group situations - demonstrates the ability to lead at times (where appropriate) Overall, the student makes satisfactory progress.
0-39	Fail. The student exhibits any of the following: - several unauthorized absences - persistent lateness/poor timekeeping - an inadequate level of alertness, responsiveness or concentration - an inadequate level of preparation - poor ability to work constructively in lessons/group situations; makes little or no effort to respond or contribute appropriately Overall, the student makes unsatisfactory progress.
0	Did not attend

Conservatoire Extension Request Form

Use this form to request an extension to a submission deadline (e.g. for an essay or other major submission). Extensions to submission deadlines are only granted in exceptional circumstances; due consideration is given to every request before being authorized or declined, but you should not assume that your request will be authorized.

Complete the form and submit it to the Programme Chair for approval. Forms should be submitted **at least 3 days before the deadline**, and normally earlier. Extensions are normally granted for only one or two days, exceptionally for longer periods.

Section 1:	Your Details

Name:	
email:	
Programme:	Year:
Your Principal Study (Music only):	
Date:	

Section 2:	Assignment Details

Module:	
Assignment No. or Title:	
Advertised Deadline:	
Extension Requested Until:	

Please explain why you need an extension for this assignment:

Section 3:	to be completed by Programme Chair

☐ **Extension granted, new deadline:**   12 noon on

☐ **Extension Request rejected**

Signature & Date:

Reason for rejection:

☐ Form logged by Programme Chair and Lecturer advised of outcome

☐ Form returned to Student

MMus Creative Project: Proposal and Reflection

Please read the notes at the end of this form before completing it.

Name

....

Part 1 (Complete this at the beginning of the Semester)

Summary of Creative Project

Statement of Purpose

Statement outlining your aims and objectives for undertaking the creative project

Now meet with your Tutor to critically appraise your Proposal and to a confirm a project schedule and the creative output(s) associated with the project

Project Schedule
Identify 4 or 5 goals that you should achieve by the end of the creative project module. Goals should be 'SMART': specific, measurable, attainable, relevant, and time-bound

Creative Outputs	
Provide details of the output(s) you will create, and how you will communication and present your project	
Assessment Submission Date	
Notes	

Signatures/ Date		
Student		
Tutor		
Programme Co-ordinator		

Part 2 (Complete this at the end of the Semester)

Your Reflections on the completed Creative Project
Reflect on your submitted Creative Project, e.g. What have you learned through the creative project? Have you achieved your aims and objectives? What changes did you make from your original proposal? What would you do differently? What opportunities may this lead to?

Note of any changes to agreements made in Part 1 and provide a rationale for the changes

Signatures		Date
Student		
Tutor		
Programme Co-ordinator		

<u>Notes</u>
At the beginning of the semester, you will negotiate a Creative Project.

The first part of the form comprises the summary of the project, the aims and objectives, the project schedule and planned creative outputs.

The second part of the form gives you the opportunity to reflect on your learning 'journey': to critically appraise your starting point at the beginning of the project, to articulate your personal goals, and to reflect on your progress towards those goals.

You will meet with your Tutor at the beginning of the semester to negotiate your Creative Project, during the project to assess progress, and at the end of the project to reflect on your submission and to note any changes to your original project plan.

The MMus Programme Co-ordinator will also sign your Creative Project proposal and reflection, to confirm the appropriateness of the project.

Conservatoire Absence Request Form

During your time as a registered student of the Conservatoire, you may be approached, or apply, to take on professional or amateur engagements; however you must request permission and staff advice to take part in public performances, publish compositions, enter external examinations/competitions, or audition for an external institution. You must also request permission to be absent for any other reason (e.g. family engagements, other appointments).

To complete this form online, click on the grey boxes and begin typing, then save and print.

Name:	
Student Number:	
Course and Year:	*click on the text and choose from the pop-up list*
1st Study instrument/voice:	
Date of submission of form:	
Reason for Absence Request:	

From (day/date):		**To (day/date):**	
Time(s):			

List all classes/ assessment(s) affected:	

Complete this form then:
MUSIC STUDENTS: for external engagements: submit to your Principal Study Lecturer first, then to Head of Department**;** for all other absence requests: submit to your Head of Department
DRAMA STUDENTS: submit to the Lecturer(s) whose classes you will miss

Note: permission is not granted automatically; due consideration is given to every request before being authorized or declined. You should not accept engagements or make travel plans unless this request has been authorized. **Submit this form as soon as possible and no later than 3 working days before the requested absence.**

If permission is granted, YOU MUST EMAIL all lecturers whose lessons/classes etc. you will miss, before the absence. Use the subject line 'Approved Absence Request'.

For office use	
Music: Head of Department **APPROVED / DECLINED** Date:	**Music: Principal Study Tutor** **APPROVED / DECLINED** Date:
Programme Chair **Absence noted** ☐ Date:	

Appendix 2: Assessment Criteria

1. Criteria for Marking MMus Recitals

	Marks (%)	Detailed Comments	Overall Impression
I	90+	• A professional recording level of performance • A communicative recital, which displays a high level of individuality and sense of involvement. • Performance displaying deep insight and research. • Individual and original interpretation. • Programme exceptionally executed.	Professional Recording Level
	80-90	• Sense of flair and confidence/security never in doubt. • A communicative recital, which displays a high level of individuality and sense of involvement. • Performance displaying deep insight and research. • Individual and original interpretation. • Programme exceptionally executed.	Exceptional
	70-79	• An accomplished and confident recital, displaying excellent communication and a sense of involvement. • Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. • Musically mature and displaying excellent sensitivity. • Individual and original interpretation. • Excellent technical performance with virtually no reservations. • A versatile and fluent technique. Excellent control.	Excellent
II i	66-69	• A confident and communicative recital. Well-presented and communicative. • Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. • Shows very good level of musicality and sensitivity. • Technically assured, with negligible technical misjudgements/lapses/errors, which do not mar overall performance. • Well-controlled overall.	Very Good
	60-65	• Generally confidently presented with some sense of involvement and engagement. • Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical issues for a higher mark. • Shows good potential, but requires more insight and/or research for higher mark. • Some technical limitations, which slightly marred overall performance. • In general, well controlled.	Good
II ii	50-59	• Reasonably confident presentation, but lacks involvement and engagement. • Reliable performance, displaying some large-scale musical understanding. • Standard approach lacks individuality. • Overall technically reliable, but lacks versatility and ease. • Flaws in technical control and management of tone, which slightly mar overall impression.	Reliable

Pass	40-49	• Presentation is satisfactory and fairly confident, but lacking in involvement and engagement. • Displays some musical understanding, but lacks variety and style. • Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. • Flaws in technical control and management of tone, which occasionally mar overall impression.	Satisfactory Average
Fail	36-39	• Fair presentation but lacking in interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity. • Displays some musical understanding, but lacks <u>overall</u> variety and style needed for master's level. • Evidence of some overall coherence. • Technically limited or displaying lack of preparation. • Flaws in technical control and management of tone, which mar overall impression.	Below Standard Required
	30-35	• Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity. • Basic level of musical understanding. • Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. • Technically limited or displaying some lack of preparation.	Below Standard Required
Fail	26-29	• Disjointed and faltering presentation. Not in control. • Little evidence of musical understanding or interpretation. • Performance may be so seriously technically weak that it becomes difficult to judge interpretation. • Serious technical limitations, which seriously mar the overall performance. • May be seriously under prepared.	Poor
	25 and below	• Extremely disjointed. • No evidence of musical understanding or interpretation. • Technically incoherent. • No evidence of adequate preparation.	Very Poor

2. MMus Recital: Guidelines for Jazz

- The students should present a balanced recital programme, which may contain original material and material of recognised jazz artists.

- The student must engage as an improviser and as the primary performer.

- The performance should contain improvisational devices that allow the artist to engage as a soloist. In the case of vocalists, this need not necessarily be scat singing, although the use of 'second chorus' (manipulated melody) should feature. Vocal performances that only present singular and 'literal' presentation of melody are not consistent with the jazz aesthetic.

- Improvisational skills and the jazz aesthetic (albeit diverse in these times) must be central to the performance, with particular focus on jazz vocabulary, rhythmic feel and articulation, forward motion, as well as cadential content and the melodic potential of improvised line.

- The student should present defined improvised ideas and demonstrate clear definition of form (see above).

- The student should demonstrate instrumental technique appropriate to the genre, with interactive skills, and group awareness.

3. Criteria for Marking MMus in Conducting Concert/Rehearsal

In the context of performance and/or rehearsal, assessors will look for:	
technical, expressive and interpretative skill • an integrated technique • appropriate posture and address position(s) • interconnectedness of eyes, limbs and torso • imagination in interpretation • understanding of and ability to balance textures • perceptive listening • shaping of melody, line and structure • rhythmic control • sense of performance	musical personality and communication • ability to emote • stage presence and confidence • use of body language, eye contact and gesture • imagination and creativity in performance • consistency and reliability • projection of ideas • inspiration • desire and ability to make performers perform better
knowledge and understanding • secure knowledge of repertoire • knowledge of score • knowledge of instruments • understanding of orchestral colour and scoring • appropriate choice of repertoire (where this is negotiated) • ability to structure and order a programme • preparation of score and parts	engagement and leadership • effective time management • effective management of sections and soloists • ability to negotiate • clear verbal communication • effectively planned rehearsal schedules • efficient rehearsal techniques

	Marks (%)	Detailed Comments
I	90+ Professional Recording Level	A professional recording level of performance A communicative recital, which displays a high level of individuality and sense of involvement. Performance displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed.
	80-89 Exceptional	Sense of flair and confidence/security never in doubt. A communicative recital, which displays a high level of individuality and sense of involvement. Performance displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed.
	70–79 Excellent	An accomplished and confident performance, displaying excellent communication and a sense of involvement. Mature interpretation, with insight. Musically mature and displaying excellent sensitivity. Individual and original interpretation. Excellent technical performance. A versatile and fluent technique. Excellent control. Demonstrates excellent skills in communication and in projecting musical personality. Demonstrates excellent engagement and ensemble leadership.
II i	66–69 Very Good	A confident and communicative performance. Well-presented and communicative. Convincing interpretation with insight. Very good level of musicality and sensitivity. Technically assured; negligible technical misjudgments/lapses/errors do not mar overall performance. Well controlled overall. Demonstrates very good skills in communication and in projecting musical personality. Demonstrates very good engagement and ensemble leadership.
	60–65 Good	Generally confident performance with some sense of involvement and engagement. Generally convincing interpretation Evidence of good insight and/or research Generally good technical control Demonstrates good skills in communication and in projecting musical personality. Demonstrates good engagement and ensemble leadership.

II ii	50–59 Reliable	Reasonably confident presentation, but occasionally lacking in involvement/engagement. Reliable performance, displaying some large-scale musical understanding. Standard approach with little individuality. Overall technically reliable Generally secure technique. Demonstrates reliable skills in communication and in projecting musical personality. Demonstrates reliable engagement and ensemble leadership.
Pass	40–49 Satisfactory	Presentation is satisfactory and fairly confident, but lacking in involvement and engagement. Displays some musical understanding Satisfactory technique, but lacking in control and versatility Restricted musical interpretation. Occasional flaws in technical control Demonstrates satisfactory skills in communication and in projecting musical personality. Demonstrates satisfactory engagement and ensemble leadership.
Fail	36-39	Fair presentation; little interest/engagement. Occasionally hesitant but maintaining a sense of continuity. Displays some musical understanding, but lacks overall variety and style Evidence of some overall coherence. Technically limited or displaying lack of preparation. Flaws in technical control, which mar overall impression. Demonstrates borderline satisfactory skills in communication and in projecting musical personality. Demonstrates borderline satisfactory engagement and ensemble leadership.
	30-35	Lacks assurance. Hesitant, but maintaining a sense of continuity. Basic level of musical understanding. Insufficient evidence of musical understanding/interpretation; displaying little or no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Lacking some skills in communication and in projecting musical personality. Lacking in engagement and ensemble leadership.
Fail	26–29 Fail: Poor	Disjointed and faltering presentation. Not in control. Little evidence of musical understanding or interpretation. Performance may be so seriously technically weak that it becomes difficult to judge interpretation. Serious technical limitations, which seriously mar the overall performance. May be seriously under prepared. Lacking skills in communication and in projecting musical personality. Lacking in engagement and ensemble leadership.
	0–25 Very Poor	Extremely disjointed. No evidence of musical understanding or interpretation. Technically incoherent. No evidence of adequate preparation. Severely lacking skills in communication and in projecting musical personality. Severely lacking in engagement and ensemble leadership.

4. Criteria for Marking MMus Lecture-Recitals

Examiners must not award marks for the individual elements (i.e. lecture and recital), but rather a single holistic mark reflecting the level of achievement across the exam.   However, each element (i.e. lecture and recital) must be of a pass standard for the assessment to be passed overall.

	Marks (%)	Detailed Comments (a) Structure and presentation, including ability to communicate (b) Inter-relationship and quality of performance and academic content (c) Evidence of scholarly research and quality of critical insights	Overall Impression
I	80+	Sense of flair and confidence/security never in doubt. A communicative lecture-recital, which displays a high level of individuality and sense of involvement. Performance and Academic Content displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed. Well balanced and displaying excellent unity between performance and lecture components. Exceptional insight and intellectual maturity; displaying originality; sophisticated power of argument; exceptional presentation and scholarly expression.	Exceptional
	70-79	An accomplished and confident lecture-recital, displaying excellent communication and a sense of involvement. Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. Individual and original interpretation. Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control. Well balanced and displaying excellent unity between performance and lecture components. Excellent work; displaying originality; concise and high level of presentation; critical analysis of source material; shows a wide range of knowledge of the subject area.	Excellent
II i	66-69	A confident and communicative lecture-recital. Well-presented and communicative. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good level of musicality and sensitivity. Technically assured, with negligible technical misjudgments/lapses/errors, which do not mar overall performance. Well controlled overall. Good balance between performance and lecture. Lecture provides very good insight to performance. Very good work including well supported arguments; solid analysis of a good range of source material; good presentation; contains only minor stylistic weaknesses and/or factual errors.	Very Good

| | 60-65 | Generally confidently presented with some sense of involvement and engagement.

Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical issues for a higher mark. Shows good potential, but requires more insight and/or research for higher mark. Some technical limitations, which slightly marred overall performance. In general, well controlled. Good balance between performance and lecture. Lecture provides good insight to performance.
Good work including supported arguments; solid analysis of a good range of source material; good presentation; contains only minor stylistic weaknesses and/or factual errors. | Good |
|---|---|---|---|
| II ii | 50-59 | Reasonably confident presentation, but lacks involvement and engagement.

Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality. Overall, technically reliable, but lacks versatility and ease. Flaws in technical control and management of tone, which slightly mar overall impression. Balanced between performance and lecture. Lecture provides adequate insight to performance.

Well researched work using a reasonable selection of source material; reasonably well argued; mainly well presented and free from serious factual error. | Reliable |
| Pass | 40-49 | Presentation is satisfactory and fairly confident, but lacking in involvement and engagement.

Displays some musical understanding, but lacks variety and style. Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control and management of tone, which occasionally mar overall impression. Balanced between performance and lecture. Lecture provides some insight to performance.

Reasonable work; sufficient source material but analysis rather thin, but free from serious stylistic and factual error; argument is identifiable but not always consistently maintained; some inconsistencies in presentation. | Satisfactory Average |
| Fail | 36-39 | Fair presentation but lacking in interest. Not engaged. Somewhat hesitant.

Displays some musical understanding, but lacks overall variety and style needed for master's level. Evidence of some overall coherence. Technically limited or displaying lack of preparation. Flaws in technical control and management of tone, which mar overall impression.   Concerns over balance between lecture and performance. Lecture does not give sufficient insight to performance.

Reasonable work; sufficient source material but analysis rather thin and not free from stylistic and factual error; argument is identifiable but not consistently maintained; inconsistent presentation. | Below Standard Required |

	30-35	Lacks assurance/displaying nerves. Hesitant. Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Concerns over balance between lecture and performance. Lecture gives little insight to performance. Work contains some merit and evidence of effort but with frequent weaknesses of style and factual error; overly reliant on subjective opinion; argument and presentation are unconvincing.	Below Standard Required
Fail	26-29	Disjointed and faltering presentation. Not in control. Little evidence of musical understanding or interpretation. Performance may be so seriously technically weak that it becomes difficult to judge interpretation. Serious technical limitations, which seriously mar the overall performance. May be seriously under prepared. Lack of continuity between performance and lecture. Work contains serious weaknesses of argument and presentation; very inadequate range of source material.	Poor
	25 and below	Extremely disjointed. No evidence of musical understanding or interpretation. Technically incoherent. No evidence of adequate preparation. Inadequate level of argument; digression from subject; very poor presentation; very little evidence of research.	Very Poor

5. Criteria for Marking MMus Research Projects

	Marks (%)	Detailed Comments
I	80+	Exceptional insight and intellectual maturity; displaying some originality; sophisticated power of argument; exceptional presentation and scholarly expression.
	70-79	Excellent work; concise writing and high level of presentation; critical analysis of source material; shows a wide range of knowledge of the subject area.
II i	60-69	Very good work including well supported arguments; solid analysis of a good range of source material; good presentation; contains only minor stylistic weaknesses and/or factual errors.
II ii	50-59	Well researched work using a reasonable selection of source material; reasonably well argued; mainly well presented and free from serious factual error
Pass	40-49	Reasonable work; sufficient source material but analysis rather thin. Free from significant stylistic or factual error; argument is identifiable but not consistently maintained; some inconsistency in presentation.
Fail	36-39	Work contains some merit, but is not free from significant stylistic or factual error; inconsistent presentation; utilises inadequate range of source material.
	30-35	Work contains some merit and evidence of effort together with frequent weaknesses of style and factual error; inadequate range of source material; overly reliant on subjective opinion; thesis is unconvincing
	26-30	Work contains serious weaknesses of argument and presentation; very inadequate range of source material.
	20-25	Inadequate level of argument; digression from subject; very poor presentation; very little evidence of research.
	Below 20	The candidate appears to have made minimal effort; totally inadequate research methodology and presentation.

Appendix 3: Research Project Supervision Guidelines

See separate document