



**City Campus**

**Bachelor of Music**

**TU963**

**Student Handbook**

**Year 2**

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## Part 1: General Student Information

### General Student Information

All information relevant to students and student services is available on the TU Dublin website. The following information provides links to websites to ensure access to up-to-date information.

#### Timetables and Academic Calendar

A guide to using the timetabling system is available at <https://www.tudublin.ie/for-students/timetables/>  
TU Dublin Academic Calendar is available from <https://www.tudublin.ie/explore/university-calendar/>

#### Assessment Regulations

TU Dublin Assessment Regulations that will govern all campuses are currently under development. In the interim period, the General Assessment Regulations for TU Dublin City Campus are available at <https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/city-student-assessment-regulations/general-assessment-regulations/>

The following sections have been approved by the Academic Council for implementation in 2023/24.

- [Procedures following Publication of Results](#)
- [Exit Awards](#)
- Extenuating Circumstances - 2023/24: Completed Extenuating Circumstances Forms (formerly Personal Circumstances forms), with accompanying Professional Opinion Form should now be downloaded here, completed, and emailed to Academic Affairs using our dedicated mailbox: [ecforms@tudublin.ie](mailto:ecforms@tudublin.ie)

#### Registration

You are required to register for 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/>

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.

#### 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/>

### **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: <https://www.tudublin.ie/library/>

### **Academic Supports**

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/>

### **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/>.

### **Our Student Voice**

The Student Voice is an important element of the TU Dublin Quality Framework. TU Dublin has developed a training toolkit to provide resources and guidance to students on empowering the Student Voice and participating in Quality Assurance and Quality Enhancement Activities. Students can access thirteen episodes of the Our Student Voice resources containing videos, key messages and learning activities.

<https://www.tudublin.ie/explore/about-the-university/academic-affairs/enhancing-student-engagement-in-quality-enhancement/our-student-voice/>

### **Class representatives**

At least one Class Representative is nominated by each stage of a programme. These elected representatives are the spokespeople who represent students' views at programme committee meetings and bring on behalf of the class to the attention of lecturers, year tutors and programme chairs issues that need to be highlighted. Class representatives are supported in their role by the Student's Union.

## **Health and Safety**

TU Dublin has put measures and requirements for the well-being of students in place. Information on Health and safety is available at: <https://www.tudublin.ie/for-staff/human-resources/people-development/professional-development/health-and-safety/>

Schools will provide information where there are specific health and safety requirements in place for your programme.

## **Student Health Service**

The TU Dublin Student Health Service provides on-campus Health Care to our students. This student service provides a holistic approach to health and incorporates general medical, sexual, psychological and social aspects of student health.

Absolute confidentiality is maintained. All records are maintained in the Health Centre and do not form part of student's college records.

The Student Health Centre is an acute care/advisory service. The service is envisaged as an addition to the student family doctor or specialist medical service. It operates within resource constraints so certain service limitations apply.

<https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/>

## **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/>

## **Pastoral Care & Chaplaincy**

Pastoral Care and Chaplaincy is 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/>

## **Access Support**

The Access Support Service is dedicated in providing tailored support designed to ease the transition into university life and help you progress towards earning your degree.

To support your academic success, we offer a variety of services designed to support you throughout your studies. See our website below to explore the wide range of support provided, spanning from academic assistance to social, personal, and financial support. <https://www.tudublin.ie/for-students/student-services-and-support/access-support/>.

## **Disability Support Service**

The Disability Support Service in TU Dublin 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. The Disability Support Service provide confidential one-to-one needs assessments to all students registered with the service. The relevant supports are then put in place based on the recommendations of these needs assessments.

The Disability Support Service also aids students in their adjustment to third-level education all of which complements the many student support services available to TU Dublin students.

<https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-service/>

## **Grants & Financial Aid**

Some students may face financial difficulties during their time at college and several assistance schemes are in place to support such students. To find out about eligibility see:

<https://www.tudublin.ie/for-students/starting-at-tu-dublin/getting-started/grants--financial-aid/>

## **Accommodation and Living Costs**

Find out information on accommodation and a Cost of Living Guide at: <https://www.tudublin.ie/for-students/student-services-and-support/financial-support/cost-of-living-guide/#:~:text=For%20students%20living%20away%20from,%2C%20travel%2C%20and%20other%20expenses.>

## **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 <https://www.tudublin.ie/for-students/student-life/societies/>

## **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/>

## **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/>

## **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/>

## **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. In the case of an alleged breach of general discipline that occurs on a TU Dublin campus or that involves resources or facilities located on a TU Dublin campus, 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/>

## **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>

## **Transport Information**

Information on how to travel to each campus can be found on <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's 'What's Useful' <https://www.tudublin.ie/study/undergraduate/cao/student-life/>
- Student Services website which provides information on registrations, Exams, fees and grants, graduations etc. <https://www.tudublin.ie/for-students/student-services-and-support/>
- TU Dublin- Apps: <https://www.tudublin.ie/explore/our-campuses/useful-links-and-apps/>

## **Part 2: Welcome and General Introduction to the Conservatoire and Programme**

### ***Welcome from Head of Conservatoire***

It is with great pleasure that I welcome you to TU Dublin Conservatoire's Bachelor of Music programme! The four years that you will spend in the Conservatoire, immersed in the study of music and perfecting your instrumental or vocal performance will no doubt be among some of the most important in your lives as musicians. These years are a wonderful opportunity to expand your passion for music and to learn from some of the best performers and academics in the field. They will allow you to focus on developing your knowledge of the world of music, hone your performance skills, gain an in-depth understanding of the architecture of music, explore the professional and business sides of the music world and stretch your own growth and musical experiences as far as possible.

These years will at times be exhilarating, intense, rewarding, tiring, inspiring, meaningful and joyful so be prepared to recognise those changing 'states' as you move through different months of the academic year (sometimes many in one day!). These four years of your undergraduate degree are so very precious as they offer you a unique time with minimal distractions in your lives during which you can focus on your artistic practice and studies. Much has been said about the theory of 10,000 hours of practice and the extraordinary gains that can result *if they are good quality practice hours*. Every artist must discover for themselves what combination of factors leads them to the point where efficient and excellent results emerge consistently from their daily artistic work. While it is a journey of discovery that can take quite a while to perfect, there are many people in the Conservatoire – your lecturers, other students, masterclass artists, visiting lecturers and so on – who have decades of wisdom and experience to share on this topic so don't hesitate to ask. Embedding and maintaining an excellent practice process and developing consistent study habits from the very beginning of your time in the Conservatoire will assist you in creating a world-class technical and musical foundation. The strength of that foundation will support your growth as a performing artist not just throughout your degree years but also in your professional careers after graduation, so build it well!

A university experience is not just about your degree focus of course and at TU Dublin Conservatoire you have the opportunity to have a Conservatoire education within Ireland's largest university. 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. Multiple performance opportunities are available for students throughout their degree programme so keep a close eye on your email so that you don't miss anything.



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. Good luck this year, stay in touch with your lecturers and commit to your art every day and I have no doubt that you will have every success!

Dr. Paul McNulty  
Head of Conservatoire

### ***General Introduction to the Programme***

The Bachelor of Music (BMus) is a four-year Level 8 Honours programme in the Conservatoire. With performance at its core, the purpose of the degree is to develop students' musical skills to a high level in order to work professionally in the industry or to be in a position to gain entry to postgraduate studies. With an emphasis on connectedness, and a holistic approach, the performance programme is underpinned by academic studies encompassing modules in aural, composition, music history, education studies, Irish traditional music studies, music technology, and professional studies.

Students in Stages 1 and 2 take a common suite of modules encompassing performance and academic subjects, along with a small number of electives. Students in Stages 3 and 4 have the option to major in Performance (either classical or Irish traditional music), Composition, Pedagogy, Musicology, or Church Music. Alternatively, students may select Performance at 20-ECTS<sup>1</sup> credits and have the opportunity to create their own learning pathway/portfolio.

Title: Bachelor of Music [NFQ: Level 8]

Awards:

Bachelor of Music (Hons)  
Bachelor of Music (Hons) in Performance  
Bachelor of Music (Hons) in Composition  
Bachelor of Music (Hons) in Pedagogy  
Bachelor of Music (Hons) in Irish Traditional Music Studies  
Bachelor of Music (Hons) in Musicology  
Bachelor of Music (Hons) in Church Music

### **Contact Details**

Programme Co-ordinator:

Dr. Helen Lawlor [Tel.] 01-2205118 [Email] [helen.lawlor@tudublin.ie](mailto:helen.lawlor@tudublin.ie)

School Operations Leads:

Ms Anne Marie Fidgeon [Tel.] 01-2206157 [Email] [Annemarie.fidgeon@tudublin.ie](mailto:Annemarie.fidgeon@tudublin.ie), Ms Kathy Keogh

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<sup>1</sup> European Credit Transfer and Accumulation System. 5 ECTS credits is indicative of 100 learning hours (teaching contact hours and independent study).

[Tel.] 01-2205542 [Email] [Kathy.keogh@tudublin.ie](mailto:Kathy.keogh@tudublin.ie)

**To contact the School Operations leads please email:** [SOL.Conservatoire@TUDublin.ie](mailto:SOL.Conservatoire@TUDublin.ie)

Conservatoire Administrator: Ms. Fiona Howard [Tel.] 01-2205031 [Email] [Fiona.howard@tudublin.ie](mailto:Fiona.howard@tudublin.ie)

The Programme Co-ordinator 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 Co-ordinator 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 Action 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.

### **Programme Timetable**

Detailed timetables are available on Publish: <https://www.tudublin.ie/for-students/timetables/>

### **Induction/Orientation**

The orientation events are typically spread over three days during the week prior to the first week of Semester 1 in September 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 (including Advanced Entry 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 instrument/voice and are provided with the name and contact details of their Principal Study lecturer. Students also attend information sessions on Campus Life and meet representatives from the TU Dublin Students' Union and Chaplain Service. The Programme Co-ordinator also organises a number of events, which are primarily an opportunity for the class to get to know one another, to get to know some of the Conservatoire staff and also to broaden their music horizons to some extent. Students also attend a performance taking place in the city during the week with an introductory lecture on the concert programme by a staff member.

### **Programme Accommodation**

The BMus 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. The Conservatoire has a range of specialised performance facilities including

a 340-seat concert hall, 70-seat recital hall and an 80-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 canteen and student facilities located in the Lower House building. Almost all teaching and rehearsal rooms in the Conservatoire have grand or upright pianos. In addition to teaching instruments for organ and harpsichord, there are two two-manual organs available for practice and an additional double-manual and a single-manual harpsichord.

The Conservatoire's library is also located on campus at Park House and has extensive collections, which include an impressive range of multimedia resources and scores, as well as books, journals, databases, reference materials, electronic resources, and two specialist collections: the Anne Leahy Collection and the Library of the Society for Musicology in Ireland. The library has recently received a large bequest from the Derek Bell 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/cc/>.

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. 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.

Brightspace is the official VLE (Virtual Learning Environment) TU Dublin learning platform and is used extensively by Conservatoire staff. The Learning, Teaching and Technology Centre (LTTC) provides ongoing training for staff and students.

### **Conservatoire Supports**

The TU Dublin First Year Experience Framework for Success aims to ensure that incoming undergraduate students make a successful transition from secondary school and both engage with and commit to their chosen degree. Students are supported in the transition through early orientation, extended induction, peer engagement/mentoring, assessment and feedback, learning spaces and 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, orchestral and keyboard performance classes etc.), and an academic writing course 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 new *Professional Studies* modules (over all four stages) address many aspects covered under the Graduate Attributes heading of the framework.

### **External Engagement Opportunities**

External engagements are considered an integral part of our students' training and formation. Many students seek out engagements through their own contacts in the industry, often through staff and other students. Staff and Heads of Department regularly nominate students to industry partners for professional and semi-professional events. Conservatoire students are regularly engaged by RTE Performing groups, Irish National Opera, Wexford Festival Opera, Chamber Choir Ireland, Blackwater Valley Opera Festival, Lyric Opera, Irish Chamber Orchestra, Music Network. Students also have opportunities to be involved in choral and church music directing and community outreach initiatives through concerts, composition projects and community-based education projects.

For information on Erasmus, which offers students the opportunity to study abroad for one semester or one year in a partner institution (usually in Stage 3), please contact our Erasmus Co-ordinator, Dr Julie Maisel ([Julie.maisel@tudublin.ie](mailto:Julie.maisel@tudublin.ie)). For more information on the assessment procedures, please see under Award Classification below.

### **Progression Information, Access to Further Study and Career Opportunities**

Performance is central to this programme, so many graduates will pursue careers in professional orchestras, opera choruses, and as instrumental and vocal soloists, accompanists and répétiteurs. Graduates are also active as church organists, choir directors, conductors and freelance composers; those specialising in Irish Traditional Music feature prominently as performers in Ireland and abroad.

There are opportunities on the BMus programme to gain practical experience and theoretical knowledge in vocal and instrumental teaching, and graduates often find employment as instrumental/vocal teachers within music schools, colleges and academies. Some graduates have established their own private music schools/studios. For those who wish to pursue secondary classroom teaching, this is possible once a further Professional Masters of Education qualification has been gained.

The academic components of the BMus programme provide a solid foundation for those who may wish to pursue further study in academic research. Many graduates go on to pursue academic careers in areas such as musicology, music education and ethnomusicology, with some finding employment as lecturers in higher education institutions, including within the Conservatoire. There may be graduates who wish to pursue careers in arts administration and other professional areas. The BMus programme equips students with excellent writing and analytical skills together with professional development modules, which will be of great value to those who wish to move in this direction.

While a number of graduates proceed to our MMus, MPhil, PhD and DMus programmes, many undertake postgraduate studies in performance outside of Ireland. The UK conservatoires are the most popular destinations, along with European opera studios, and some graduates have pursued postgraduate studies in the USA.

## **Assessment Guidelines**

### **Assessment Strategy for the Programme and Student Feedback**

The overriding philosophy of the programme's assessment is to ensure that all students meet the programme and module learning outcomes and are credited for all work/study undertaken. From the Performance Studies modules through to composition, aural and Supporting Musicianship, the final assessments are the culmination of months of work and preparation. In many academic subjects, students' progress is monitored and evaluated through continuous assessment, which forms part of a module's final mark. It is therefore very important that students engage from week 1 in all modules. For an overview of each Stage's assessment, including submission dates, please see the tables in Part 3 of this handbook. Links to the Marking Criteria Appendices are in Part 5 of this handbook. Past Exam papers are available from the library: <https://www.tudublin.ie/for-students/student-services-and-support/examinations/exam-past-papers/>.

With a strong emphasis on one-to-one learning and small group tuition (Principal Study, Second Study, Chamber Music etc.) students receive ongoing feedback (formative and summative) on their progress in each class. Students receive written reports on Performance Exams, which can be discussed with the Principal Study lecturer and/or Heads of Discipline. In academic subjects, formal feedback (written) on (written assignments) is given within four weeks of submission. Academic lecturers are also available to give feedback on written Exams.

### **Submission of Written Assignments/Projects**

All written work (essays and projects) must be typed and prefaced with an Assignment Coversheet Declaration (this will be emailed to all students and is available in Appendix 5). Essays and assignments are subject to the same regulations as work carried out under Exam conditions (see below for information on plagiarism). All written submissions must adhere to the Conservatoire's House Style Guide (please see the links in Part 5 of this handbook) and be submitted online (through Brightspace or by email to the lecturer (to be advised)) in Microsoft Word format.

All written work must be submitted by the date and time specified – normally 10.00am on Mondays. Students seeking a genuine extension (for medical/personal reasons) must complete the *Extension Request Form* (see Appendix 5) at least three days before the deadline and consult with their lecturer and the Programme Co-ordinator (if relevant). Most essays and larger assignments are given out well in advance of the submission date. Therefore, being ill on the day of submission is not normally grounds for an extension. However, each student's situation will be assessed on an individual basis.

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.

All written assignments have a word-count. Students are given a +/- 10% leeway in terms of the word count. For example, in a 1,500-word essay a student is permitted to submit work of between 1,350 and 1,650 words. Assignments that are excessively short are unlikely to have addressed the question; assignments that are excessively long give students a perceived advantage over those who adhere to the word limit – concision is also an important attribute to scholarly writing. The penalty for not adhering to the word limit is up to 5% of the mark awarded. This is at the discretion of the lecturer whose prime concern is to ascertain if the question has been addressed. Should the penalty cause a student to fall below the pass threshold, a pass mark will be recorded. Adherence to a consistent referencing system and formatting (see the House Style Guide) is a vital component of any written work. Submissions that are not up to par in these areas are also subject to penalties of up to 10% of the mark awarded. Please also see the policy on Plagiarism available in the University's General Assessment Regulations (Section 11) <https://tudublin.libguides.com/c.php?g=674049&p=4794713>

#### *Dissertations and Research Projects*

Examiners and supervisors are aware that depending on the nature of the Dissertation/Research Project, there may be permissible (but slight) deviations from the recommended length. The following example is based on a project/dissertation of 10,000 words: in an analytical project that may have many music examples, tables, figures etc. the research question may be effectively answered through fewer words and come in at (for example) c. 8,000 words; in a project that involves a lot of sources and the weighing up of arguments, the 10,000 words may be slightly exceeded. In both examples, the criterion for whether the project is of an acceptable length is whether the research question has been successfully addressed. Conversely, an excessively long project that could have been addressed in c.10,000 words or an excessively short project (<8,000 words) that does not fully address the research questions will have up to 5% of the mark awarded deducted. As the Dissertation and Research Project modules are part of a student's degree classification, the External Examiner will be consulted on any penalties applied.

#### **Submission of Weekly Assignments**

In composition and analytical modules a substantial proportion of the final grade is based on continuous assessment, and involves the submission of weekly/bi-weekly assignments. Please note the following:

- It is usually not possible to hand up such work late as it may be discussed in class; acceptance of late submissions is entirely at the discretion of the individual lecturer.
- Lecturers will take a student's top 75% marks in determining the final assessment mark for the module. For example: if there are 20 assignments throughout the course of a module, the top

15 will be used to arrive at the final assessment mark. However, if a student only hands in 10 assignments, the final mark is still calculated by dividing by 15.

### **Class Tests/Presentations (Individual and Group)**

In modules where a class test/presentation is part of the assessment process, non-attendance without medical certification/Personal Circumstance form will result in the student forfeiting the marks. Under normal circumstances these tests cannot be rescheduled. In group presentations, students are expected to engage with the other members of their group and to collaborate in producing and presenting the presentation. Each group presentation is awarded a mark which then applies to each member of the group.

### **Internal Exam Processes/Monitoring Standards**

Academic modules are assessed by the module lecturer. A selection of assessments (Exams/ essays/projects etc.) – top, middle and bottom grades (including all fails) – are co-marked by an internal colleague. In modules that involve student presentations, an internal colleague co-examines with the module lecturer. Information on the Exam panels for performance-based modules and the *Major* assessments in Stages 3 and 4, can be found in the section on External Examiners (below).

Note: Please see the individual module descriptors where the learning outcomes and assessment requirements are detailed. Further details, including specific assessment criteria where appropriate, will be provided when individual assessments are presented to the class. Students will receive a detailed assessment schedule for each module at the start of each semester.

### **Applications for Module Exemptions**

There are 'technically' no Module Exemptions on the BMus programme with the exception of *Foundations of Musical Theory* in Stage 1 (see also Part 3 of this Handbook). However, if a student believes that s/he has met the learning outcomes of a particular module, s/he should contact the relevant Head of Department and the Programme Co-ordinator.

### ***Programme Management***

The BMus programme is managed by a Programme Co-ordinator and a Programme Committee, which meets a minimum of three times a year (September, January and March). All lecturers teaching on the programme are members of the Programme Team, which meets twice a year. At least one Class Representative is nominated by each stage of a programme. These elected representatives are the spokespeople who represent students' views at Programme Committee meetings. On behalf of the class, they bring issues that need to be highlighted/addressed to the attention of lecturers and the Programme Co-ordinator. Class representatives are supported in their role by the Student's Union.

Programme Committee (2024-25):

Dr. Helen Lawlor                      Programme Co-ordinator

Dr. Julie Maisel	Year Tutor (Years 2 and 4)
Mr Mark Redmond	Year Tutor (Years 1 and 3)
Dr. Paul McNulty	Head of Conservatoire
Dr. Rachel Talbot	Head of Vocal, Opera & Drama Studies
Mr. Kevin Hanafin	Head of Orchestral Studies
Dr. Kerry Houston	Head of Academic Studies
Dr. David Mooney	Head of Keyboard Studies

*Representatives from the Majors*

Performance	Dr. David Mooney
Pedagogy	Dr. Lorraine O'Connell
Composition	Dr. Kerry Houston
Irish Music	Mr. Odhrán O'Caseide
Musicology	Dr. Adrian Smith

*Departmental Representatives*

**Keyboard Studies**

Orchestral Studies	Mr. Ciarán O'Connell
Vocal Studies	Mr. Stephen Wallace

*Student Representatives*

- Year 1
- Year 2
- Year 3
- Year 4

All communications relating to the administration of the programme will be sent to students' TU Dublin email addresses.

***Student Feedback (Quality Assurance)***

Student feedback is encouraged and valued by the Conservatoire, and there are various ways, both formally and informally, in which students are afforded an opportunity to provide feedback on all aspects of their learning experience. The Programme Co-ordinator meets with students on a regular basis so that students can raise any issues which are of concern. The four student representatives are invited to attend Programme Committee meetings throughout the year and raise issues or provide input on discussions. All first- and final-year students are invited to complete the national Irish Survey of Student Engagement (ISSE) [www.StudentSurvey.ie](http://www.StudentSurvey.ie) during February each year. Through the Q6a form, students provide direct feedback to lecturers on individual modules; staff collate these in the Q6b, and forward the responses to the Programme Co-ordinator to identify items for the QA Action Plan (as part of the annual monitoring through the Q5 form). In addition, students in all years are invited to complete



online the TU Dublin Annual Programme Quality Assurance Form (Q6c). The data collected from both surveys (Q6c and ISSE) is supplied to the Programme Co-ordinator through the Conservatoire office and the findings are considered by the Programme Committee and positive action is taken where feasible.

### ***External Examiners***

External Examiners are appointed by Academic Council to ensure that the results achieved by the student are appropriate, judged by their assessment performance. External Examiners shall have regard to the need for equity in assessment, the level of award, the objectives and nature of the programme, and the appropriate national and international standards which prevail in the discipline. Their duties include approving assessment methods, assessment criteria, draft exam papers and marking schemes, as appropriate. They consider marked exam scripts and other assessments (for example Performance), attend Module/Progression and Awards Board meetings and ensure that the results achieved by candidates are appropriate. At least one External Examiner is appointed.

In line with international practice, the Conservatoire employs specialist instrumental and vocal examiners for the Recital exams in May each year. While the overall External Examiner has responsibility for monitoring the entire programme, both academic and practical, these examiners are invited to join panels for performance exams. Using the marking criteria, these individuals are experienced performance educators, normally drawn from other Conservatoires. The Conservatoire also engages External Examiners to assess students' *Teaching Practice* on the Pedagogy Major and *Composition Portfolios* on the Composition Major.

### ***Examination Panels***

#### Performance Studies 1:

*Technical:* Head of Discipline (or nominee) [Chair] and two internal vocal/instrumental lecturers.

*Recital:* Head of Discipline (or nominee) and two internal vocal/instrumental lecturers.

#### Performance Studies 2, 3A, 3B, 4A, 4B:

*Technical/Concerto/Orchestral Audition:* Head of Discipline (or nominee) [Chair] and two internal vocal/instrumental lecturers.

*Recital:* Specialist external vocal/instrumental examiner, Head of Discipline (or nominee) and an internal vocal/instrumental lecturer. The overall External Examiner may also attend.

#### Dissertation/Research Project:

Supervisor and second reader with moderation by the overall external examiner.

#### Composition Portfolio:

Specialist external composer and an internal examiner.

Teaching Practice: external examiner (pedagogy), relevant Head of Discipline and the Teaching Practice supervisor.

Keyboard Studies 3 & 4:

Two internal examiners.

Chamber Music:

One Head of Discipline (or nominee) and two internal examiners.

Conducting:

Module lecturer and an internal examiner.

Improvisation:

Module lecturer and an internal examiner.

Supporting Musicianship (Second Study):

Two internal examiners.

Supporting Musicianship (Keyboard Skills):

Module lecturer and an internal examiner.

Aural (Viva Voces):

Module lecturer and an internal examiner.

### ***Programme and Module Modification Process***

The Programme Committee reflects on the BMus programme annually through the Q5 form. Based on feedback from students (Q6A and Q6C) and staff (Q6B), programme and/or module amendments (from staff or members of the committee) are discussed by the Programme Committee and then put forward to the Academic Quality Assurance Office.

## **Part 3A: Programme Information**

(available via the Programme Module Catalogue)

### ***Programme Aims and Learning Outcomes***

The overall aims of the programme are in line with the Conservatoire, Faculty and University aspirations for professional development and employability. The programme places renewed emphasis on developing holistic skills to prepare graduates for the demands of an ever-changing marketplace. Whilst maintaining the highest standards of performance and academic education, there is additional emphasis on the provision of student/person-centred modules which ensure opportunities for personal growth and an awareness of health lifestyle, both physical and mental.

### **Programme Learning Outcomes**

On completion of the programme, the student will be able to:

1. Demonstrate the practical knowledge, strategies and the underlying theoretical concepts necessary to participate effectively in the music profession as a multi-skilled artist with a breadth of musical knowledge and experience.
2. Display detailed knowledge and understanding across a range of specialised areas in a wide variety of music contexts.
3. Demonstrate and articulate detailed knowledge and mastery within chosen areas of specialism as performer, teacher, composer or academic.
4. Apply appropriate musical judgement in the integration of practical skills and theoretical concepts across a range of musical activities and outcomes.
5. Employ advanced creative and critical skills as a musician to produce high level performances, composition portfolios, research projects/theses.
6. Demonstrate, develop and maintain collaborative skills leading to successful participation in teamwork, both in professional contexts and in everyday life as a global citizen.
7. Demonstrate self-motivation and self-management skills to develop successful portfolio or traditional careers and to work in an entrepreneurial, ever-changing, competitive industry.
8. Draw upon the skills, knowledge and expertise necessary for further study and lifelong professional development as a reflective practitioner.
9. Demonstrate individual musical artistry within chosen areas of the music profession and communicate/work with peers to promote music as an art form and contribute to its function within society.

### ***Graduate Attributes***

The *TU Dublin Graduate Attributes* were developed to provide an over-arching cohesion to programme and module development, with the emerging graduate at the centre of the discourse. As a music degree programme that has, since its inception, focused on preparing graduates for work in the profession,

these attributes have consistently featured in discussion and planning at all levels. Preparing graduates for the 'real world' of the music profession has long been a particular objective at the Conservatoire.

The Graduate Attributes are listed below with appropriate examples of their integration into the current programme design.

1. **Enterprising:** Musicians, by their nature, need to be adaptable and flexible so that they can work in a variety of settings. While many aspire to solo careers, the reality of the work environment dictates that multi-skilled, rounded graduates are more likely to carve out careers than those who single-mindedly pursue a solo career to the exclusion of all else. Collaborative engagement is a strong feature of this programme. Students participate in a wide variety of group performance initiatives to complement their solo ambitions. Equally, students are taught to work alone; time spent in the practice room is vitally important and students need to learn how best to use this time.
2. **Engaged:** Musicians are increasingly expected to engage with the music and their audiences, not just as 'the performer' but also as an expert, critic, educator, community advocate and in many other roles. In addition to fostering motivated, global citizens, the range of communication skills that are so vital for musicians are honed at every level of the programme, through their one-to-one lessons, performance discussion classes, concerts, class presentations, research activities and concert attendance.
3. **Enquiry-based:** All of the modules require critical thinking; problem-solving skills are central to composition, pedagogy, research and writing skills, and day-to-day performance analysis.
4. **Expert:** The cultivation of discipline-knowledge is a critical objective in any Conservatoire education. Stylistic awareness, technical proficiency and repertoire knowledge all suffuse with the underpinning of aural skills, historical context, composition and keyboard techniques, and specialist study areas. The programme develops these skills exponentially through the four stages in a systematic series of appropriately focussed building blocks. Reflective practice is a pivotal, organic component of instrumental and vocal learning and teaching. Modules in music technology ensure that graduates are digitally literate as required by today's music industry.
5. **Effective:** In addition to the myriad skills already mentioned, music graduates are generally aware that they are entering a demanding and highly competitive profession. A series of professional development modules (*Professional Studies 1, 2, 3 and 4*) has been designed to enable students to equip themselves both musically and personally to meet these demands. Personal resilience results from engaging with the profession. Strategic thinking and the development of emotional intelligence form part of the natural progression of any musician.

### ***Module Exemptions***

Students must complete all core modules and have some flexibility in terms of choosing electives/options. In Stage 1, all students will undertake a written/aural Exam during Induction Week. Subject to achieving an overall mark greater than 70%, students will be exempt from *Foundations of Musical Theory* and will be placed in *Composition Studies 1*.

If a student gets an exemption from a module in Stages 1 and/or 2 (based on Recognition of Prior Learning (RPL)), no mark will be recorded for the module. In the unlikely event that RPL is recognised for a module(s) in Stages 3 and 4, these modules will be excluded from a student's degree classification. In all instances, 'EX' will be recorded on a student's Exam transcript.

*Aural*: in order for a student to be exempt from *Aural 1* and/or 2, they must demonstrate that the learning outcomes have been met. Subject to timetabling constraints, a student exempt from *Aural 1*, may take *Aural 2* but this mark will be recorded in their Stage 2 record.

*Supporting Musicianship*: a practical Exam is required for the Second Study component to determine whether an exemption can be granted. However, the Conservatoire would normally advise advanced performers to take the component to further their skills, even if this exceeds the Learning Outcomes. A similar approach applies to the Keyboard Skills component.

A student is exempt from modules in a Stage when taking an Erasmus year. However, if a student fails to achieve 60 ECTS credits, the deficit is usually made up by carrying a module(s) from the relevant stage or, with approval, an additional module(s) in the next Stage.

## ***Assessment Regulations***

### **Progression within the Programme**

It is envisaged that a student will complete the degree within the four-year timeframe. From time to time a student may need to take a year out but this should rarely exceed two years (meaning that the programme should be completed within six years). The Conservatoire reserves the right to re-audition a student who takes two or more consecutive years out. In order to progress from one stage of the programme to the next, a student must accumulate 60 ECTS credits.

The following extract from the *General Assessment Regulations* states: 'Normally, the carrying of failed modules from one stage to the next is not permitted. However, where there are extenuating circumstances, on the recommendation of the Progression and Award Board, a Head of School may at his/her discretion permit a student to proceed to the next stage of a programme, where a full-time student has obtained not less than 50 ECTS credits at the current stage. In this case the student is permitted to carry the module(s) they have not yet passed and take them alongside the modules from the next stage.' However, there are some modules which cannot be carried: *Performance Studies*, *Aural*, *Supporting Musicianship* and *Ensemble*. For information on the policy on Passing by Compensation, please see §7 of the *General Assessment Regulations*.

<https://www.tudublin.ie/explore/about-the-university/academic-affairs/quality-framework/city-centre-quality-assurance/student-assessment-regulations/>

A deferral in a module permits a student to resit module components without penalty. If the module (or component) is being taken as a second (or subsequent) attempt (referral), the recorded mark cannot exceed 40% (or the minimum pass mark if different from 40%).

### **Award Classification**

Students who successfully complete 240 ECTS credits are eligible for a Level 8 Honours qualification – Bachelor of Music. Students who specialise in Stages 3 and 4 are eligible for one of the following Honours awards (all Level 8):

Bachelor of Music (Hons)

Bachelor of Music (Hons) in Performance

Bachelor of Music (Hons) in Composition

Bachelor of Music (Hons) in Pedagogy

Bachelor of Music (Hons) in Irish Traditional Music Studies

Bachelor of Music (Hons) in Musicology

Bachelor of Music (Hons) in Church Music

The degree classification is based on the 120 ECTS credits taken in Stages 3 and 4, weighted at 50% each (see below for procedures for Erasmus students).

A student who has successfully completed Stage 3 on a particular Major may transfer to the Bachelor of Music in Stage 4 and be awarded the Bachelor of Music (Hons). A student who wishes to change Major in Stage 4 (or who has completed the Bachelor of Music Stage 3 and then decides s/he wishes to specialise) will normally be required to undertake the relevant Stage 3 modules of the Major before progressing to Stage 4. Fees will be incurred for this.

**NB:** Students who fail the assessment of one or more of the modules which contribute to their final award classification are permitted to resit the assessment once for each of those modules without prejudice to the award of Honours. Students who fail a further resit of any of these modules will not be eligible for the Honours classification.

**Erasmus:** The Conservatoire has an assigned Erasmus co-ordinator who, along with the Head of Academic Studies, signs off the Learning Agreement. The following policies specifically apply to a Stage 3 or Stage 4 student.

- 1) As part of the Learning Agreement, the Conservatoire will ensure that results from the partner institution can be converted to the TU Dublin marking rubrics (if not in a similar format) and that an agreed marking scheme is in place before studies commence.
- 2) A student's results from the partner institution will count towards a student's degree classification (if Erasmus is taken in Stage 3 or 4), based on the credits and marks awarded in the partner institution. The student will receive an overall mark for the Stage from the

Conservatoire. In the event that some non-core modules in the partner institution are assessed as pass/fail, these credits will be excluded from the degree classification.

- 3) If a Stage 3 or 4 student takes an Erasmus year (or semester) in a partner institution, the modules chosen must be on a par with the standard of the specialisms in Stages 3 and 4 of the BMus degree.
- 4) In terms of ensuring equity, all Erasmus students must take Performance Studies (or its equivalent in the other institution) at a level comparable to that of Stage 3 of the BMus programme. For example, if a student is on the Performance Major, the Learning Agreement should, as closely as possible, include 50% Performance (30 out of 60 ECTS credits); a pro-rata level applies to a student taking Performance at 20 ECTS credits or if the period of study is for one semester.

### **BMus Special Awards**

The Conservatoire rewards exceptional performance in various disciplines at the Exam Board each year.

#### *The Michael McNamara Award*

This is awarded to the student who gains the highest mark in Performance Studies 4 (on the Performance Major). Normally, recipients should have a First in their overall degree classification.

#### *The Nuala Levins Award*

This is awarded to the student who gains the highest overall mark in the combined Pedagogy modules in Stage 4.

#### *The Anne Leahy Award*

This is awarded to the student who gains the highest mark in the Stage 4 Dissertation/Research Project (on any Major).

#### *The Patrick Flood Award*

This is awarded to the student who gains the highest mark in guitar performance across the four stages of the programme.

#### *The Leo Rowsome Award*

This is awarded to the student who gains the highest overall mark in their final recital (Traditional Irish Performance) on either the BMus or MMus programme.

### **Exit Awards**

If a BMus (Hons) student *exits voluntarily* without an award below the level of an honours degree, that student may, at a point in the future, re-apply for entry to the subsequent stage of the programme of study. Re-entry will always be conditional upon the outcome of an audition/interview.

### **Minimum Requirements for the Conferment of Awards on the BMus Programme**

<b>End of Stage on BMus Programme</b>	<b>ECTS Completed</b>	<b>Qualification</b>	<b>NFQ Level</b>
2	120	Higher Certificate in Music	6
3	180	Bachelor of Arts (Music)	7
4	240	Bachelor of Music (Hons)	8

#### *Higher Certificate*

The Higher Certificate may be conferred upon a candidate who has completed an approved programme of study totalling at least 120 ECTS credits at NFQ Level 6 or higher, normally including 60 ECTS credits from Stage 2 of the BMus programme. The Higher Certificate in Music is not a classified award.

#### Stage 2 (Level 6) Learning Outcomes

On completion of Stage 2, and in order to progress to Stage 3 or to be awarded the Higher Certificate in Music, students are expected to be able to:

1. perform creatively and imaginatively in a variety of contexts with musical skill and technical and expressive ability in their principal study discipline
2. demonstrate experience of a broad range of musical repertoires and styles
3. demonstrate some critical and analytical understanding underpinned by theory
4. demonstrate a well-developed understanding of the language of music (aural and written) and the history of music
5. communicate ideas through various means, including writing and performance
6. demonstrate inter-personal skills and attitudes to enable collaboration in a variety of contexts
7. demonstrate a degree of personal autonomy in managing practice and learning, and demonstrate responsibility for the quality of work

#### *Degree of Bachelor of Arts in Music, BA (Music)*

The degree of Bachelor of Arts in Music, BA (Music), may be conferred upon a candidate who has completed an approved programme of study totalling at least 180 ECTS credits, normally including 60 ECTS credits from Stage 3 of the BMus programme. The Bachelor of Arts (Music) is not a classified award.

#### Stage 3 (Level 7) Learning Outcomes

On completion of Stage 3, and in order to progress to Stage 4 or to be awarded the Bachelor of Arts (Music) degree, students are expected to be able to:

1. perform creatively and imaginatively in a variety of contexts with a high degree of musical skill and technical and expressive ability in their principal study discipline



2. demonstrate specialist experience of a variety of musical repertoires and styles
3. make artistic choices based on critical and analytical understanding, underpinned by theory and current research
4. demonstrate a highly developed understanding of the language of music in specific areas relating to individual interests
5. communicate an emerging personal artistic voice through various means, including writing and performance
6. demonstrate well-developed inter-personal skills and attitudes to enable collaboration and leadership in a variety of contexts
7. demonstrate a high degree of personal autonomy in managing practice and learning, and demonstrate responsibility for the quality of work

### **Derogations from the General Assessment Regulations**

#### *Four Attempts at a Module*

Approved in May 2012, the Conservatoire permits only four attempts at a module. In exceptional circumstances, one further attempt may be allowed: this must be approved by the Head of School.

#### *Performance Studies (Additional Information)*

In common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations. In the *Performance Studies* modules, please note the following requirements for passing the module: all components must be passed in order to progress to the next stage of the programme or to graduate. Should a student fail the Technical (or Concerto, Orchestral Audition in Stage 4) part of the Principal Study component or any of the Performance Classes, a resit is permitted in August/September. There are no supplemental examinations in August/September for students who have not passed the Recital component of Principal Study and reassessment takes place at the end of the next academic year. In *Vocal Performance Studies*, internal compensation is permitted within the Performance Platform component.

In order to take Performance Studies 3A/4A (i.e. to choose Performance as the Major option at 30 ECTS credits), students must achieve a minimum mark of 60% in their Performance Exam 2 (Recital) in Stage 2.

Students must submit their Recital Programme by 31 March for approval by the relevant Head of Discipline. Students may NOT perform a work/piece examined in previous years/modules and advice should be sought from your principal studies lecturer.

#### *Supporting Musicianship 1 and 2*

In order to pass these modules, students must attain the minimum pass mark (40%) in the Exams in both Keyboard Skills and Second Study.

### *Keyboard Studies 3 & 4*

In order to be eligible to take Keyboard Studies 3, a student is required to achieve a minimum mark of 55% in the Second Study Exam component of Supporting Musicianship 2 (Stage 2). However, notwithstanding the result achieved, the decision as to whether a student will be offered a place in Keyboard Studies 3 ultimately lies with the Head of Keyboard Studies and is dependent on the resources available. Students who achieve a mark of 55% in Keyboard Studies 3 are eligible to apply to take Keyboard Studies 4.

### *Higher Pass Marks in some Modules*

The following modules have a pass mark greater than 40%:

Stages 1-4: Ensemble – 50% (see below for further information)

Stage 1: Foundations of Musical Theory – 60%

Stage 2: Aural 2 – 50%

Stage 3: Aural 3 – 50%

### **Attendance**

TU Dublin Conservatoire specialises in practice-based programmes of study, carefully designed to ensure students receive the best preparation possible for their future careers in music. Staff are dedicated to ensuring students achieve their full potential as professional performing artists – and to succeed to the very best of their ability. Therefore, students are encouraged and expected to acquire professional habits from the outset of their studies, including excellent standards in attendance and punctuality so that everyone derives maximum benefit from classes. This is particularly important in music where participation in group/ensemble work is central to students' learning, and where absence or lateness adversely affects the end result of a group/ensemble performance project.

Out of courtesy, students should email academic lecturers if they are unexpectedly absent from a class. However, for all one-to-one meetings (for example: Principal Study, Second Study, Dissertation supervisions) and Chamber Music groups, students must email the lecturer in advance, preferably with 24 hours' notice, so that the time slot can be offered to another student. Please pay particular attention to the attendance regulations for the *Ensemble* and *Chamber Music* modules (see below).

It is understandable that some students need to take on some part-time work in order to manage the costs associated with third-level education, but this should not be to the detriment of their attendance/studies. However, students are not permitted to miss lectures, tutorials, ensembles, performances or one-to-one lessons because of on-going work commitments outside the University. Timetables are issued at the start of the Academic Year, but sometimes minor changes have to be made. As a result, students should not make a long-term commitment to outside work until they are fully settled in the course. It is not acceptable to leave a lecture early because of outside commitments unless it is a special circumstance. In addition, some ensembles and performances are likely to take

place outside of normal working hours; this is par for the course for a professional musician and is therefore no different for a student.

### *Ensemble*

Students are required to participate in a variety of Conservatoire ensembles and will be officially assigned to one ensemble per Stage for the purpose of assessment. This does not preclude a student from participating in another ensemble, but attendance at a second ensemble may not be formally credited. All ensembles give regular public concerts, including recitals, lunchtime concerts, musical evenings, and opera and drama productions. (In order to participate in Chamber Choir, students are auditioned.)

### *Ensembles/Performance Opportunities*

Students at the Conservatoire are required to participate in a variety of TU Dublin ensembles, such as the Symphony Orchestra, Wind Ensemble, Choral Society, Chamber Choir, Opera Ensemble, Early Music Ensemble, Irish Traditional Music Group. Students will be officially assigned to one ensemble per Stage for the purpose of assessment. All ensembles give regular public concerts, including recitals, lunchtime concerts, musical evenings, and opera and drama productions.

BMus (TU963) Ensemble Module Requirement:

**Guitarists:** All years: Choral Society and Guitar Ensemble Class

**Pianists/Organists:**

Years 1 and 2: Choral Society and Piano Discussion Class

Alternative (for Years 3 and 4 only): Choral Society/Piano Accompaniment Class and Piano Discussion class

**Singers:** Choral Society or Chamber Choir and ONE of the following:

- Early Music Ensemble
- Opera Ensemble (3rd and 4th years only)
- Outside Opera Company production (3rd and 4th years only)
- Stage Craft Class (years 3 and 4 only)

**Traditional:** All years: Traditional music ensembles

**Orchestral:** All years: orchestra/other ensembles

A student's membership of an ensemble will be officially recorded by his/her Head of Discipline for the purpose of assessment at the end of the year.

Students are assessed through two tutor's report (one for each semester – worth 50% each: see the module descriptor for more information, and the Marking Criteria in Appendix 2B). The pass mark is 50%. Please note the following with respect to attendance and assessment: students are required to attend all rehearsals and all official performances. In the event that a student misses a rehearsal without a valid/certified excuse, a penalty of 5 marks (of the semester's result) is applied for each missed rehearsal. As punctuality is crucial for the professional management of an ensemble, two 'lates' (10 minutes) will constitute one absence and the 5-mark penalty will apply. The golden rule is 'be early to be on time'. Students are not permitted to leave early unless it has been brought to the attention of the ensemble manager and approved by the HOD prior to the rehearsal.

If, in exceptional circumstances, a student is unable to attend any form of orchestral-based rehearsal, the appropriate Ensembles Manager/Director must be contacted. Absence from other ensembles should be directed to the appropriate co-ordinator/director—*not the Programme Co-ordinator*. Permission to be absent is at the discretion of the Ensemble Manager/Director.

If a student does not attain the pass mark but has participated in all official performances, s/he is eligible for reassessment through a performance exam of repertoire covered. This usually takes place in late August/early September.

Non-participation (i.e. an un-excused absence) in a performance is an automatic fail, which can have serious ramifications for progression, as this module cannot be carried to the next stage.

Where extra rehearsals are called for, the Head of Discipline will co-ordinate the timetable and all other arrangements regarding rehearsals. This will be done in conjunction with the Head of Academic Studies to minimise disruption to the academic timetable. Where there is an unavoidable clash, the Head of Academic Studies will inform the relevant lecturers, giving as much notice as possible.

### ***Chamber Music***

In Stages 1 and 2 The *Chamber Music* modules run from week 3 Semester 1 until the middle of Semester 2. In the weeks leading up to the start of the module, the Chamber Music Co-ordinators will liaise with students and tutors to set up groups and discuss repertoire. Please note the following:

- The performance should be a balanced recital.
- Continuous Assessment accounts for 60% of the module mark based on the following criteria: Technical and interpretative proficiency in rehearsal and performance; Self-directed preparation and rehearsal techniques; Contribution to the group; Knowledge and competence of chosen repertoire; Professional attitude and attendance.
- The remaining 40% is allocated to the end-of-module performance exam.
- The Examination Panel will consist of one Head of Discipline and two internal examiners.
- None of the examiners can be the student's Principal Study or Chamber Music lecturer. The Examination Panel compiles a single agreed written report on the ensemble's performance but individual marks are awarded to each member. A Head of Discipline (or nominated Chairperson) will normally write the report, taking account of the views of the other panel members. The report is written, and the grades awarded, with reference to the module learning outcomes and assessment criteria. The report form is signed by all members of the Examination Panel (but not the overall External Examiner – if present, s/he is not directly involved in the examination of the candidate/candidates).
- The programme, selected in consultation with the Chamber Music lecturer, must enable the candidate/candidates to engage as a primary performer within the context of chamber music.
- Whilst participating as an equal member of the team, both technically and musically, individuals are expected to function in a leadership/leading role where the music demands it.
- The candidate/candidates should demonstrate instrumental technique appropriate to the genre, with interactive skills, and group awareness.

### *Cancelled Classes*

From time to time, due to illness or external engagements, a member of staff may have to cancel a class. Every effort will be made to make up such classes at a mutually convenient time and notice of the cancellation/rescheduling will be as timely as possible.

### *Absence Requests*

If a student needs to be absent due to an external engagement or for any other reason during term time, they must complete an *Absence Request Form* (see Appendix 5). This form should be used to request absence for any planned event, whether an external engagement (involvement in an external production, competition, etc.) or attendance at personal events (family or planned medical appointments etc).

For all external engagements and other absence requests (including competitions), submit the form to your Head of Discipline; if the absence is approved, the HoD will sign the form and return it to you for forwarding to the Programme Co-ordinator, who will record the absence request. Having been granted permission to be absent, you must email all relevant lecturer(s) regarding the classes (etc.) to be missed.

If the absence request is for several competition entries (e.g., during the Feis Ceoil), simply list all competitions and associated absences on the reverse of a single Absence Request Form – there is no need to submit multiple forms. If approval is not granted at any step, the form will be returned to the student with an explanation. Absence Request Forms should be submitted as soon as possible and normally no later than three working days before the requested absence.

#### *Illness and Personal Circumstances*

If a student misses a class due to illness or are absent for a considerable period of time, they must provide a medical certificate upon their return in order to have this absence excused; otherwise, it will remain on their record as 'absent'. This is especially important for the Ensemble module. Please email the relevant lecturers and Programme Co-ordinator no later than 9.30am on the day of your absence. If a student is unable to sit an exam due to illness or other personal circumstances, please complete a Personal Circumstances Form and submit this (with a medical certificate if applicable) to the Programme Co-ordinator.

#### **Transfer Protocol for Principal Study (Performance Studies)**

Most students will remain with their Principal Study lecturer throughout the four years of the programme. However, there may be instances where a transfer from one lecturer to another is necessary or requested. All transfers must be discussed with and sanctioned by the relevant Head of Discipline. Should a student wish to transfer to another lecturer, the following guidance should be followed.

The transfer of a student from one lecturer to another is considered on a case-by-case basis. A student wishing to consider a transfer should meet with their relevant Head of Discipline to discuss their reasons for seeking a transfer. Students should note that it may not be possible to facilitate a transfer: for example, if there is only one lecturer teaching the instrument, or if there are no anticipated vacancies for the next academic year in other lecturers' timetables etc. Applications for transfer must be submitted by 30 April for the next academic year. Only in very exceptional circumstances will a request be considered after the academic year has commenced.

If the transfer is possible and sanctioned by the Head of Discipline, the Head of Discipline will discuss the matter with the current Principal Study lecturer, after which the student may be asked to speak directly with their current lecturer. No student should seek a consultation lesson with another lecturer, unless this has been approved by their Head of Discipline and the current Principal Study lecturer has been informed.

## Summary of Recital Lengths for Performance Studies

The recital lengths below are the minimum and maximum for each instrument/voice. Recitals that exceed the maximum duration will be stopped.

Instrument/Stage	Recital Length	ECTS
Vocal Performance 1	4 pieces	20
Keyboard Performance 1	20–25 minutes	20
Orchestral Performance 1	20–25 minutes	20
Traditional Performance 1	20–25 minutes	15
Vocal Performance 2	5 pieces	20
Keyboard Performance 2	25–30 minutes	20
Orchestral Performance 2	25–30 minutes	20
Traditional Performance 2	25–30 minutes	15
Vocal Performance 3A (Major)	35–40 minutes	30
Keyboard Performance 3A (Major)	35–40 minutes	30
Orchestral Performance 3A (Major)	35–40 minutes	30
Performance (Erasmus – 1 semester)	20–30 minutes	15
Traditional Performance 3	30–35 minutes	20
Vocal Performance 3B	30–35 minutes	20
Keyboard Performance 3B	30–35 minutes	20
Orchestral Performance 3B	30–35 minutes	20
Vocal Performance 4A (Major)	50–55 minutes	30
Keyboard Performance 4A (Major)	50–55 minutes	30
Orchestral Performance 4A (Major)	50–55 minutes	30
Traditional Performance 4	35–40 minutes	20
Vocal Performance 4B	35–40 minutes	20
Keyboard Performance 4B	35–40 minutes	20
Orchestral Performance 4B	35–40 minutes	20

## Programme and Assessment Schedules

The Programme Schedule tables detail the core and optional modules, credits, teaching methods, teaching contact hours (TCH), self-directed learning hours (SLH) and assessment weightings. The Academic Year Structure tables provide information on the scheduling and duration of modules and a list of pre-requisites.

In the following tables:

Code = CRN [Course Reference Number] (tbc) to facilitate student self-enrolment

TCH = Teaching Contact Hours

SLH = Self-directed Learning Hours

C/A = Continuous Assessment

A detailed breakdown of Assessments follows the Programme Schedule tables.

In the Assessment tables, please note the following: in Semester 1, the Review week normally happens around the October Bank Holiday. This means that the final week of teaching is Week 13. In Semester 2, the Review week sometimes occurs at the end of the semester. In this instance, for modules that have an assessment in the final teaching week, this will be week 12. The weeks in the following tables are indicative only. Students will be advised of exact submission dates at the start of each module/semester. An x after 'S' indicates that the module has not yet been assigned a semester.



## Stage 2 Academic Year Structure

Semester 1	Semester 2	ECTS
Performance Studies 2		20 (15 Trad.)
Ensemble 2		5
Supporting Musicianship 2		5
Composition Studies 2 or Composition Studies 1		5
Aural 2		5
History of Music 2		5
Technology and Professional Studies 2		5
Introduction to Analysis and Inst./Vocal Teaching		5
Socio-Historical Studies (Traditional only)		(5 Trad.)
<b><i>Optional Modules (Students must choose 1)</i></b>		<b>5</b>
Chamber Music and Conducting 1*		(5)
Chamber Music and Improvisation 1*		(5)
		<b>60</b>

YEAR 1- Module Registration Notes:

### **Module registration is the student's responsibility and is completed online:**

Students must select 5 credits from Group Elective 1 (i.e. must choose either Chamber Music and Conducting OR Chamber Music and Improvisation). Students cannot repeat the option chosen from year 1.

Students must select 20 credits from Group Elective 2. (i.e. Performance Studies (Vocal/Orchestral/Keyboard OR Irish Traditional Music AND Stylistic Issues in Irish Traditional Music)

Students must select 5 credits from Group Elective 3 (as advised by lecturer: i.e. Composition Studies 1 OR Foundations of Musical Theory). Students must have passed Composition Studies 1 to take Composition Studies 2.

## Stage 2 BMus [Classical]: Programme Schedule

Core Modules	Code	ECTS	Teaching Methods	TCH	SLH	Assessment Weightings
Vocal Performance Studies 2 <i>or</i> Keyboard Performance Studies 2 <i>or</i> Orchestral Performance Studies 2 <b>(i)</b>		20	Individual tuition and Perf. classes	153 90 105	247 310 295	Performance Exams: 80%; C/A: 20% Performance Exams: 90%; C/A: 10% Performance Exams: 90%; C/A: 10%
Ensemble		5	Rehearsals	48	52	S1 C/A: 50%; S2 C/A: 50%
Chamber Music and Conducting OR  Chamber Music and Improvisation		5	Unit A: Chamber Music 1: Group coaching/ self-directed rehearsals/concerts  Unit B: Conducting 1: Workshops/ Practice and self-directed learning  Unit A: Chamber Music 1: Group coaching/ self-directed rehearsals/concerts  Unit B: Improvisation 1: Workshops	12  12  12	38  38  38	Chamber Music: CA: 30%; Performance: 20% Conducting: C/A: 25%; Practical Exam: 25%  Chamber Music: CA: 30%; Performance: 20%  Improvisation: Exams: 4 x 12.5%
Supporting Musicianship 2		5	Individual tuition and group classes	27	73	Second Study: 50%; Keyboard Skills: 50%
Composition Studies 1 <i>or</i> Composition Studies 2		5	Lectures	36 36	64 64	Exam: 60%; Continuous Assessment: 40% Exam: 60%; C/A: 40%
Aural 2		5	Lectures and tutorials	72	28	Viva Voce X 4: 15% each; Class test: 30%; Group work: 10%
History of Music 2		5	Lectures	48	52	Essays X2: 25% each, Written/listening tests X2: 25% each.
Technology and Professional Studies 1		5	Unit A: Music Technology 1: Lectures and workshops	12	38	Unit A: Music Technology 2: Technical Paper: 25%; Assignment: 25%

			Unit B: Professional Studies 1: Seminars	<b>18</b>	<b>32</b>	Unit B: Professional Studies 2: Practice Journal/Reflective Commentary: 25% Written assignment: 25%
Introduction to Analysis and Inst./Vocal Teaching		5	Unit A: Lectures Unit B: Lectures/Workshops	12 12	38 38	Unit A: Bi-weekly assignments: 25% Essay: 25% Unit B: Introduction to Instrumental/Vocal Teaching CA: 15% Written Exam: 2- hour paper at the end of the semester. 35%
		<b>60</b>				

(i) Students take one of these Performance modules, depending on their Principal Study.

## Stage 2 BMus: Assessment Schedule

Module/Component Assessment	Submission/Assessment Dates
<b>Vocal Performance Studies 2</b> <b>Principal Study</b> Performance Exam 1 (20%) Performance Exam 2 (80%) <b>Performance Platform</b> Solo Performance Assessment (80%) Language exam (20%) <b>Stagecraft</b> Continuous Assessment (20%)	S1 W15 S2 W15 S1 W13 and S2 W12 S2 W12 Weekly S1 and S2
<b>Keyboard Performance Studies 2</b> <b>Principal Study</b> Performance Exam 1 (20%) Performance Exam 2 (80%) <b>Keyboard Performance Class</b> Continuous Assessment (60%) Written Reflections (40%)	S1 W15 S2 W15 Weekly S1 and S2 S1 W13 and S2 W13
<b>Orchestral Performance Studies 2</b> <b>Principal Study</b> Performance Exam 1 (20%) Performance Exam 2 (80%) <b>Orchestral Performance Class</b> Continuous Assessment (60%) Written Reflections (40%)	S1 W15 S2 W15 Weekly S1 and S2 S1 W13 and S2 W13
<b>Traditional Performance Studies 2</b> <b>Principal Study</b> Performance Exam 1 (20%) Performance Exam 2 (80%) <b>Performance Seminar</b> Continuous Assessment (10%)	S1 W15 S2 W15 Weekly S1 and S2
<b>Ensemble 1</b> Continuous Assessment (100%)	Weekly S1 and S2
<b>Chamber Music 1A/Conducting 1</b> <b>Chamber Music 1A</b> Continuous Assessment (30%) Exam (20%) <b>Conducting 1</b> Continuous Assessment (25%) Practical Exam (25%)	Weekly from S1 W7 to S2 W5 S2 W6 Weekly W13
<b>OR</b>	
<b>Chamber Music 1B/Improvisation 1</b> <b>Chamber Music 1B</b> Continuous Assessment (30%) Exam (20%) <b>Improvisation 1</b> Performance (12.5%) Performance (12.5%) Performance (12.5%)	Weekly from S1 W7 to S2 W5 S2 W6 Weekly from week 7

<b>Module/Component Assessment</b>	<b>Submission/Assessment Dates</b>
Performance (12.5%)	W13
<b>Supporting Musicianship 2</b> <b>Keyboard Skills:</b> – S1 & S2 Continuous Assessment (60%) Exam (40%) <b>Second Study:</b> Continuous Assessment (50%) Exam (50%)	Weekly S1 and S2 S2 W12  Weekly S1 and S2 S2 W14-15
<b>Composition Studies 1</b> Continuous Assessment (40%) Exam (60%)  <b>OR</b> <b>Composition Studies 2</b> Continuous Assessment 40% Exam 60%	Weekly S1 and S2 S2 W14-15  Weekly S1 and S2 S2 W14-15
<b>Aural 2</b> Viva Voce X 4: 15% each; Class test: 30%; Group work: 10%	Weekly 7, 12 S1 and S2 S1 and S2 W13 S2
<b>History of Music 2</b> Essays 25% Written/listening test 25% Essays 25% Written/listening test 25%	S1, W10 S1, W12 S1, W10 S1, W12
<b>Technology and Professional Studies 1</b> Unit A: Music Technology 2: Technical Paper: 25% Assignment: 25%  Unit B: Professional Studies 2: Practice Journal/Reflective Commentary: 25% Written assignment: 25%	S1 W7 S1 13  S2 W13 S2 W13
<b>Introduction to Analysis and Inst./Vocal Teaching</b> Unit A: Introduction to Analysis Assignments: 25% Essay: 25%  Unit B: Introduction to Instrumental/Vocal Teaching CA: 15% Written Exam: 2- hour paper at the end of the semester. 35% Continuous Assessment	S1 Bi-weekly S1 W12  S2 W13-15 S2 W7

## 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 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 your 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.





## Review

### Module Extra Information

#### Editor(s)

*Editor*

Rachel Talbot

**Change Description:** No change: module approved at the May 2021 validation.

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2901: Aural 2****Module Details**

<b>Module Code:</b>	MUSG 2901
<b>Module Long Title:</b>	Aural 2 <b>APPROVED</b>
<b>Banner Title:</b>	Aural 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Helen Kane
<b>Module Coordinators:</b>	Helen Kane ( 02 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	Aural 2 reinforces and advances the aural /oral skills acquired in Stage1. It provides students with an understanding and application of the differing perception/reception methodological approaches with reference to nineteenth -century music. There is a strong emphasis on critical thinking and self-directed learning.

<b>Learning and Teaching Methods</b>	<p>Formal lectures introducing concepts and material to be developed in smaller group classes</p> <p>Group style tutorials consolidating the material presented in the lectures</p> <p>Graded work and graded class activities to include:quizzes/notational work/canonic singing</p> <p>Sight singing : A Capella and accompanied</p> <p>Self -motivated peer learning through group projects and self -reflection</p>
<b>Indicative Syllabus</b>	
<p><b>1. Semester 1</b></p> <p>1.1) • Simple and compound intervals – harmonic / melodic</p> <p>1.2) • The dominant 7th in all positions and resolutions / introduction to 7th chords on all degrees (753 position only)</p> <p>1.3) • Introduction to Chromatic family chords</p> <p>1.4) • Meter / rhythm: intermediate level</p> <p>1.5) • Memory work: canons – Classical / early 19th century</p> <p>1.6) • Accompanied sight singing: Classical / early 19th century</p> <p>1.7) • Contextual listening</p>	
<p><b>2. Semester 2</b></p> <p>2.1) • Simple /Compound intervals reinforced</p> <p>2.2) • All sonorities reinforced</p> <p>2.3) • Modulations in musical literature: the dominant /sub-dominant /median minor</p> <p>2.4) • Meter / rhythm: advanced</p> <p>2.5) • Texture / timbre / dynamics / articulation / structure examined in musical context</p> <p>2.6) • Sight singing: 19th century</p> <p>2.7) • Sing and Play exercises</p> <p>2.8) • Contextual listening: transcription projects</p>	
<p><b>3. n/a</b></p> <p>3.1) n/a</p>	
<b>Learning Outcomes</b>	
<p><i>Upon successful completion of this module the learner will be able to</i></p>	

#		
MLO1	Further understand and apply core skills acquired in Aural 1.	
MLO2	Develop an understanding and application of musical parameters found in music of the 19th century to include: introduction to chromaticism, melodic / harmonic language (technical and contextual).	
MLO3	Demonstrate an appreciation of more advanced control of Meter and Rhythm using vocal / orchestral / keyboard texts.	
MLO4	Display an ability to notate musical examples of the above skills acquired.	
MLO5	Demonstrate an awareness of Musical Parameters other than Pitch / Meter / Rhythm to include Texture / Timbre / Density (dynamics and articulation) / Pace and Structure.	
MLO6	Develop the capacity to sing fluently at sight music from the early 19th century.	
MLO7	Investigate methodological approaches to the above skills thus encouraging critical thinking and self-directed learning.	
<b>Requisites</b>		
<b>Requisite Type</b>	<b>Module Title</b>	<b>Type</b>
Pre Requisite	MUSG 1901 v.1 Aurl 1 [Approved]	Module
<b>Assessment Threshold</b>	The pass mark is 50%. In order to progress to Aural 3, students must secure an overall minimum mark of 50%.	
<b>Module Content &amp; Assessment</b>		
<b>Assessment Breakdown</b>		<b>%</b>
Other Assessment(s)		100.00%

## Assessments

Other Assessment(s)			
<b>Assessment Type</b>	Viva Voce	<b>% of Total Mark for Module</b>	15
<b>Indicative Week</b>	Week 7	<b>Learning Outcomes</b>	1
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Viva Voce 1			
<b>Assessment Type</b>	Viva Voce	<b>% of Total Mark for Module</b>	15
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	2,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Viva Voce 2			
<b>Assessment Type</b>	Viva Voce	<b>% of Total Mark for Module</b>	15
<b>Indicative Week</b>	Week 7	<b>Learning Outcomes</b>	2,3,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Viva Voce 3			

<b>Assessment Type</b>	Viva Voce	<b>% of Total Mark for Module</b>	15
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	2,3,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Viva Voce 4			
<hr/>			
<b>Assessment Type</b>	In Class Test	<b>% of Total Mark for Module</b>	30
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Group
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Class dictations (graded weekly during class)			
<hr/>			
<b>Assessment Type</b>	Group Work	<b>% of Total Mark for Module</b>	10
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	5,7
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Group
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Collaborative Project : Peer Evaluation /small group listening and descriptive observational assignments :to be submitted at end of each semester .			

## Module Activity

Full Time hours per semester

<i>Activity Type</i>	<i>Duration (Hours)</i>
Lecture	72
Self Directed	28
Hours (up to 100 for 5 ECTS credits)	100.00
<b>Recommended Reading List</b>	
<i>Recommended Book Resources</i>	
<ul style="list-style-type: none"> <li>• <b>Karpinski, Gary S: Aural Skills Acquisition: The Development of Listening, Reading and Performing Skills in College-Level Musicians (USA: Oxford University Press, 2000)..</b></li> <li>• <b>Kraft, Leo: A new approach to Ear Training 2nd edn. (W. W. Norton and Company, 1999)..</b></li> <li>• <b>Pratt, George: Aural Awareness: Principles and Practice (Milton Keynes: Open University Press, 1990)..</b></li> <li>• <b>Meludia: Aural Training App (Developer: Meludia (www.meludia.com), 2014)..</b></li> </ul>	
<i>Supplementary Book Resources</i>	
<ul style="list-style-type: none"> <li>• <b>Heygi, Erzsebet: Solfege according to the Kodaly-Concept (Pedagogical Institute of Music: Kecskemet, 1975)..</b></li> </ul>	

# Review

## Module Extra Information

### Editor(s)

*Editor*

Michael Keane

Helen Kane

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1



**APPROVED**

## MUSG 1914: Chamber Music and Conducting 1

### Module Details

<b>Module Code:</b>	MUSG 1914
<b>Module Long Title:</b>	Chamber Music and Conducting 1 <b>APPROVED</b>
<b>Banner Title:</b>	Chamber Mus. & Conducting 1
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Mary Lennon
<b>Module Coordinators:</b>	Mary Lennon ( 27 March 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	This module provides students with an opportunity to expand and develop their chamber music skills and introduces them to the fundamentals of conducting.

	<p>Unit A: Chamber Music 1: A team of specialist coaches drawn from different departments in the Conservatoire work directly with student chamber music groups, in consultation with the Principal Study Teachers.</p> <p>Unit B: Conducting 1: In introducing students to the fundamentals of conducting, learning will take place within a workshop-style environment in which the class becomes a performance group (singers and/or instrumentalists) conducted by each student in turn. The unit's primary benefits are a carefully structured foundation in the skills needed to conduct with competence and a development in musicianship, helping all singers and instrumentalists to perform with greater insight and to listen with deeper understanding.</p> <p>Core / Option: All Stage 1 students must take Chamber Music and Conducting 1 <b>OR</b> Chamber Music and Improvisation 1</p>
<p><b>Learning and Teaching Methods</b></p>	<p>Unit A: Chamber Music 1</p> <p>Weekly lecturer coached rehearsals, self-directed rehearsals, and concerts.</p> <p>Unit B: Conducting 1</p> <p>The approach in this unit is demonstration followed by active participation: learning by doing. The module is taught through weekly workshops featuring the students in a laboratory-style ensemble. The unit follows a carefully calibrated sequence of artistic musical material.</p>
<p><b>Indicative Syllabus</b></p>	
<p><b>1. Unit A: Chamber Music 1</b></p> <p>1.1) Selected chamber music appropriate to the various ensemble combinations.</p>	
<p><b>2. Unit B: Conducting 1</b></p> <p>2.1) Posture and demeanour  2.2) Understanding and control of tension  2.3) Beat patterns of 2/4, 3/4, 4/4, 6/8, 9/8, 12/8  2.4) Cut-off gesture and pause  2.5) Cueing entries on the downbeat and upbeat  2.6) Expression  2.7) Basic score preparation and analysis  2.8) Basic ensemble management skills  2.9) Basic vocal technique</p>	
<p><b>Learning Outcomes</b></p>	

<i>Upon successful completion of this module the learner will be able to</i>	
#	
MLO1	A: Select, prepare, rehearse and perform one or more contrasting work(s) effectively within a chamber music group to concert standard.
MLO2	A: Negotiate musical ideas and technical matters (rhythm, intonation and ensemble) in rehearsal and performance with other members of the group.
MLO3	A: Demonstrate individual commitment, initiative and entrepreneurship on behalf of the group. (Arranging and composing are encouraged).
MLO4	A: Co-organise rehearsals, co-prepare short programme notes and co-facilitate publicity for concert(s).
MLO5	B: Demonstrate a confidence in fundamental conducting technique, using clear beat patterns and cueing techniques to ensure direct and meaningful communication.
MLO6	B: Hear a score internally, which is essential for deciding interpretation and for identifying inaccuracies by singers/ instrumentalists.
MLO7	B: Reflect critically on their own performance and practice and to apply what they learn from this in future rehearsals and performances.
MLO8	B: Employ a clear and effective communication in both gesture and instruction
MLO9	B: Demonstrate a knowledge and understanding of vocal production for choral singers and of good posture and technique for healthy group singing.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	30
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: Chamber Music 1 Continuous Assessment (Technical and interpretative proficiency in rehearsal and performance; Self-directed preparation and rehearsal techniques; Contribution to group; Knowledge and competence of chosen repertoire; Professional attitude and attendance)			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Group
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: Chamber Music 1 End of semester performance examination/concert			
<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	5,6,7,8,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit B Conducting 1 Weekly, skills-based, practical assignments of steadily increasing difficulty			

<b>Assessment Type</b>	Practical/Skills Evaluation	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	5,6,7,8,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit B Conducting 1			
In Class practical presentation: each student conducts two pieces from the material covered.			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Tutorial	12
Studio	38
Tutorial	12
Studio	38
Hours (up to 100 for 5 ECTS credits)	
	100.00

## Recommended Reading List

### Recommended Book Resources

- **Unit B: Conducting 1: Phillips, Kenneth H.: Basic Techniques of Conducting (New York: Oxford University Press, 1997)..**
- **Unit B: Conducting 1: Bowe, José Antonio (Ed.): The Cambridge Companion to Conducting (Cambridge: Cambridge University Press, 2003)..**

# Review

## Module Extra Information

### Editor(s)

*Editor*

Dermot Dunne

Mary Lennon

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 1915: Chamber Music and Improvisation 1****Module Details**

<b>Module Code:</b>	MUSG 1915
<b>Module Long Title:</b>	Chamber Music and Improvisation 1 <b>APPROVED</b>
<b>Banner Title:</b>	Chamber Mus. & Improv. 1
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Mary Lennon
<b>Module Coordinators:</b>	Mary Lennon ( 27 March 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	This module provides students with an opportunity to expand and develop their chamber music skills and introduces them to the fundamentals of improvisation.

	<p>Unit A: Chamber Music 1:</p> <p>A team of specialist coaches drawn from different departments in the Conservatoire work directly with student chamber music groups, in consultation with the Principal Study teachers.</p> <p>Unit B: Improvisation 1:</p> <p>In this Unit, students will be introduced to the history of improvisation. They will learn to create and develop ideas within both a structured and unstructured framework. Improvisation will be based on simple musical structures and will include spontaneous improvisation within tonal and atonal styles. Students will develop confidence and versatility in a broader performance context.</p> <p>Core / Option:</p> <p>All Stage 1 students must take Chamber Music and Improvisation 1 <b>OR</b> Chamber Music and Conducting 1</p>
<p><b>Learning and Teaching Methods</b></p>	<p>Unit A: Chamber Music 1</p> <p>Weekly coached rehearsals, self-directed rehearsals, and concerts.</p> <p>Unit B: Improvisation 1</p> <p>This unit will be delivered through workshops. The following teaching methods will be used: Exercises to build rhythmic and melodic confidence and develop aural response; active listening; analysis and imitation</p>
<p><b>Indicative Syllabus</b></p>	
<p><b>1. Unit A: Chamber Music 1</b></p> <p>1.1) Selected chamber music appropriate to the various ensemble combinations in any given semester.</p>	
<p><b>2. Unit B: Improvisation 1</b></p>	



- 2.1) Structured harmonic progressions in popular, blues and classical styles
- 2.2) Major scale modes, pentatonic and blues scale
- 2.3) Tonal and atonal spontaneous improvisation
- 2.4) Using lead sheet as an improvisatory guide

**Learning Outcomes**

*Upon successful completion of this module the learner will be able to*

#	
MLO1	A: Select, prepare, rehearse and perform one or more contrasting work(s) effectively within a chamber music group to concert standard.
MLO2	A: Negotiate musical ideas and technical matters (rhythm, intonation and ensemble) in rehearsal and performance with other members of the group.
MLO3	A: Negotiate musical ideas and technical matters (rhythm, intonation and ensemble) in rehearsal and performance with other members of the group.
MLO4	A: Co-organise rehearsals, co-prepare short programme notes and co-facilitate publicity for concert(s).
MLO5	B: Improvise using major and minor pentatonics, major scale and modes, and blues scale
MLO6	B: Improvise using arpeggios
MLO7	B: Improvise melodically over a diatonic chord progression, and with the addition of the Phrygian Major mode
MLO8	B: Perform a short spontaneous improvisation either in a solo or collaborative context
MLO9	B: Understand lead sheet nomenclature and edit the iReal Pro application as a practice/performance tool

**Requisites**

**Module Content & Assessment**

Assessment Breakdown	%
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Other Assessment(s)	100.00%
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## Assessments

Other Assessment(s)			
<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	30
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Continuous Assessment (Technical and interpretative proficiency in rehearsal and performance; Self-directed preparation and rehearsal techniques; Contribution to group; Knowledge and competence of chosen repertoire; Professional attitude and attendance)			
<hr/>			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Group
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> End-of-unit Performance Examination			
<hr/>			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	12.5
<b>Indicative Week</b>	Week 7	<b>Learning Outcomes</b>	5,6,7,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No

<b>Assessment Description</b> Unit B: Improvisation 1 Week 7: Solo performance using iReal Pro backing track application: improvise in a popular idiom over a given chord progression using iReal Pro application.			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	12.5
<b>Indicative Week</b>	Week 7	<b>Learning Outcomes</b>	5,6,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Week 7: Solo performance using iReal Pro backing track application: improvise in the blues idiom over a 12-bar chord progression using iReal Pro application.			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	12.5
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	5,6,7,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> n/a			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	12.5
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	5,6,7,8
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Week 13: Solo/collaborative performance: short spontaneous improvisation.			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Tutorial	12
Studio	38
Tutorial	12
Studio	38
Hours (up to 100 for 5 ECTS credits)	
	100.00

## Recommended Reading List

### Recommended Book Resources

- **Unit B: Coker, Jerry: Complete Method for Improvisation: For All Instruments, Revised Edition (Alfred Music, 1997)..**
- **Unit B: Ligon, Bert: Connecting Chords with Linear Harmony (Hal Leonard Pub Co., 1996)..**
- **Unit B: Baker, David, How to Play Bebop, Vol. 1 (Alfred Music, 1988)..**

## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

Mary Lennon

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 1910: Composition Studies 1****Module Details**

<b>Module Code:</b>	MUSG 1910
<b>Module Long Title:</b>	Composition Studies 1 <b>APPROVED</b>
<b>Banner Title:</b>	Composition Studies 1
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Jan 2023 ( January 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Dermot Dunne
<b>Module Coordinators:</b>	Dermot Dunne ( 27 April 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	Composition Studies 1 (Stylistic) provides an introduction to Harmony and Counterpoint through exposure to Baroque and Classical compositional practices. This is a core module for all students and must be completed by the end of Stage 2. Entrance to the module is determined by a theory examination taken during Induction week. Students who meet a minimum standard of Grade 6 Associated Board Theory

	take this module in Stage 1. Students who need additional foundational studies will take this in Stage 2 and take <i>Foundations of Musical Theory</i> in Stage 1.
<b>Indicative Syllabus</b>	Figured bass  2-part Species Counterpoint  The style of Bach's Chorales  Study of two-part inventions  The style of baroque trio sonata  Harmonisation of a melody
<b>Learning and Teaching Methods</b>	Delivered via twice-weekly 1 hour lectures, students are introduced in a step-by-step process to the rudiments of Harmony and Counterpoint. There are weekly assignments, and a written examination at the end of the year.
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
<b>#</b>	
MLO1	Harmonise a melody in the style of Bach including the use of suspensions, applied dominants, and a variety of other harmonic elaborations.
MLO2	Realise a figured bass and write a keyboard continuo part.
MLO3	Write a trio sonata in the style of Corelli or Handel from a figured bass.
MLO4	Recall in examination the principles of effective harmony and counterpoint.
MLO5	Write an exposition of a 2-part invention based on given material.

MLO6	Analyse (harmonically) a work written between 1750 and 1840 using Roman numerals.
MLO7	Write a counterpoint according to the principles of species counterpoint (two parts only).
MLO8	Compose a classical-style piano sonata exposition (major key) as far as the beginning of the second subject.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Formal Examination	60.00%
Other Assessment(s)	40.00%

## Assessments

<b>Formal Examination</b>			
<b>Assessment Type</b>	Written Examination	<b>% of Total Mark for Module</b>	60
<b>Indicative Week</b>	Week 14	<b>Learning Outcomes</b>	1,3,4,5,7
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Written Examination: 3-hour paper at the end of Semester 2			
<b>Other Assessment(s)</b>			



<b>Assessment Type</b>	Submission	<b>% of Total Mark for Module</b>	40
<b>Indicative Week</b>	Week 1	<b>Learning Outcomes</b>	1,2,3,5,6,7,8
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Continuous Assessment: Weekly assignments			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Lecture	36
Self Directed	64
Hours (up to 100 for 5 ECTS credits)	100.00

## Recommended Reading List

### Recommended Book Resources

- **Bach, Johann Sebastian. (1941), 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass, Riemschneider, Albert. G. Schirmer, New York.**
- **Fux, Johann Joseph. (1971), The study of counterpoint from Johann Joseph Fux's Gradus ad parnassum, W.W. Norton, New York.**
- **Bach, Johann Sebastian. (1984), Two-part inventions, BWV 772-786, Richard Jones. ABRSM, London.**
- **Corelli. (1994), Complete violin sonatas and trio sonatas, Joseph Joachim and Friedrich Chrysander. Dover, New York.**

*Supplementary Book Resources*

- **Palisca, Claude V. (2001), Norton Anthology of Western Music, vol 2- classic to modern, W.W. Norton, New York.**

## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2908: Composition Studies 2****Module Details**

<b>Module Code:</b>	MUSG 2908
<b>Module Long Title:</b>	Composition Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Composition Studies 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Jan 2023 ( January 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Dermot Dunne
<b>Module Coordinators:</b>	Dermot Dunne ( 27 April 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus

<b>Module Overview</b>	<p>Composition Studies 2 (Applied) is a core module for Stage 2 students who have successfully completed Composition Studies 1 (Stylistic). This module builds on the knowledge and skills acquired in Composition Studies 1 and involves the study of arrangement of modal material, and an introduction to original composition using techniques from the twentieth century, writing for modest instrumental and/or vocal forces.</p> <p>Option for other students: Yes. For students who have taken Foundations of Musical Theory (Stage 1) <i>and</i> Composition Studies 1 in Stage 2, this module can be taken as an option in Stage 3.</p>
<b>Indicative Syllabus</b>	<p>Tonal, diatonic harmony (progressing from Composition Studies 1 Stylistic), including devices for the creation of more advanced harmonic colour, such as secondary sevenths and extended harmony.</p> <p>The use of modes in melody, harmony and as applied to instrumental/vocal arrangement.</p> <p>Twentieth century composition techniques: devised scales, 12-tone serialism, bitonality, intervallic melodic and harmonic structures, and rhythmic devices.</p> <p>The creation of short, original compositions based on the techniques listed.</p>
<b>Learning and Teaching Methods</b>	<p>Delivered via once-weekly lectures, which include occasional tutorials, students expand their knowledge of harmony to include modal material, and are introduced to a range of twentieth century composition techniques. As part of their composition of short original pieces, they are given instruction in more detailed aspects of notation and methods of writing idiomatically for voices and instruments.</p>
<b>Indicative Syllabus</b>	
<p><b>1. Tonal, diatonic harmony</b></p> <p>1.1) Tonal, diatonic harmony (progressing from Composition Studies 1 Stylistic), including devices for the creation of more advanced harmonic colour, such as secondary sevenths and extended harmony.</p>	
<p><b>2. Modes in melody, harmony</b></p> <p>2.1) The use of modes in melody, harmony and as applied to instrumental/vocal arrangement.</p>	
<p><b>3. Twentieth century composition techniques</b></p> <p>3.1) Twentieth century composition techniques: devised scales, 12-tone serialism, bitonality, intervallic melodic and harmonic structures, and rhythmic devices.</p>	
<p><b>4. Original compositions</b></p> <p>4.1) The creation of short, original compositions based on the techniques listed.</p>	

<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
#	
MLO1	Arrange a folk melody for two or three instruments/voice using modes.
MLO2	Demonstrate knowledge of elementary instrumentation by writing idiomatically for small instrumental ensemble, piano and voice, and mixed choir.
MLO3	Recognise and apply use of devised scales, bitonality, 12-note serialism.
MLO4	Compose a short original piece using intervallic structures.
MLO5	Notate details of original compositions correctly by hand and using Sibelius.
MLO6	Recognise and apply rhythmic devices characteristic of twentieth century composition.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Formal Examination	60.00%
Other Assessment(s)	40.00%

## Assessments

<b>Formal Examination</b>

<b>Assessment Type</b>	Written Examination	<b>% of Total Mark for Module</b>	60
<b>Indicative Week</b>	Week 14	<b>Learning Outcomes</b>	1,2,3,4,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Written Examination: 3-hour paper [Semester 2 assessment period]			
<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Composition	<b>% of Total Mark for Module</b>	40
<b>Indicative Week</b>	Week 1	<b>Learning Outcomes</b>	1,2,3,4,5,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Continuous Assessment: Weekly composition assignments			

## Module Activity

Full Time hours per semester	
<i>Activity Type</i>	<i>Duration (Hours)</i>
Lecture	36
Self Directed	64
Hours (up to 100 for 5 ECTS credits)	100.00

## Recommended Reading List

### *Recommended Book Resources*

- **Bartok, Béla: Mikrokosmos (piano), vols. 5 & 6 (London: Boosey & Hawkes, 1987)..**
- **Blatter, Alfred: Instrumentation and Orchestration (1997: Schirmer, New York)..**
- **Debussy, Claude: Preludes for piano & Etude no. 4: Pour les Quartes (Munich: Henle, 1986)..**
- **Maurice Duruflé: 4 motets sur Themes Gregoriennes (Paris:Durand, 1986)..**
- **Elgar, Edward: There is Sweet Music (London: Novello, 1908)..**
- **Messaien, Olivier: La Nativité du Seigneur (Paris: Leduc, 1936)..**
- **Messaien, Olivier: Quartet for the End of Time (Paris: Durand, 1942)..**
- **Milhaud, Darius: Saudades de Brasil (Paris: Durand, n.d.)..**
- **Potter, A.J.: Orchestral Music, National Symphony Orchestra of Ireland, Robert Houlihan, cond., Marco Polo, 8.225158..**
- **Reich, Steve: Clapping music (London: Boosey & Hawkes, 1972)..**
- **Scriabin, Alexander: Vers La Flamme, Norton Anthology of Western Music, eds. J. Peter Burkholder and Claude Palisca, 5th edn. (New York: Norton, 2006), 816–825..**
- **Stockhausen: Zyklus for percussion (Vienna: Universal, 1960)..**
- **Vaughan Williams, Ralph: Fantasia on a Theme of Thomas Tallis (London: Faber, 2010)..**
- **Vaughan Williams, Ralph: Three Shakespeare Songs (for mixed choir).**
- **Webern, Anton: Symphonie, op. 21 (Vienna, Universal, 1929).**

### *Supplementary Book Resources*

- **Messiaen, Olivier: Technique de mon Langage Musical (Paris: Leduc, 1956)..**
- **Whittall, Arnold: Exploring Twentieth Century Music (Cambridge: CUP, 2003)..**



## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2902: Ensemble 2****Module Details**

<b>Module Code:</b>	MUSG 2902
<b>Module Long Title:</b>	Ensemble 2 <b>APPROVED</b>
<b>Banner Title:</b>	Ensemble 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Jan 2023 ( January 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Dermot Dunne
<b>Module Coordinators:</b>	Dermot Dunne ( 27 April 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus

<b>Module Overview</b>	<p>This module gives students the opportunity to perform in various types of ensemble contexts. Ensembles include Symphony Orchestra, Wind Ensemble, Irish Traditional Music Ensemble, Chamber Choir and Choral Society. Each student will be involved in at least one ensemble activity during the year. The nature of the ensemble is dependent on instrument/voice.</p> <p>Students must participate in all arranged public performances and attend all rehearsals; there is a strong emphasis on the development of both professionalism (in relation to attendance, participation, commitment) and artistry (in relation to the development of technical and interpretative awareness, critical skills and presentation and communication skills).</p> <p>Core: All Stage 2 students</p> <p>Option: This module is available to students and staff on other courses (subject to audition). For more information on the range of ensembles, please contact Ronan Grant, the ensembles manager.</p>
<b>Learning and Teaching Methods</b>	Students will participate in regular rehearsals with a dedicated conductor/director, simulating a professional ensemble work environment, in preparation of selected repertoire for performance.
<b>Indicative Syllabus</b>	
<p><b>1. Students will play in ensembles</b></p> <p>1.1) Students will play in ensembles as assigned by their Head of Department and will prepare concert performances from a range of appropriate repertoire. Rehearsals will focus on stylistic and interpretative issues, aspects of ensemble playing (including leadership skills), and developing a culture of professionalism in relation to attendance, punctuality and commitment.</p>	
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
#	
MLO1	Demonstrate the technical, stylistic, artistic, aural and ensemble skills, necessary for performance within medium to large ensembles.
MLO2	Critically evaluate individual artistic responsibility and role within an ensemble.
MLO3	Apply rehearsal and performance skills in an ensemble context across a range of repertoire.

MLO4	Acquire knowledge and understanding of repertoire of the relevant ensemble.
MLO5	Develop professionalism in relation to attendance, punctuality and commitment.
MLO6	Effectively adapt to unpredictable rehearsal and performance contexts.
MLO7	Demonstrate teamwork and initiative within a group context.
<b>Requisites</b>	
<b>Assessment Threshold</b>	Students must perform in <u>all</u> concerts in their officially assigned ensemble.
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%
<b>Derogations from the General Assessment Regulations</b>	
In order to pass this module, students must attain a mark of 50%.	

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	50
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	1,2,3,4,5,6,7
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No

**Assessment Description**

Continuous Assessment (Tutor's Report) (see notes)

Students are required to perform in public concerts, as determined and programmed by the Ensemble Director. There will be a particular emphasis on the development of Professionalism and Artistry within the following context:

- Professionalism: punctuality and commitment (see below for Attendance requirements/penalties)
- Artistry: development of instrumental skills and stylistic awareness within an ensemble context
- Knowledge and understanding of repertoire of relevant ensemble
- Communication and teamwork skills in a group context
- Responsiveness to conductor/director and peers

Additional Requirements:

Choral Society: before the main concert each semester, students will perform excerpts from their own part in a separate examination.

Attendance Penalties:

Students must attend all rehearsals and perform in all concerts programmed by their Ensemble Director. Absences from rehearsals and performances will only be recorded as excused for a certified illness or notified and approved Personal Circumstances. The Head of Department may also approve an absence if it is due to another university commitment.

In the event that a student is absent from a rehearsal, arrives late or leaves early, the following penalty system will be applied:

- 5 marks are deducted for each rehearsal missed
- Two 'lates' (ten minutes) or early egresses equate to one absence

Notes: The submission of the tutor's report is co-ordinated by the applicable Head of Department and is completed by the relevant ensemble conductor/director(s). Students will receive a mark/report for Semester 1.

<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	50
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	1,2,3,4,5,6,7
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No

**Assessment Description**

Continuous Assessment

Students are required to perform in public concerts, as determined and programmed by the Ensemble Director. There will be a particular emphasis on the development of Professionalism and Artistry within the following context:

- Professionalism: punctuality and commitment (see below for Attendance requirements/penalties)
- Artistry: development of instrumental skills and stylistic awareness within an ensemble context
- Knowledge and understanding of repertoire of relevant ensemble
- Communication and teamwork skills in a group context
- Responsiveness to conductor/director and peers

**Additional Requirements:**

Choral Society: before the main concert each semester, students will perform excerpts from their own part in a separate examination.

**Attendance Penalties:**

Students must attend all rehearsals and perform in all concerts programmed by their Ensemble Director. Absences from rehearsals and performances will only be recorded as excused for a certified illness or notified and approved Personal Circumstances. The Head of Department may also approve an absence if it is due to another university commitment.

In the event that a student is absent from a rehearsal, arrives late or leaves early, the following penalty system will be applied:

- 5 marks are deducted for each rehearsal missed
- Two 'lates' (ten minutes) or early egresses equate to one absence

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Studio	48
Self Directed	52
Hours (up to 100 for 5 ECTS credits)	100.00

## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1
TU980	Bachelor of Arts	1

**APPROVED****MUSG 2904: History of Music 2****Module Details**

<b>Module Code:</b>	MUSG 2904
<b>Module Long Title:</b>	History of Music 2 <b>APPROVED</b>
<b>Banner Title:</b>	History of Music 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2024 ( September 2024 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Adrian Smith
<b>Module Coordinators:</b>	Adrian Smith ( 27 March 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	<b>Unit A: Late Classical to Romantic</b>



	<p>Building on the skills acquired in History of Music 1, this unit provides an introduction to the music of the late Classical and Romantic periods focussing on genres and styles from the French revolutionary era to Wagner and his legacy. The aim is to introduce the student to significant composers and compositions of both periods. It also provides students with insight into the cultural context of these works and encourages independent thinking through critical reading and listening.</p> <p><b>Unit B: Late Romantic to Late Twentieth Century</b></p> <p>A survey of Western music from the <i>fin du siècle</i> to the post World War II avant-garde, this unit examines a range of music illustrating the dissolution of the tonal system. The aim is to introduce students to significant composers and compositions of the period. It also provides students with insight into the cultural context of these works and encourages independent thinking through score reading, critical reading and listening.</p>
<b>Indicative Syllabus</b>	<p><b>Unit A:</b> This will focus on the music of the principal composers of the classical and romantic eras, with recourse to recordings and written scores.</p> <p><b>Unit B:</b> This will focus on the music of the principal Western composers whose music demonstrates different approaches to the dissolution of tonality, with recourse to recordings and written scores.</p>
<b>Learning and Teaching Methods</b>	<b>Units A and B:</b> These will be delivered through lectures and tutorials (two one-hour classes per week), which will include discussion, listening, and engaging with scores.
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
<b>#</b>	
MLO1	Differentiate between composers and genres of the periods studied, and evaluate the different aesthetic approaches taken.
MLO2	Engage critically with recordings of music from the periods studied.

MLO3	Read a score of music from the periods studied and provide analytical insight into its form, style and compositional aesthetics.
MLO4	Articulate in written form their ideas on, and knowledge of, the topics covered by the module.
MLO5	Demonstrate awareness of the cultural context of the music.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Essay	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 10	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: Essay (1,500 words)			
<b>Assessment Type</b>	In Class Test	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual

<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: Written Examination/Listening Test			
<b>Assessment Type</b>	Essay	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 10	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit B: Essay (1,500 words)			
<b>Assessment Type</b>	In Class Test	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit B: Written Examination/Listening Test			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Lecture	48

Self Directed	52
Hours (up to 100 for 5 ECTS credits)	100.00

## Recommended Reading List

### *Recommended Book Resources*

- **Burkholder, J. Peter, Grout, Donald Jay and Palisca, Claude V.: A History of Western Music, 9th edn. (New York: WW Norton and Co., 2013)..**
- **Burkholder, J. Peter and Palisca, Claude V. (ed.): Norton Anthology of Western Music: Classic to Romantic, Vol.2: 7th edn. (New York: WW Norton and Co., 2014)..**
- **Sadie, Stanley (ed.): The New Grove Dictionary of Music and Musicians, 2nd edn. (London: Macmillan, 2001). [www.oxfordmusiconline.ie].**
- **Cook, Nicholas and Pople, Anthony: The Cambridge History of Twentieth Century Music (Cambridge: Cambridge University Press, 2004)..**
- **Morgan, Robert P.: Twentieth Century Music: A History of Musical Style in Modern Europe and America (New York: W. W. Norton & Company, 1991)..**
- **Simms, Bryan R: Music of the Twentieth Century: Style and Structure (Belmont CA: Schirmer, 1996)..**
- **Whittall, Arnold: Musical Composition in the Twentieth Century (Oxford: Oxford University Press, 1999)..**

### *Supplementary Book Resources*

- **Taruskin, Richard and Gibbs, Christopher Howard: The Oxford History of Western Music College edition; 2nd edn. (Oxford: Oxford University Press, 2019)..**
- **Sadie, Stanley (ed.). The New Grove Dictionary of Music and Musicians, 2nd edn. (London: Macmillan, 2001). [www.oxfordmusiconline.ie].**

# Review

## Module Extra Information

### Editor(s)

*Editor*

Adrian Smith

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED**

## MUSG 2905: Introduction to Analysis and Inst./Vocal Teaching

### Module Details

<b>Module Code:</b>	MUSG 2905
<b>Module Long Title:</b>	Introduction to Analysis and Inst./Vocal Teaching <b>APPROVED</b>
<b>Banner Title:</b>	Analysis & Inst/Voc. Teaching
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Mark Fitzgerald
<b>Module Coordinators:</b>	Mark Fitzgerald ( 27 March 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	Unit A: Approaches to Analysis:

	<p>Approaches to Analysis is a core module for all Stage 2 students, which equips students with the fundamentals of basic analytical technique. Through analyses of keyboard and chamber music from composers such as Haydn, Mozart and Beethoven, the student will become proficient in the technique of formal functional analysis as it applies to sonata form in the Classical period and gain an understanding of the implications of this for criticism and performance.</p> <p>Unit B: Introduction to Instrumental/ Vocal Teaching:</p> <p>Instrumental/Vocal Teaching 1 is a core module for all Stage 2 students, which introduces students to the core principles and pedagogical methods relative to teaching their instrument/voice at junior level.</p>
<p><b>Indicative Syllabus</b></p>	<p>Unit A: Approaches to Analysis</p> <p>Students will be introduced to a theoretical model, for example, William E. Caplin's theory of formal functions, to analyse sonata form(s) of the Classical period.</p> <p>Unit B: Introduction to Instrumental/Vocal Teaching</p> <p>Setting up a teaching practice, parent/student/teacher relationships and communication, methodologies of teaching notation, aural awareness and sight-reading skills, role of technique, role of memory, criticism and evaluation.</p>
<p><b>Learning and Teaching Methods</b></p>	<p>Unit A: Approaches to Analysis</p> <p>This unit will be delivered through weekly one-hour lectures. The lectures will introduce the students to the fundamentals of formal functional analysis and apply them to the various components of sonata form. Peer-to-peer learning, through group work (typically 2-3 students), will be an essential component of the course in order to practice applying the techniques learned. Further practice will be obtained through bi-weekly assignments to develop a basic level of analytical competence in preparation for an analytical project.</p> <p>Unit B: Introduction to Instrumental /Vocal Teaching</p>

	Weekly lecture/workshop including problem-solving exercises.	
<b>Learning Outcomes</b>		
<i>Upon successful completion of this module the learner will be able to</i>		
<b>#</b>		
MLO1	A Demonstrate a solid analytical technique.	
MLO2	A Further develop their skills of score reading and harmonic analysis.	
MLO3	A Become proficient in the application of formal functional analysis.	
MLO4	A Possess an in-depth knowledge of classical sonata form.	
MLO5	A Evaluate the function of analysis for criticism, performance and research.	
MLO6	B Critically assess (including audition) a student in terms of musical ability and suitability to music study.	
MLO7	B Provide appropriate teaching materials (repertoire, technique, aural and sight reading skills) for one-to-one studio teaching.	
MLO8	B Select and describe appropriate diagnostic skills and provide educationally-sound solutions.	
MLO9	B Assess a student's ongoing specific musical needs and implement appropriate teaching strategies at junior level.	
<b>Requisites</b>		
<b>Module Content &amp; Assessment</b>		
<b>Assessment Breakdown</b>		<b>%</b>
Formal Examination		35.00%



Other Assessment(s)	65.00%
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## Assessments

Formal Examination			
<b>Assessment Type</b>	Written Examination	<b>% of Total Mark for Module</b>	35
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	6,7,8,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit B: Introduction to Instrumental/Vocal Teaching			
Written Exam:			
2- hour paper at the end of the semester.			
Other Assessment(s)			
<b>Assessment Type</b>	Theory Assessment	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit A: Approaches to Analysis:			
Bi-weekly Assignments			
Short exercises that apply basic formal functional analytical techniques to a section of music.			
<b>Assessment Type</b>	Essay	<b>% of Total Mark for Module</b>	25

<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit A: Approaches to Analysis: Analytical Project [End-of-semester Exam period] Full analysis of a sonata form movement from a chamber work by Haydn, Mozart or Beethoven.			
<hr/>			
<b>Assessment Type</b>	Theory Assessment	<b>% of Total Mark for Module</b>	15
<b>Indicative Week</b>	Week 6	<b>Learning Outcomes</b>	6,7,8,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Continuous Assessment: 2 sample Exam questions (weeks 6 and 9).			

## Module Activity

Full Time hours per semester	
<i>Activity Type</i>	<i>Duration (Hours)</i>
Lecture	12
Lecture	12
Self Directed	38
Self Directed	38

Hours (up to 100 for 5 ECTS credits)

100.00

## Recommended Reading List

### *Recommended Book Resources*

- **Colwell, Richard, Hewitt, Michael and Fonder, Mark: The Teaching of Instrumental Music, 5th edn. (London: Routledge, 2017)..**
- **Mills, Janet: Instrumental Teaching (Oxford: OUP, 2007)..**
- **Hallam, Susan: Instrumental Teaching: A Definitive Guide to Better Teaching and Learning (Oxford: Heinemann,1998)..**
- **Harris, Paul: Improve Your Teaching: An Essential Handbook for Instrumental and Singing Teachers (London: Faber, 2006)..**
- **Caplin, William E.: Classical Form – A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven (Oxford: Oxford University Press, 1998)..**

## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

Mark Fitzgerald

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED**

## MUSG 2906: Keyboard Performance Studies 2

### Module Details

<b>Module Code:</b>	MUSG 2906
<b>Module Long Title:</b>	Keyboard Performance Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Keyboard Performance 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	20
<b>Current Coordinator::</b>	David Mooney
<b>Module Coordinators:</b>	David Mooney ( 06 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus

<b>Module Overview</b>	<p><b>Principal Study:</b> Building on the student's achievement in Stage 1, this module continues the development of the student's technique, musical personality and artistic expression. Students are exposed to more demanding repertoire (including contemporary music), wider stylistic awareness and the development of ensemble playing.</p> <p><b>Keyboard Performance Class:</b> This weekly class provides an important transition from the one-to-one lesson to the eventual public performance (including masterclasses where appropriate). Students perform works in various stages of preparation in a collegiate ambiance and benefit from the development of peer- and self-criticism.</p>
<b>Learning and Teaching Methods</b>	<p>Principal Study is taught on a one-to-one basis with continuous guidance and feedback given by the lecturer. The Keyboard Performance Class comprises a weekly discursive workshop for keyboard students from all four years.</p> <p>The module is strongly student-centred. Individual programmes of study are designed to meet the specific needs of the learner. Daily self-directed practice forms an integral part of the process in order to achieve the learning outcomes.</p>
<b>Indicative Syllabus</b>	
<p><b>1. Repertoire</b> 1.1) Repertoire; études; sight-reading; accompaniment; technical development. More information is available in Appendix 1B.</p>	
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
#	
MLO1	Demonstrate a developing instrumental technique.
MLO2	Perform with stylistic and interpretative awareness.
MLO3	Demonstrate an intellectual understanding of the music performed.
MLO4	Perform with a sense of communication and value.

MLO5	Demonstrate elementary proficiency in the art of piano accompaniment.
MLO6	Critically assess performances by self and peers and articulate critical thought.
MLO7	Demonstrate stage-presence and appropriate presentation skills.
MLO8	Prepare a public recital.
<b>Requisites</b>	
<b>Assessment Threshold</b>	Each component (including both parts of Principal Study) must be passed in order to progress to the next stage of the programme. Students who wish to progress to Keyboard Performance Studies 3A must secure a minimum mark of 60% in Performance Examination 2 (Recital).
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%
<b>Derogations from the General Assessment Regulations</b>	
There are no supplemental examinations in August/September for students who have not passed the Recital component of Principal Study	

## Assessments

<b>Other Assessment(s)</b>
----------------------------

<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	90
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4,7,8
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Principal Study:			
Performance Examination 1: Technical (20%) [Late January – Early February]			
Performance Examination 2: Recital (25-30 minutes) (80%) [Semester 2 examination period]			
<hr/>			
<b>Assessment Type</b>	Class Participation	<b>% of Total Mark for Module</b>	10
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	5,6,7
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Keyboard Performance Class:			
Continuous Assessment: Tutor report on class participation (performing, critiquing, discussion) (60%)			
Written reflections on in-class performances and discussions (self and peer to be submitted by the end of each semester) (40%)			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Studio	90



Self Directed	310
Hours (up to 100 for 5 ECTS credits)	400.00
<b>Recommended Reading List</b>	
<i>Other Resources</i>	
<ul style="list-style-type: none"> <li>• Scores to be chosen as appreciate by Principal Stu.</li> </ul>	

## Review

### Module Extra Information

Editor(s)		
<i>Editor</i>		
Maria Donohue		
Michael Keane		
David Mooney		
<b>Change Description:</b>	No changes: Module already approved May 2021 validation	
Affiliated Programmes		
Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2909: Orchestral Performance Studies 2****Module Details**

<b>Module Code:</b>	MUSG 2909
<b>Module Long Title:</b>	Orchestral Performance Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Orchestral Performance 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	20
<b>Current Coordinator::</b>	Kevin Hanafin
<b>Module Coordinators:</b>	Kevin Hanafin ( 09 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus

<b>Module Overview</b>	<p><b>Principal Study:</b> Building on the Stage 1 Performance Studies module, this module focuses on the further development of Orchestral Studies (Strings, Woodwind, Brass and Percussion) at third level, with a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.</p> <p>The student will develop technical skills and musical awareness for instrumental performance at professional level while establishing the foundation for productive practice and independent learning. The student will develop communication with the accompanist in performance and consolidate the learning of repertoire, as advised by the principal study lecturer, through an awareness of the accompaniment parts. Students will also take part in weekly group lessons in Woodwind, Brass, Strings or Percussion.</p> <p><b>Orchestral Performance Class:</b> This class is designed to foster self-evaluation and peer-criticism. Students in all four years perform in a weekly class in order to gain guided performance experience and engage with their peers in a non-public arena.</p>
<b>Indicative Syllabus</b>	<p>Repertoire; studies/etudes; sight-reading; accompaniment; technical development. More information is available in Appendix 1C.</p>
<b>Learning and Teaching Methods</b>	<p><b>Principal Study:</b> This is taught on a one-to-one basis with continuous guidance and assessment given by the specialist lecturer in the chosen discipline. Students are mentored by an assigned accompanist on a weekly basis concentrating on repertoire chosen in consultation of 1<sup>st</sup> study teacher.</p> <p><b>Orchestral Performance Class:</b> This comprises a weekly discursive performance workshop for orchestral students from all four years.</p> <p>Both components are strongly student-centred. Individual programmes of study are designed to meet the specific needs of the learner. Daily self-directed practice forms an integral part of the process in order to achieve the learning outcomes.</p>
<b>Indicative Syllabus</b>	
<p><b>1. Repertoire; studies/etudes; Sight-reading; Accompaniment; technical development.</b></p> <p>1.1) n/a</p>	
<b>Learning Outcomes</b>	
<p><i>Upon successful completion of this module the learner will be able to</i></p>	

#	
MLO1	Demonstrate an excellent foundation in instrumental technique
MLO2	Perform with stylistic flair and interpretative awareness
MLO3	Demonstrate an deep intellectual understanding of the music performed
MLO4	Perform with mature communication and value
MLO5	Critically assess performances by self and peers and articulate critical thought
MLO6	Demonstrate an ability to perform with confidence in partnership with the accompanist
MLO7	Demonstrate critical awareness of the accompaniment in performance
<b>Requisites</b>	
<b>Assessment Threshold</b>	Each component (including both parts of Principal Study) must be passed in order to progress to the next stage of the programme. Students who wish to progress to Orchestral Performance Studies 3A must secure a minimum mark of 60% in Practical Examination 2 (Recital).
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%
<b>Derogations from the General Assessment Regulations</b>	
There are no supplemental examinations in August/September for students who have not passed the Recital component of Principal Study	

## Assessments

Other Assessment(s)			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	90
<b>Indicative Week</b>	Week 18	<b>Learning Outcomes</b>	1,2,3,4,6,7
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Principal Study: Performance Examination 1: Technical (20%) [Late January – Early February]			
Performance Examination 2: Recital (25-30 minutes) (80%) [Semester 2 examination period]			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	10
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	5,6,7
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Continuous Assessment: Tutor report on class participation (performing, critiquing, discussion) (60%) Written reflections on in-class performances and discussions (self and peer to be submitted by the end of each semester) (40%)			

## Module Activity

<b>Full Time hours per semester</b>
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<i>Activity Type</i>	<i>Duration (Hours)</i>
Lecture	30
Lecture	15
Lecture	24
Lecture	36
Self Directed	295
Hours (up to 100 for 5 ECTS credits)	400.00
<b>Recommended Reading List</b>	
<i>Recommended Book Resources</i>	
<ul style="list-style-type: none"> <li>• <b>Scores to be selected by the principal study lecturer as appropriate.</b></li> </ul>	

# Review

## Module Extra Information

### Editor(s)

*Editor*

Michael Keane

Kevin Hanafin

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1



**APPROVED****MUSG 2903: Socio-Historical Studies in Irish Traditional Music****Module Details**

<b>Module Code:</b>	MUSG 2903
<b>Module Long Title:</b>	Socio-Historical Studies in Irish Traditional Music <b>APPROVED</b>
<b>Banner Title:</b>	Socio-Historical Studies
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Odhran O Casaide
<b>Module Coordinators:</b>	Odhran O Casaide ( 09 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus

<p><b>Module Overview</b></p>	<p>This module is an exploration of Irish traditional music from a socio-historical and folkloric perspective. There are two distinct elements. The first deals specifically with the socio-historical context which determined the evolution of Irish traditional music. The second element deals with the song tradition in the Irish language in a socio historical and folkloric context</p> <p>Irish traditional music is explored in a way that contextualises the interwoven strands of major historical events, the evolution of musical genres and great musical and cultural figures. It aims to contextualise Irish Traditional Music performance in relation to historical, social and political developments. The role of Irish Traditional music in contemporary Irish society with reference to significant changes in the past century will be considered.</p> <p>The love-song genre is considered in all its aspects. Variants in vocal styles are analysed as is the mapping of text to melody. Examples of the main song genres are illustrated and analysed melodically, stylistically and textually. This module illustrates how the themes and folkloric content of song texts and performance practice offer a window on the past.</p> <p>Core: Irish Traditional Stage 2</p> <p>Option: No</p>
<p><b>Indicative Syllabus</b></p>	
<p><b>1. n/a</b></p> <ul style="list-style-type: none"> <li>1.1) • The socio-historical context of Irish music up to the 20 century</li> <li>1.2) • The effects of the famine on music in Ireland and the diaspora</li> <li>1.3) • The vocal tradition: Melodic and textual analysis and performance of songs</li> <li>1.4) • The love-song genre in all its aspects</li> <li>1.5) • The influence of the Amour Courtois on the thematic content of Irish Language love songs</li> </ul>	
<p><b>Learning Outcomes</b></p>	
<p><i>Upon successful completion of this module the learner will be able to</i></p>	

#	
MLO1	Analyse in detail the socio-historical context of Irish Traditional Music.
MLO2	Evaluate the impact of the most significant people and events in the development of Irish Traditional Music.
MLO3	Understand and have insights into major historical events such as the Great Famine on music in Ireland and on the Diaspora.
MLO4	Identify in some depth the various manifestations of the love-song genre.
MLO5	Analyse variants in vocal styles and the mapping of text to melody.
MLO6	Appreciate how the themes and folkloric content of song texts and performance practice offer a window on the past.
MLO7	Perform either vocal or instrumental illustrations and discuss their socio-historical context.
MLO8	Work independently and also effectively as a team.
MLO9	Take responsibility for their own learning.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%

## Assessments

<b>Other Assessment(s)</b>
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<b>Assessment Type</b>	Presentation	<b>% of Total Mark for Module</b>	60
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5,6,7,8,9
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Presentation: week 12, semester 2 Each student will present a 20-minute lecture-recital on a topic which relates closely to the content of the course (70%). The presentation should also include some performance. A hard- copy of the presentation (c. 2,000 words) (30%) is to be handed in on the day of the examination.			
<hr/>			
<b>Assessment Type</b>	Essay	<b>% of Total Mark for Module</b>	40
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	1,2,3,4,5,6,8
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Continuous Assessment: Two written assignments (c.1, 500 words) Assignment 1: week 13, semester 1 Assignment 2: week 8, semester 2			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Lecture	24
Self Directed	76

## Recommended Reading List

### *Recommended Book Resources*

- **Breathnach, Breandain: Folk Music and Dances of Ireland (Cork: Mercier Press, 1977).**
- **Ní Ualacháin, Padraigín, The Hidden Ulster, (Four Courts Press 2003).**
- **Ó Canainn, Tomás: Traditional Music in Ireland (London: Routledge, 1978).**
- **O Boyle, Sean: The Irish Song Tradition (Cork: Ossian Publications, 1989).**
- **O Sullivan Donal: Irish Folk Song and Dance (Cork: Mercier Press, 1952).**
- **Ó Suilleabháin, Dónal: Songs of the Irish (Cork: Mercier Press, 1960).**
- **O Sullivan, Donal: The Life Times and Music of an Irish Harper. (Routledge and Kegan Paul Ltd. London, 1958).**
- **Ó Riada, Seán and Thomas Kinsella: Our Musical Heritage, (Fundúireacht an Riadaigh (i gcomhar le Dolmen Press, 1982).**
- **O Tuama, Seán: An Grá in Amhrán na nDaoine, (An Clomhar, Tta, 1978).**
- **Williams, Sean Focus: Irish Traditional Music, (Routledge New York, 2010).**
- **Vallely, Fintan (Ed.): The Companion to Irish Traditional Music. (Cork University Press. 2011).**
- **Vallely, Fintan and Charlie Piggott: The Blooming Meadows: The World of Irish Traditional Musicians. (Roberts Rinehart Pub; 1998).**
- **Smith, Therese (Ed) Ancestral imprints: histories of Irish traditional music and dance, (Cork University Press Cork, 2012).**
- **S Shields, H., ed: Tunes of the Munster Pipers: Irish Traditional Music from the James Goodman Manuscripts [vols. 1 & 2], (Dublin: Irish Traditional Music Archive ITMA., 1998).**
- **Skinner Sawyers, June: The Complete Guide to Celtic Music (Da Capo Press; 2001).**

### *Supplementary Book Resources*

- **Curtis, Edmund: A History of Ireland, (Methuen & CO. Ltd. London. 1945).**
- **Freeman, A M: Journal of the Folk-Song Society, No. 23 vol. vi, (Folk Song Society, London, 1920).**
- **Freeman, A M: Journal of the Folk-Song Society, vol. xxi, (Folk Song Society, London, 1920).**
- **Hardebeck, Carl G: Seoda Ceoil, Gems of Melody. (Belfast 2008).**

- **Mac Coill: An Chláirseach agus an Chróin. (Clódóirí Lurgan 2010).**
- **Stanford, Charles Villiers ed: The Complete Collection of Irish Music as Collected by George Petrie, (1789-1866), Parts 1-3, (Llanerch, Felin , 1995).**

## Review

### Module Extra Information

#### Editor(s)

*Editor*

Dermot Dunne

Odhran O Casaide

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1
TU980	Bachelor of Arts	1

**APPROVED****MUSG 2914: Supporting Musicianship 2****Module Details**

<b>Module Code:</b>	MUSG 2914
<b>Module Long Title:</b>	Supporting Musicianship 2 <b>APPROVED</b>
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Jan 2023 ( January 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Bernie Sherlock
<b>Module Coordinators:</b>	Bernie Sherlock ( 06 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Module Overview</b>	<p>This module is core for all Stage 2 students and comprises two components: Keyboard Skills and Second Study (instrument). Building on the skills developed in Stage 1, Keyboard Skills continues the study of keyboard harmony and related skills while the study of a second instrument (usually, piano) continues to provide non-keyboard students the opportunity to gain important pianistic skills as an aid to accompaniment, pedagogy and the development of harmonic competence.</p> <p>Principal Study Keyboard students usually elect to study a related instrument (organ or harpsichord) or a non-keyboard instrument if it is appropriate. For details of the syllabus requirements for all Second Study instruments, please see the Instrumental/Vocal Appendix.</p>



<b>Indicative Syllabus</b>	Keyboard Skills: figured bass; melodic and harmonic improvisation; score reading and transposition. Second Study: the exploration of repertoire; sight-reading; technical development; accompaniment skills.	
<b>Learning and Teaching Methods</b>	Keyboard Skills is taught in small group classes. Second Study is taught in a one-to-one lesson.	
<b>Learning Outcomes</b>		
<i>Upon successful completion of this module the learner will be able to</i>		
#		
MLO1	Demonstrate tactile and co-ordination skills at the keyboard .	
MLO2	Realise harmonisation skills, including figured bass (to include 7th chords and suspensions), at the keyboard.	
MLO3	Demonstrate creativity through improvisation (melodic and harmonic).	
MLO4	Score read two to three lines that includes a C clef (tenor) and/or a transposing instrument.	
MLO5	Display an ability to accompany at an elementary level.	
MLO6	Demonstrate performance skills on a second instrument.	
MLO7	Apply appropriate stylistic idioms in performance.	
<b>Requisites</b>		
<b>Requisite Type</b>	<b>Module Title</b>	<b>Type</b>

Pre Requisite	MUSG 1908 v.1 Supporting Musicianship 1 [Approved]	Module
<b>Assessment Threshold</b>	The examinations in Keyboard Skills and Second Study must be passed (40% minimum).	
<b>Module Content &amp; Assessment</b>		
<b>Assessment Breakdown</b>		<b>%</b>
Other Assessment(s)		100.00%
<b>Derogations from the General Assessment Regulations</b>		
A minimum mark of 55% is required in the second study examination if a student wishes to take Keyboard Studies 3 in Stage 3.		

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Practical/Skills Evaluation	<b>% of Total Mark for Module</b>	50
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Keyboard Skills: Practical Examination (24 hour preparation) at the end of Semester 2 (40%). Continuous assessment: weekly – based on preparation, performance and participation (60%)			
<b>Assessment Type</b>	Practical/Skills Evaluation	<b>% of Total Mark for Module</b>	50
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,5,6,7

<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Second Study:			
Performance Examination at the end of the year (50%)			
Continuous Assessment (weekly skill-based tasks) (50%)			

## Module Activity

Full Time hours per semester	
<i>Activity Type</i>	<i>Duration (Hours)</i>
Tutorial	27
Self Directed	73
Hours (up to 100 for 5 ECTS credits)	100.00

# Review

## Module Extra Information

### Editor(s)

*Editor*

Sarah Woodhouse

Bernie Sherlock

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED**

## MUSG 2915: Technology and Professional Studies 2

### Module Details

<b>Module Code:</b>	MUSG 2915
<b>Module Long Title:</b>	Technology and Professional Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Tech. and Prof. Studies 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	Shigeto Wada
<b>Module Coordinators:</b>	Shigeto Wada ( 02 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	This is a core module for all Stage 2 BMus students and is available as an option to students on other courses.

	<p><b>Unit A: Music Technology 2:</b></p> <p>Students gain the skills and knowledge required to understand the theory and practice of digital audio recording.</p> <p><b>Unit B: Professional Studies 2:</b></p> <p>Professional Studies 2 further develops the skills acquired in Professional Studies 1. It focuses on developing specific professional skills that will support students' musical skills as they prepare for their musical careers. It has two separate, but related, components:</p> <ul style="list-style-type: none"> <li>• <b>Practice 2</b> involves a more in-depth exploration of themes raised in Practice 1. It aims to facilitate students in working and practising at a deeper, more reflective level that will lead to increased understanding, awareness and self-directed learning. There will be an emphasis on effective decision making and solution focused practice.</li> <li>• <b>Health and Wellbeing</b> for the musician explores techniques that will enable students to approach their practice and performance in a healthy way. Various methods are introduced to enhance students' physical awareness and general wellbeing.</li> </ul>
<p><b>Indicative Syllabus</b></p>	<p><b>Unit A: Music Technology 2</b></p> <p>In the lectures, students acquire essential knowledge about:</p> <ul style="list-style-type: none"> <li>• Sound and analog audio signal</li> <li>• Channels (mono and stereo)</li> <li>• Microphone (function, essential polar patterns, etc.)</li> <li>• Amplifier (function, mechanism, etc.)</li> <li>• Cable (function, connectors, audio/computer cable, etc.)</li> <li>• Stands (function, shape, etc.)</li> <li>• Recorder (function, portable/field recorder and mobile phone)</li> <li>• Digital audio files (lossless/lossy, file types)</li> <li>• Methods of file transfer between recorder and computer/mobile phone (memory card, USB, Bluetooth and network sharing)</li> <li>• Health and safety</li> </ul> <p>In the workshops, students:</p>

	<ul style="list-style-type: none"> <li>• Prepare/set up recording equipment.</li> <li>• Record music performance with built-in/peripheral microphone of a mobile phone and portable/field recorder.</li> <li>• Transfer the recording to a computer and/or a mobile phone.</li> </ul> <p><b>Unit B: Professional Studies 2</b></p> <p><b>Practice 2:</b> advanced practice techniques, developing practical strategies, creating structure, mindful based practice, state of arousal in relation to performance and practice, performance anxiety and simulated performance situations.</p> <p><b>Health and Wellbeing:</b> introductions to practical approaches such as Alexander Technique, The Feldenkrais Method, Clinical Somatic Education, Yoga for Musicians, Dalcroze Eurhythmics.</p>
<p><b>Learning and Teaching Methods</b></p>	<p><b>Unit A: Music Technology 2</b></p> <p>This module is taught through lectures and workshops.</p> <p>The lectures equip the students with the essential knowledge about sound and technology to record live music performance and/or daily practice with appropriate choice and use of equipment.</p> <p>The workshops enable the students to develop essential recording skills based on the acquired knowledge.</p> <p><b>Unit B: Professional Studies 2</b></p> <p><b>Practice 2:</b> The Lecturer will act as a facilitator in a seminar setting, leading discussion and facilitating student interaction and involvement. Six 1-hour lecturers/seminars.</p> <p><b>Health and Wellbeing:</b> This short course is delivered through a series of workshops and specialist lectures designed to guide the student through differing approaches to the subject. The workshop leader / lecturer may lead the students through exercises and movement to demonstrate the various techniques. Six 1-hour workshops/specialist lectures.</p>
<p><b>Learning Outcomes</b></p>	
<p><i>Upon successful completion of this module the learner will be able to</i></p>	

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MLO1	Unit A: Describe sound in terms of music technology.
MLO2	Unit A: Describe essential audio recording technologies.
MLO3	Unit A: Prepare/Set up recording equipment in a basic configuration.
MLO4	Unit A: Record a live music performance and/or daily practice using the equipment.
MLO5	Unit B: Maintain a reflective practice journal which demonstrates the application of effective practice techniques.
MLO6	Unit B: Apply effective decision making and solution focused practice in their work.
MLO7	Unit B: Adopt techniques designed to maintain musicians' health and wellbeing.
MLO8	Unit B: Demonstrate the impact of adopting an integrated approach to embodied learning.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Submission	<b>% of Total Mark for Module</b>	25



<b>Indicative Week</b>	Week 7	<b>Learning Outcomes</b>	1,2
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit A: Written Assignment [Submission: week 7] Students will submit a technical paper on a series of questions.			
<hr/>			
<b>Assessment Type</b>	Submission	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	3,4
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit A: Practical Assignment [End-of-semester Exam period] Students will set up and record a performance and submit this electronically in a specified audio format.			
<hr/>			
<b>Assessment Type</b>	Journal/Reflective Journal	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	5,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit B: Practice 2: At the end of the module the students' reflective journals will be assessed along with a 500-word commentary on the application of practice strategies in their own work. (week 13)			
<hr/>			
<b>Assessment Type</b>	Submission	<b>% of Total Mark for Module</b>	25
<b>Indicative Week</b>	Week 13	<b>Learning Outcomes</b>	7,8

<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Unit B: Health and Wellbeing: At the end of the module students will submit an essay (750 words) on one of the workshops, demonstrating how it has impacted their approach to their instrument/voice. (week 13)			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Lecture	12
Self Directed	38
Lecture	12
Self Directed	38
Hours (up to 100 for 5 ECTS credits)	
	100.00

## Recommended Reading List

### Other Resources

- **Unit A: Paper or PDF, Handouts.**
- **Unit B: Paper or PDF, Product manuals.**
- **Unit B: Practice 2: Book, Breen, Barry and Gallwey, W. Timothy. (2003), The inner Game of Music, New York, Doubleday.**
- **Unit B: Practice 2: Book, Klickstein, Gerald. (2009), The Musicians Way, New York, OUP.**

- **Unit B: Health and Wellbeing: Book, Klickstein, Gerald. (2009), 'Part 3 Lifelong Creativity', The Musicians Way 229-314, New York, Doubleday.**
- **Unit B: Practice 2: Book, Boswell, David. (2006), Performance Strategies for Musicians, London, MX Publishing.**
- **Unit B: Practice 2: Book, Beyer, Bud. (2014), Completing the Circle, Chicago, GIA Publications.**
- **Unit B: Practice 2: Book, Candy, Linda. (2019), The Creative Reflective Practitioner, Abingdon, Routledge.**
- **Unit B: Practice 2: Book, Cutler, David. (2010), The Savvy Musician, Brighton, Helius Press.**
- **Unit B: Practice 2: Book, Emmons, Shirley and Alma, Thomas. (1998), Power Performance for Singers, New York, OUP.**
- **Unit B: Practice 2: Book, Gallwey, W. Timothy. (2015), The Inner Game of Tennis; Main Market edition, London, Pan Macmillan.**
- **Unit B: Practice 2: Book, Gorrie, Jon. (2009), Performing in the Zone, South Carolina, CreateSpace Independent Publishing Platform.**
- **Unit B: Health and Wellbeing: Book, Canable, Barbara. (2000), What Every Musician Needs to Know About the Body, Chicago, GIS Pubns..**
- **Unit B: Health and Wellbeing: Book, Horvarth, Janet. (2010), Playing (less) Hurt, London, Hal Leonard Corporation.**

# Review

## Module Extra Information

### Editor(s)

*Editor*

Michael Keane

Shigeto Wada

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2912: Traditional Performance Studies 2****Module Details**

<b>Module Code:</b>	MUSG 2912
<b>Module Long Title:</b>	Traditional Performance Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Traditional Performance 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	15
<b>Current Coordinator::</b>	Kevin Hanafin
<b>Module Coordinators:</b>	Kevin Hanafin ( 09 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	<b>Principal Study:</b> Building on existing levels of achievement in Stage 1, students of Irish Traditional Music Studies further their studies on their chosen Instrument. The student will develop technical skills and musical awareness for instrumental performance, while establishing the

	<p>foundation for productive practice and independent learning. The student will further develop and consolidate repertoire, and appropriate technical skills, as advised by the Principal Study lecturer.</p> <p><b>Performance Seminar and Specialist Recitals in ITM</b></p> <p>This Performance Seminar, which runs across the four years, provides an interactive forum where students will present in-class recitals and/or presentations of the repertoire they are working on. This class is designed to foster self-evaluation and peer-criticism. This weekly seminar aims to provide guided performance experience and to foster an engagement with their peers in a non-public arena and to also prepare students for performances in our Specialist Recitals series in Irish Traditional Music.</p>
<b>Indicative Syllabus</b>	Repertoire of tunes/songs in instrumental and vocal traditions with contrasting styles. More information is available in Appendix 1C.
<b>Learning and Teaching Methods</b>	<p><b>Principal Study:</b> This is taught on a one-to-one basis with continuous guidance and feedback given by the specialist lecturer in the chosen discipline.</p> <p><b>Performance Seminar and Specialist Recitals in ITM:</b> This comprises a weekly discursive performance workshop for Irish Traditional Music students from all four years.</p> <p>Both components are strongly student-centred. Individual programmes of study are designed to meet the specific needs of the learner. Daily self-directed practice forms an integral part of the process in order to achieve the learning outcomes.</p>
<b>Indicative Syllabus</b>	
<b>1. Repertoire of tunes/songs in instrumental and vocal traditions</b>	
<p>1.1) Repertoire of tunes/songs in instrumental and vocal traditions with contrasting stylistic issues, including regional style, individual style and improvisation placed in a historic context</p> <p>1.2) (Detailed instrumental syllabi available in the Appendix)</p>	
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
<b>#</b>	
MLO1	Demonstrate a firm foundation in technique and a further developing individual style

MLO2	Perform with stylistic and interpretative awareness
MLO3	Demonstrate an intellectual understanding of the music performed
MLO4	Demonstrate an understanding of performance practice in traditional Irish music performing with a sense of communication and value
MLO5	Demonstrate stylistic understanding of issues relating to regional style, individual style and improvisation
MLO6	Distinguish between different approaches to interpretation, repertoire and variation in instrumental and vocal traditions
MLO7	Demonstrate an increased facility to expand his/her repertoire through oral transmission and sight-reading
<b>Requisites</b>	
<b>Assessment Threshold</b>	Each component (including both parts of Principal Study) must be passed in order to progress to the next stage of the programme.
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%
<b>Derogations from the General Assessment Regulations</b>	
There are no supplemental examinations in August/September for students who have not passed the Recital component of Principal Study	

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	90
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	1,2,3,4,5,6,7

<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Principal Study: Performance Examination 1: Technical (20%) [Late January – Early February]			
Practical Examination 2: Recital (25-30 minutes) (80%) [Semester 2 examination period]			
<hr/>			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	10
<b>Indicative Week</b>	See Student Handbook	<b>Learning Outcomes</b>	4,5,6
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Individual
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Continuous Assessment: Tutor report on class participation (performing, critiquing, discussion) (60%) Written reflections on in-class performances and discussions (self and peer to be submitted by the end of each semester) (40%)			
<hr/>			

## Module Activity

Full Time hours per semester	
Activity Type	Duration (Hours)
Lecture	30
Lecture	36
Self Directed	334
Hours (up to 100 for 5 ECTS credits)	400.00



## Recommended Reading List

*Recommended Book Resources*

- **Scores to be selected by individual lecturers for each student.**

# Review

## Module Extra Information

### Editor(s)

*Editor*

Michael Keane

Kevin Hanafin

### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED****MUSG 2913: Vocal Performance Studies 2****Module Details**

<b>Module Code:</b>	MUSG 2913
<b>Module Long Title:</b>	Vocal Performance Studies 2 <b>APPROVED</b>
<b>Banner Title:</b>	Vocal Performance 2
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Jan 2023 ( January 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	20
<b>Current Coordinator::</b>	Rachel Talbot
<b>Module Coordinators:</b>	Rachel Talbot ( 10 May 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Outline of sharing arrangements for Programmes:</b>	N/A
<b>Campus:</b>	City Campus

<p><b>Module Overview</b></p>	<p><b>Principal Study:</b> Building on the student's levels of achievement in Stage 1, this module focuses on the further development of students' performance abilities through a more advanced programme of</p> <ul style="list-style-type: none"> <li>• Studies, vocal exercises, scales and arpeggios, sight-reading</li> <li>• Solo repertoire representing different composers and different musical styles</li> </ul> <p>Working with a répétiteur every week, repertoire is chosen in consultation with Principal Study lecturer.</p> <p><b>Performance Platform – German Lieder:</b> This enables students to use the practical application of the International Phonetic Alphabet and rules of German pronunciation and prosody. It also focuses on the development of stylistic awareness and interpretive skills when performing German Lieder.</p> <p><b>Stagecraft:</b> This develops the students' acting and movement skills introduced in VPS1. Emphasis is on scene study and character development (including text analysis, given circumstances, units and objectives and physicalisation of character and action) and on an introduction to the integration of acting and movement principles to singing. Students continue to develop their ability to work constructively and creatively in an ensemble.</p>
<p><b>Learning and Teaching Methods</b></p>	<p><b>Principal Study:</b> This is taught on a one-to-one basis with continuous guidance and feedback in vocal technique, repertoire, performance style and linguistic pronunciation given by the vocal lecturer and répétiteur respectively. The student will prepare vocal material in advance of the class with the coach/répétiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the répétiteur will assist in developing the student's interpretative and communicative skills in performance. Performance opportunities will be provided.</p> <p><b>Performance Platform:</b> This is split into two separate group classes: German Lied in which the student will perform and observe his/her peers in performance, and a language class where the student will learn to read and pronounce the German language. Under the direction of the specialist Vocal and German language lecturers, the student will learn to appraise the material performed in class, and develop initiative in preparing and presenting German repertoire.</p> <p><b>Stagecraft:</b> This is a group class, with a dual emphasis on individual students developing their acting and movement skills as well as interacting with the ensemble. Students will work primarily on non-operatic dramatic texts in analysing scenes and creating and developing character,</p>

	<p>receiving direction on their performance within a scene or scenes. Application of acting and movement to their singing will be introduced later in the module.</p> <p>All of the above are strongly student-centred. Individual programmes of study are designed to meet the specific needs of the learner. Daily self-directed practice forms an integral part of the process in order to achieve the learning outcomes.</p>
<b>Indicative Syllabus</b>	
<p><b>1. n/a</b></p> <p>1.1) Studies, scales/exercises; sight-reading; vocal technique; German language pronunciation; International Phonetic Alphabet (IPA); application of acting and movement to singing.</p> <p>1.2) Repertoire: works chosen from the Italian Arie Antiche, lute song, Baroque period, German Lied, English song and Irish song repertoire.</p> <p>1.3) More information is available in Appendix 1A.</p>	
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
<b>#</b>	
MLO1	Demonstrate a firm foundation in vocal technique acquired through the individual lesson and continuous individual practice.
MLO2	Perform with stylistic and interpretative awareness.
MLO3	Critically assess performances by self and peers.
MLO4	Demonstrate an intellectual understanding of the music performed.
MLO5	Perform with a sense of communication, confidence and musical cohesion in partnership with an accompanist.
MLO6	Perform the German repertoire with correct pronunciation, informed by phonetic knowledge.
MLO7	Analyse a dramatic scene for performance through given circumstances and units and objectives.
MLO8	Demonstrate character development through text analysis and physicalisation, and begin to apply acting and movement skills to their singing.

MLO9	Integrate acting and movement skills in creating a character for performance in a scene.
MLO10	Engage constructively and creatively in ensemble work.
<b>Requisites</b>	
<b>Assessment Threshold</b>	All components (including both parts of Principal Study) must be passed in order to progress to the next stage of the programme. Students who wish to progress to Vocal Performance Studies 3A must secure a minimum mark of 60% in Performance Examination 2 (Recital).
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Other Assessment(s)	100.00%
<b>Derogations from the General Assessment Regulations</b>	
There are no supplemental examinations in August/ September for students who have not passed the Recital component of Principal Study.	

## Assessments

<b>Other Assessment(s)</b>			
<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	60
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	1,2,3,4,5,6
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Principal Study: Performance Examination 1: Technical (20%) [End of Semester 1]			

Performance Examination 2: Recital (80%) – 5 pieces  
[Semester 2 examination period]

<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	3,4,5,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Performance Platform: Solo vocal assessment in final class of each semester (80%) End-of-year language examination (20%)			

<b>Assessment Type</b>	Performance	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	7,8,9,10
<b>Assessment Threshold:</b>	40	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b>			
Stagecraft: Continuous assessment based on attendance, punctuality, approach to the work, development of character and integration of acting and movement in performance of a scene or scenes			

## Module Activity

### Full Time hours per semester

Activity Type

Duration (Hours)

Studio

153

Self Directed	247
Hours (up to 100 for 5 ECTS credits)	400.00
<b>Recommended Reading List</b>	
<i>Recommended Book Resources</i>	
<ul style="list-style-type: none"> <li>• <b>Johnson, Graham. (2014), Franz Schubert: The Complete Songs, Yale University Press, New Haven.</b></li> <li>• <b>Fischer-Dieskau, Dietrich. (2004), The Fischer-Dieskau Book of Lieder, Limelight Editions, New York.</b></li> <li>• <b>Miller, Richard. (2005), Singing Schumann: An Interpretive Guide for Performers, Oxford University Press, Oxford.</b></li> <li>• <b>Phillips, Lois. (1987), Lieder line by line, Duckworth &amp; Co. Ltd, London.</b></li> <li>• <b>Adams, D.. (2008), A Handbook of Diction for Singers: Italian, German, French, 2nd revised edition. Oxford University Press, New York.</b></li> <li>• <b>Stanislavski, Konstantin. (1988), An Actor Prepares, Methuen Publishing Ltd, York.</b></li> <li>• <b>Hicks, Alan E.. (2011), Singer &amp; Actor: Acting Technique and the Operatic Performer, Amadeus Press, New York.</b></li> </ul>	
<i>Other Resources</i>	
<ul style="list-style-type: none"> <li>• <b>Website, International Phonetic Alphabet,</b> <a href="http://www.ipasource.com">http://www.ipasource.com</a></li> </ul>	



## Review

### Module Extra Information

#### Editor(s)

*Editor*

Rachel Talbot

**Change Description:** No change: module approved at the May 2021 validation.

#### Affiliated Programmes

Programme Code	Programme Title	Programme Version
TU963	Bachelor of Music (Honours) in Music	1

**APPROVED**

## MUSG 3920: 19th-Century Composition and Orchestration

### Module Details

<b>Module Code:</b>	MUSG 3920
<b>Module Long Title:</b>	19th-Century Composition and Orchestration <b>APPROVED</b>
<b>Banner Title:</b>	19th C. Comp. & Orchestration
<b>Version:</b>	1
<b>Indicative NFQ level:</b>	Level 8
<b>Valid From:</b>	Sept 2023 ( September 2023 )
<b>Language of Instruction:</b>	English
<b>ECTS Credits::</b>	5
<b>Current Coordinator::</b>	David Bremner
<b>Module Coordinators:</b>	David Bremner ( 03 April 2023 to --- )
<b>School Responsible:</b>	Conservatoire
<b>Campus:</b>	City Campus
<b>Module Overview</b>	Unit A: 19 <sup>th</sup> Century Composition

	<p>Nineteenth-Century Composition involves the study of advanced harmony and compositional techniques as encountered in repertoire of the nineteenth century. It includes detailed study of characteristic harmonic idioms as demonstrated in the Lied tradition throughout the 1800s, and in nineteenth-century contrapuntal German choral music. The study of applicable repertoire is enhanced by the students' own compositional workings in the style of among others, Schubert and Bruckner.</p> <p>Unit B: Orchestration</p> <p>Arrangement and Orchestration concerns the study of advanced arrangement for mixed choir divisi, orchestra and chamber ensemble. It includes detailed consideration of instrumentation and harmonic and timbral voicing appropriate for larger instrumental and vocal forces. The study of applicable repertoire by composers of the late nineteenth, twentieth and twenty-first centuries is enhanced by the students' own workings as they further their knowledge of orchestration, arrangement of folk material, and reduction of larger works to chamber ensemble.</p> <p>Core: Stage 3 Composition</p> <p>Option: Yes – available in Stage 3 or Stage 4</p>
<p><b>Indicative Syllabus</b></p>	<p>Unit A: 19<sup>th</sup> Century Composition</p> <p>The study of advanced nineteenth-century harmony in Lieder repertoire by Schubert, Schumann, Brahms, Wolf and Richard Strauss, in orchestral music of Wagner, and in choral music of Bruckner. The composition of piano accompaniment and choral motets in the style of these composers, using harmonic and contrapuntal devices exemplified in the work of the composers studied. The analysis of compositional techniques employed in the works studied.</p> <p>Unit B: Orchestration</p> <p>The study of advanced arrangement, handling modality with flair and fluency in choral and orchestral contexts. Advanced choral writing, incorporating the study of recent choral compositions, and those from the twentieth-century canon. Instrumentation and detailed study of the function and workings of instruments of the orchestra. Orchestration and the manipulation of orchestral forces for the creation of successful timbres appropriate for a range of musical settings.</p>
<p><b>Learning and Teaching Methods</b></p>	<p>Unit A: 19<sup>th</sup> Century Composition</p>

	<p>Characteristic nineteenth-century compositional techniques are acquired through the study of repertoire from the German Lied tradition, solo piano repertoire, and choral and orchestral repertoire of the 1800s. A combination of listening, ear training, exercises in advanced harmony, score analysis, and pastiche composition form the basis of the learning methods, taking place in the context of a weekly class.</p> <p>Unit B: Orchestration</p> <p>Characteristic arrangement, instrumentation and orchestration techniques are acquired through the study of repertoire from orchestral and choral composers from the last hundred years. A combination of listening, core study and analysis, exercises in detailed instrumentation, and the practice of creating chamber reductions or orchestral works form the basis of the learning methods, taking place in the context of a weekly 1.5 hour class.</p>
<b>Learning Outcomes</b>	
<i>Upon successful completion of this module the learner will be able to</i>	
<b>#</b>	
MLO1	A: Create a piano accompaniment of a German Lied in early Romantic style.
MLO2	A: Complete a motet for mixed choir in the style of Bruckner.
MLO3	A: Identify characteristic nineteenth-century harmonic and linear musical idioms.
MLO4	A: Analyse harmonic content and examine relationships of tonality in Romantic repertoire.
MLO5	A: Demonstrate fluent use of idiomatic Romantic techniques in their own composition.
MLO6	A: Combine use of appropriate counterpoint with nineteenth-century harmonic techniques.
MLO7	B: Arrange a folk song for mixed choir with divisi to an advanced level, demonstrating originality and flair in the application of modal material provided.
MLO8	B: Arrange a folk melody for orchestra.
MLO9	B: Create a reduction for chamber ensemble of an orchestral extract.

MLO10	B: Orchestrate a short solo piano piece showing detailed knowledge of instrumentation.
MLO11	B: Demonstrate familiarity with orchestration techniques and timbral approaches as employed by composers in the last hundred years.
<b>Requisites</b>	
<b>Module Content &amp; Assessment</b>	
<b>Assessment Breakdown</b>	<b>%</b>
Formal Examination	60.00%
Other Assessment(s)	40.00%

## Assessments

<b>Formal Examination</b>			
<b>Assessment Type</b>	Written Examination	<b>% of Total Mark for Module</b>	30
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	1,2,5,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: 19th Century Composition			
<b>Assessment Type</b>	Written Examination	<b>% of Total Mark for Module</b>	30
<b>Indicative Week</b>	Week 15	<b>Learning Outcomes</b>	7,8,9,10
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined

<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit B: Orchestration			

**Other Assessment(s)**

<b>Assessment Type</b>	Composition	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	Week 12	<b>Learning Outcomes</b>	1,2,3,4,5,6
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit A: Continuous Assessment. Weekly composition assignments			

<b>Assessment Type</b>	Composition	<b>% of Total Mark for Module</b>	20
<b>Indicative Week</b>	Week 11	<b>Learning Outcomes</b>	7,8,9,10,11
<b>Assessment Threshold:</b>	None	<b>Assessment Role</b>	Not yet determined
<b>Assessment Authenticity</b>	Not Online	<b>Pass/Fail</b>	No
<b>Assessment Description</b> Unit B: Portfolio comprising 5 items to be submitted in week 11.			

**Module Activity**

<b>Full Time hours per semester</b>	
<i>Activity Type</i>	<i>Duration (Hours)</i>

Lecture	12
Self Directed	38
Lecture	18
Self Directed	32
Hours (up to 100 for 5 ECTS credits)	100.00

## Recommended Reading List

### *Recommended Book Resources*

- **Brahms, Johannes: Lieder opus 3, 43, 47, 85, 86, 94, 105 (Leipzig: Peters, n.d.).**
- **Brückner, Anton: The Great Unaccompanied Motets, ed. Simon Halsey (London: Faber, 1997).**
- **Martin, Nathan: 'The Tristan Chord Resolved', Intersections, 282 (2008) 6–30.**
- **Schubert, Franz: Schwanengesang D957, Winterreise D911, Die schöne Müllerin D795 (Leipzig: Peters, n.d.).**
- **Schumann, Robert: Myrthen op. 25, Liederkreis (Eichendorff), op. 39 (New York: Dover, 1981).**
- **Strauss, Richard: Lieder (Munich: Fürstner/Boosey & Hawkes, 1964).**
- **Wagner, Richard: Prelude to Isolde's Liebestod (Mainz: Eulenburg, no.649, n.d.).**
- **Wolf, Hugo: Italienisches Liederbuch (Leipzig: Peters, n.d.).**
- **Alexander, Peter: Professional Orchestration, vols 1-2b (Petersburg, VA: Alexander, 2008).**
- **Blatter, Alfred: Instrumentation and Orchestration (1997: Schirmer, New York).**
- **Chabrier, Emmanuel: España (New York: Dover, 1997).**
- **Dukas, Paul: L'apprenti Sorcier (Paris: Durand, 1957).**
- **Grieg, Edvard: Holberg Suite (London: Peters, 2007).**
- **Gould, Elaine: Behind Bars (London: Faber, 2011).**
- **Holst, Gustav: The Planets (New York: Dover, 1996).**
- **Ligeti, György: Nonsense Madrigals (Mainz: Schott, 1999).**

- **Miller, Robert: Contemporary Orchestration (London: Routledge, 2015).**
- **Mussorgsky-Ravel: Pictures at an Exhibition (London: Boosey & Hawkes, 1929).**
- **Nørgard, Per: I Hear the Rain (Copenhagen, Hansen, 1998).**
- **Panufnik, Andrzej: Lullaby (London: Boosey & Hawkes, 1956).**
- **Ravel, Maurice: Le Tombeau de Couperin for orchestra (Paris: Durand, 1919).**
- **Walton, William: Johannesburg Festival Overture (Oxford: OUP, 2014).**

*Supplementary Book Resources*

- **Brückner, Anton: Te Deum (Frankfurt: Peters, n.d.).**
- **Ellis, Mark: A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler (Aldershot: Ashgate, 2010).**
- **Stein, Deborah: Hugo Wolf's Lieder & Extensions of Tonality (Ann Arbor: UMI, 1985).**