



City Campus

Bachelor of Music

TU963

Student Handbook

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1: General Student Information

Timetables and Academic Calendar

A guide to using the timetabling system is available at <https://www.tudublin.ie/for-students/timetables/>. This will show you how you can access your timetabling system and locate your timetable, using your TU Dublin City Campus student number.

TU Dublin City Campus's Academic Calendar is available at

<https://www.tudublin.ie/media/website/explore/university-calendar/Academic-Calendar-2023-24---Updated-following-confirmation-of-Orientation-dates-and-S1-exams.pdf>

Assessment Regulations

The General Assessment Regulations for TU Dublin City Campus taught programmes leading to undergraduate and postgraduate awards of TU Dublin are available at

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

These refer to awards and award classification, progression from one stage of a programme to the next, reassessment, examination procedures and breaches of assessment regulations.

You will also find information on:

- bringing Personal Circumstances to the attention of the Examination Board
- seeking a recheck of examination results
- seeking a remark of examination results
- appealing the decision of the Examination Board.

Student Charter

The Student Charter sets out the levels of service you can expect to receive from TU Dublin City Campus, as well as what TU Dublin City Campus expects of its students and can be found on the following link

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

TU Dublin Students Union

Once you register as a TU Dublin City Campus 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 organize at <https://www.tudublinsu.ie/>

Health and Safety

You should ensure that you are familiar with the Health and Safety rules of the TU Dublin City Campus and these are available at <https://www.tudublin.ie/for-staff/safety-health-welfare/>

Note: to be tailored for programmes with specific health and safety requirements.

Library Services

The libraries in TU Dublin City Campus are located at Aungier Street, Bolton Street and Grangegorman. Once you are a registered student you can use any TU Dublin City Campus library and, for City Campus students, borrow from them with your Student ID card. The services provided by the Library include study spaces, networked PCs, textbooks, journals and newspapers, photocopiers and printers. Information on all the library's services and e-resources is available at <https://www.tudublin.ie/library/cc/>

Study Skills Support

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/student-services-and-support/academic-support/awlc/>

Registration

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

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 Brightspace (the Virtual Learning Environment where you can access information and learning materials and activities relevant to your modules). Frequently asked questions around the registration process are available here <https://www.tudublin.ie/for-students/student-services-and-support/registration/registration-faqs/>

Student Service Centres/One-Stop Shops

There are three Student Service Centres across TU Dublin City Campus located in Aungier Street, Bolton Street and Grangegorman. Their aim is to 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 Centres are available at this link

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

Student Health Centre

TU Dublin City Campus health centres provide an holistic approach to health, providing on campus health care to those students pursuing full time & apprenticeship courses. The service incorporates physical, psychological and social aspects of student health and health promotion. Absolute confidentiality is maintained. There are two Medical Centres in TU Dublin, one in Aungier Street and one in Bolton Street (Linenhall Lodge). TU Dublin City Campus Students can use any of these centres. Find out what services are available at

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

Student Counselling Service

The TU Dublin City Campus Counselling Service is a free and confidential service which is available to all 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/>

The Pastoral and Chaplaincy Service

The Pastoral and Chaplaincy service aims to provide support and care for the personal, social and spiritual lives of students and to contribute to a sense of community throughout TU Dublin City Campus. Find out about the service and how to make contact with the chaplains at

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

Access Support Services

If you are an access student studying in TU Dublin City Campus, the Access Service can support you. You can find more information on the Access Service at

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

Disability Support Service

If you are a student with a physical, sensory or learning disability, medical or mental health condition that interferes with your learning, TU Dublin City Campus Disability Services can support you. You can find out how you can sign up with the Disability Service at

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

Financial Aid and Accommodation Department

The Financial Aid and Accommodation Department oversees the distribution of capitation funds, and also administers a range of services, including Student Accommodation. To find out more about the various assistance schemes available, see <https://www.tudublin.ie/for-students/student-services-and-support/financial-support/>

For details of the TU Dublin City Campus Accommodation Office go to <https://www.tudublin.ie/for-students/student-life/accommodation--living-in-dublin/accommodation-and-living-costs/>

TU Dublin City Campus Societies

Students are very much encouraged to get involved in student-led activities while at TU Dublin and the Societies Office promotes and supports a huge and diverse range of volunteering opportunities, societies, activities and events. Find out more information at <https://www.tudublin.ie/for-students/student-life/societies/>

Clubs, Sports and Recreation

TU Dublin City Campus Sport and Recreation Service provides opportunities for everyone to participate in sport and physical activity across the city. Find out more about TU Dublin City Campus's sports clubs and facilities at <https://www.tudublin.ie/for-students/student-life/sport/>

Fees and Grants

Find out more about fees at <https://www.tudublin.ie/for-students/student-services-and-support/fees-grants/> as well as help with queries on funding your programme.

International Student Support

If you are an International Student/Erasmus student, studying in TU Dublin City Campus you can find more information on the International Office at <https://www.tudublin.ie/study/international-students/>

Career Development Centre

The Career Development Centre has offices in Bolton Street on the Northside of the city and in Aungier Street on the Southside. It offers a range of services including one to one guidance

with a professional Careers Adviser, career talks including a Career learning programme tailored for each discipline, Jobscene (online vacancies), email notifications. More information at <https://www.tudublin.ie/for-students/career-development-centre/>

Student Regulations

All TU Dublin – City Campus students must observe, in addition to the laws of the state, the regulations of TU Dublin City Campus. Therefore, it is your responsibility to acquaint yourself with these regulations which cover a range of areas such as Student Alcohol Policy, Student Dignity and Respect Policy, and Use of Computer Resources. 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 City Campus's Student Disciplinary Procedures which relate to all aspects of student behaviour, except those covered by the General Assessment Regulations (see above). In the case of an alleged breach of general discipline that occurs on a TU Dublin City Campus or that involves resources or facilities located on a TU Dublin City Campus, a registered TU Dublin student or member of TU Dublin staff shall be subject to the disciplinary procedures of TU Dublin City Campus.

Academic Quality Enhancement

The TU Dublin City Campus Handbook for Academic Quality Enhancement (Chapter 14) <https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-quality-assurance-and-enhancement/>

Transport information

At <https://www.tudublin.ie/explore/our-campuses/grangegorman/getting-here/> you can find out how best to travel to each campus by different modes of transport.

Other useful weblinks:

- Campus Life's 'What's Useful' <https://www.tudublin.ie/cao/campus-life/>
- Tu Dublin Conservatoire Website <https://www.tudublin.ie/explore/schools-and-disciplines/music-and-drama/conservatoire/>

2: Welcome and General Introduction to the Conservatoire and Programme

Welcome from Head of Conservatoire

It is with distinct 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 and music technology.

Students in years 1 and 2 take a common suite of modules encompassing performance and academic subjects, along with a small number of electives. Students in years 3 and 4 have the option to specialise in Performance (either classical or Irish traditional music), Composition, Pedagogy or Musicology.

Title: Bachelor of Music [NFQ: Level 8]

Awards:

- Bachelor of Music (Performance)
- Bachelor of Music (Composition)
- Bachelor of Music (Pedagogy)
- Bachelor of Music (Irish Traditional Music Studies)
- Bachelor of Music (Musicology)

Contact Details

Programme Chair: Dr Helen Lawlor [Tel.] 01-2205031 [Email] Helen.Lawlor@TUDublin.ie

Year 2 & 4 Tutor: Dr Julie Maisle [Email] Julie.Maisle@TUDublin.ie

Year 1 & 3 Tutor: Mark Redmond [Email] Mark.Redmond@TUDublin.ie

Conservatoire Administrator: Ms. Fiona Howard [Tel.] 01-2205031 [Email]

Fiona.howard@tudublin.ie

The Programme Chair 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

The Academic Calendar is available here: <https://www.tudublin.ie/for-students/starting-at-tu-dublin/getting-started/academic-calendar/>

An online link to the BMus Timetable can be found here <https://www.tudublin.ie/for-students/timetables/>

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 400-seat concert hall, 80-seat recital hall and a 120-seat Blackbox theatre, all located in the East Quad. The East Quad also has fully equipped lecture rooms, teaching and practice studios, an Organ Room, a Keyboard laboratory, a Percussion Suite, a Music Technology Lab equipped with Apple Mac computers, a recording studio, a Historical Instrument Room, as well as a 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/>

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.

In terms of VLE (Virtual Learning Environment), **Brightspace** is the official 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. <https://www.tudublin.ie/connect/vle/brightspace-for-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 Chair, 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.

Erasmus

BMus students may undertake a full year Erasmus exchange in 3rd year or alternatively for one semester in year 3. In the case of a one-semester Erasmus exchange, this must be for the 1st semester of year 3 only (it is not possible to do an Erasmus exchange for the 2nd semester if a student has not also taken the first semester abroad)

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 Julie Maisel (Julie.maisel@tudublin.ie).

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 the area of 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 good 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 and PhD 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.

Programme Management

The BMus programme is managed by a Programme Chair 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/address to the attention of lecturers and the Programme Chair. Class representatives are supported in their role by the Student's Union.

Current Programme Committee (2023-24):

Dr Helen Lawlor	Programme Chair
Dr. Paul McNulty	Head of Conservatoire
Dr. Rachel Talbot	Assistant Head of School (Vocal, Opera & Drama Studies)
Mr. Kevin Hanafin	Assistant Head of School (Orchestral Studies)
Dr. Kerry Houston	Assistant Head of School (Academic Studies)
Dr. David Mooney	Assistant Head of School (Keyboard Studies)

Representatives from the strands

Performance	Dr. David Mooney
Pedagogy	Dr. Mary Lennon
Composition	Dr. Kerry Houston
Irish Music	Mr Odhrán O'Casaide
Musicology	Dr. Adrian Smith

Departmental Representatives

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

Student Representatives TBC

Programme Committee Meetings for 2023-24 (provisional)

Monday 23th October 2022 at 12:00

Monday 22rd January 2023 at 12:00

Monday 8th April 2024 at 12:00

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

Attendance

BMus (TU963) Policy on Student Attendance and Punctuality

Context

At TU Dublin Conservatoire we specialise in vocational programmes of study, carefully designed to ensure you receive the best preparation possible for your future career in music and drama. Staff are committed to ensuring you achieve your full potential as professional practicing artists – we want to see you succeed.

We encourage you to acquire professional habits from the outset of your studies, including high standards in attendance and punctuality so that everyone derives maximum benefit from classes. This is particularly important in music and drama where contribution towards group/ensemble activities is central to your learning, and where absence or lateness can adversely affect the experience of your peers.

Principle:

You must attend all scheduled classes, ensembles and rehearsals (etc.) unless you have been granted permission to be absent.

Monitoring Attendance

Since absence can be indicative of other underlying problems, staff have been asked to keep a check on absence and lateness so that, if you need support, you get it as soon as possible. If you are absent without permission, you may receive an email. If you do, please contact the lecturer whose class you missed to explain the situation, and to make sure that you were not incorrectly recorded as 'absent'.

Absence Requests

If you need to be absent due to an external engagement or for any other reason during term time, you must complete an Absence Request Form (copy attached at the end of this document). 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 funerals/ weddings/dental appointments, etc.

Process for submitting an absence request:

1. Submit the form to your Head of Department, who may need to consult with other members of staff; if approved, the HoD will sign the form and return it to you for forwarding to the Programme Chair, who will record the absence request.
2. Having been granted permission to be absent, **you must email** all relevant lecturer(s), ensemble director etc regarding the classes/rehearsals to be missed – please use the subject line ‘Approved Absence Request’. In order to maintain accurate records, you should email the relevant staff member(s) and copy this email to the Programme Chair.

NB It is your responsibility to remind all relevant lecturer(s) of your impending Approved Absence in the previous week)

Note: if your 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 you with an explanation.

Absence Request Forms should be submitted as soon as possible and normally **no later than 3 working days before the requested absence.**

Illness and Personal Circumstances

If you are absent from a class you must report your absence to your lecturer(s)/Programme Chair, preferably before 9.30 am on the day of the absence. If you miss a class for any reason, including illness, you will be recorded as ‘absent’ unless you provide a medical certificate to verify the absence within 3 days of the missed class.

If you are ill and absent for 3 days or more you must submit a medical certificate to your Programme Chair.

If you are unable to sit an examination due to illness or other personal circumstances, please complete a Personal Circumstances Form and submit this (with medical certificate if required) to the Examinations Office, and copy to your Programme Chair.

The required form is available at [https://www.tudublin.ie/media/website/for-students/student-services-and-support/Personal-Circumstances-PC.1-Form-\(PDF\).pdf](https://www.tudublin.ie/media/website/for-students/student-services-and-support/Personal-Circumstances-PC.1-Form-(PDF).pdf)

Please note:

Because 1:1 lessons are scheduled at times that are mutually convenient to you and your tutor, these lessons should last their full duration, but please allow enough time after your 1:1 lesson to get to your next class. TU963 is a full-time music degree programme and requires students to be available for lessons on a full time basis. It is not possible to schedule

lessons around outside commitments which a student may have and such outside of the Conservatoire.

If you are unsure about how this policy may affect you, please contact your Programme Chair, Year Tutor or Head of Department.

Ensembles

Students at the Conservatory are required to participate in a variety of TU Dublin ensembles, such as the Symphony Orchestra, Wind Ensemble, Big Band, Choral Society, Chamber Choir, Opera Ensemble, Early Music Ensemble, Traditional Group. All ensembles give regular public concerts, including recitals, lunchtime concerts, musical evenings, and opera and drama productions.

Ensemble is a module, which attracts 5 credits. Participating in Conservatory ensembles and performances is a requirement for all students. Students will be graded either pass/fail in this module depending on attendance.

BMus (TU963) Ensemble Module: components, for 2022-23 academic year

Guitarists: **All years:**(i) Guitar Ensemble Class **AND**
(ii) either Choral Society **OR** Chamber Choir

Pianists/Organists: **Years 1 & 2:** (i) Piano Discussion Class **AND**
(ii) either Choral Society **OR** Chamber Choir
Years 3 and 4: (i) Piano Discussion class **AND**
(ii) either Choral Society **OR** Chamber Choir **OR** Piano
Accompaniment

Singers: **Years 1 & 2:** (i) Stagecraft Class **AND**
(ii) either Choral Society **OR** Chamber Choir
Years 3 & 4: (i) either Stagecraft **OR** Opera Ensemble **AND**
(ii) either Choral Society **OR** Chamber Choir

Traditional: **All years:** traditional music ensemble

Orchestral: **All years:** Orchestral Performance Class **AND** orchestra/wind
band (as advised by K. Hanafin/R. Grant)

NOTE: In order to participate in Chamber Choir students must pass an audition.

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

PLEASE NOTE THE FOLLOWING VERY CAREFULLY:

Students are responsible for ensuring that their attendance at rehearsals is noted/recorded. Assessment of this module is based solely on attendance. Students who miss rehearsals or performances (and subsequently fail to gain the credits associated with this module) will be required to take the module again during the next academic year. **THIS MODULE CANNOT BE REPEATED IN SEPTEMBER OR CARRIED TO THE NEXT STAGE OF THE PROGRAMME. Therefore if a student fails this module, they cannot progress to the next year or graduate.**

Ensemble Regulations

The success of ensembles depends on the commitment of students to attend rehearsals.

- **100% attendance is compulsory.**
- If, in exceptional circumstances, a student is unable to attend any rehearsal, the appropriate Ensembles Manager/conductor/lecturer must be contacted and ***not the programme chair***. Permission to be absent is at the discretion of the ensemble manager and the relevant Head of Department.
- Students must be present in **advance** of the rehearsal start time. Students are responsible for communicating their attendance to the relevant director in the Choral Society and Chamber Choir.
- Students must not arrive late or leave during rehearsal as this causes disruption.
- Where extra rehearsals are called for, the Head of Department 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.

Master Classes

Master classes take place throughout the year. The following procedures governing the running of, and participation in, master classes have been agreed:

- The Head of Department will co-ordinate the timetable and all other arrangements for the master class. This will be done in conjunction with the Head of Academic Studies to minimise disruption to the academic timetable.
- The **academic timetable takes precedence over master classes** for all **first- and second- year students** on the **BMus** programme.
- Students are responsible for checking their timetable when signing up for master classes to avoid missing academic classes.

- Third and Fourth year students on undergraduate programmes and all Masters students are permitted to be absent from academic classes without penalty if it is not possible to organise the timetable to avoid these classes.
- If a student *must* miss an academic class because of a master class, the relevant lecturer should be informed BEFORE the event. Students are responsible for catching up on missed work.

Transfer Protocol for Individual Practical Lessons

All transfers must be discussed with and sanctioned by the Head of Department.

Transfer of a student from one lecturer to another is considered on a case-by-case basis.

Applications for transfer must be submitted by June for the next academic year. Only in very exceptional circumstances will a request be considered after the academic year has commenced.

A student wishing to consider a transfer should meet with their relevant Head of Department to discuss their reasons for seeking a transfer. It may not be possible to facilitate a transfer, e.g. if there is only one lecturer teaching the instrument; if there are no anticipated vacancies for the next academic year in the other lecturer's timetable etc.

If the transfer is possible and sanctioned by the Head of Department, the Head of Department 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 the Head of Department and the current principal study lecturer has been informed.

Brightspace

TU Dublin has moved to a new virtual learning platform known as Brightspace. Students should familiarise themselves with Brightspace and self-enrol in modules as appropriate.

Details can be found on <https://www.tudublin.ie/connect/vle/brightspace-for-students/>

3. EXAMINATION and ASSESSMENT REGULATIONS

Written Examinations [Including Re-assessment]

Examinations are conducted in accordance with the TU Dublin General Assessment Regulations. **The onus is upon all students to familiarise themselves with all the regulations and procedures surrounding assessments. Simply stating that you are not familiar with exam regulations is not an excuse for any infringement.** Please student the General Assessment Regulations available on the following webpage:

- <https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/city-student-assessment-regulations/general-assessment-regulations/>
- The Examination Office processes examination entries and issues results.
- It is the student's responsibility to ascertain the date, time and venue for written and practical examinations. Timetables will be published well in advance of the examinations.
- Students should familiarise themselves with the content and assessment methods of the modules in which they are enrolled. The relevant Programme Documents are available for consultation in the library and online. A summary of the assessment components of all modules is included in this handbook.

At the start of a module, the lecturer will give a list of assignments and submission dates to all students. Grades and/or feedback will be given to students by the lecturer but these results are provisional until approved by the examination board at the end of the year.

If a student is **referred** in a module (i.e. has not passed it) the examination board will look at the **components** of the module and determine what a student is required to do in terms of re-examination. The options normally available are:

- Repeat written/practical examination [except Part 2-see below]
- Redo assessments/assignments/essays/projects
- Repeat written examination **plus** redo assessments/assignments etc.

Supplemental assessments

If, in failing a module, a student has not passed the continuous assessment component, the relevant supplemental assignments/essays will be emailed to the student before the end of June. The submission date will be 5pm on August 31 unless otherwise stated. In addition, **it is the student's responsibility to contact the Programme Chair if s/he has not received these supplemental assignments by 1 July 2024.**

A **referral** in a module means that your next attempt is counted as a second/subsequent attempt. Students who pass a referred module will have a maximum mark of 40% recorded in their academic history for the entire module. **Final Year Students** are permitted one further attempt at a referred module without it prejudicing an honours classification. However, on passing a referred module, the mark awarded will be the pass mark of 40%. This is then combined with the other results to determine the final classification of the degree. If a final year student requires a **further** attempt at a **referred module**, and passes it, the classification of the degree will be a **Pass**.

Students will need to be available from the end of August to undertake written/practical supplemental examinations.

Students may only make four attempts at any module (including the first try). Please note that it is possible to use up two attempts in one year.

A **deferral** in a module - usually for medical reasons and supported by a Personal Circumstances Form (see link below) <https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/city-student-assessment-regulations/general-assessment-regulations/>

means that a student can undertake reassessment without any penalties (without having lost an Attempt or having their mark capped at 40%).

Feedback sessions will be organised after the publication of results for students to discuss issues surrounding progression to the next stage of the programme.

Important information regarding progression: In certain situations, a student who has not passed a particular module may be permitted to progress to the following year and carry that module. This means that they must still pass the module from the previous year in the subsequent academic year. **Students in 2nd and 3rd year who do not pass the performance studies module / vocal performance studies module are not able to carry this module into the subsequent year and will have to take a year out and complete the module exam the following May.**

Essays and Projects

All written work (essays and projects) must be typed and prefaced with an Assignment Coversheet Declaration (this will be emailed to all students). Essays and assignments are subject to the same regulations as work carried out under examination conditions. All students will be emailed guidelines on the **Conservatoire's House Style** for written assignments. This gives information on writing style, referencing and footnotes, compiling bibliographies, and general presentation.

All written work must be submitted by the date specified.

Assignments are normally due at 10am on the Monday of the due week. Students will be advised by their lecturer of any derogation from this.

Work submitted after the submission date is penalised at a rate of 5% (per day) of the mark awarded up to a maximum of **five** days. Work will not be accepted after this unless a special arrangement has been made in advance with the lecturer.

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.

Genuine requests for extensions (on documented medical/personal grounds) should be directed to the relevant lecturer and Programme Chair **in advance** of the submission date.

Please see Page 43 for a copy of **Extension Request Form**

Students are entitled to provisional marks/feedback within four weeks of submission.

Weekly Assignments

In composition and analytical modules a substantial proportion of the final grade is made up of regular 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 usually take a student's top 75% marks in determining the final assessment mark for the module. For example: if there are 16 assignments throughout the course of a module, the top 12 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 12.

Class Tests/Presentations

In modules where a class test/presentation is part of the assessment process, non-attendance will result in the student forfeiting the marks. Under normal circumstances these tests cannot be rescheduled.

Dissertations and Research Projects

All students will receive a *Dissertation Handbook* which gives details on layout, presentation and other important information. Late submission of dissertations/research projects is penalised as in Section 3.2 above. A short series of classes in academic research will run early in the 1st semester of 4th year for all students on the performance, pedagogy, musicology and Irish Traditional Music students. 3rd year musicology students will also attend. At the end of October each student will be assigned their individual dissertation supervisor who will work with them regularly as they develop their dissertation. **Dissertations should be submitted electronically in both .pdf and .doc formats by 5pm on Friday 3rd May 2024.** The dissertations should be emailed to the supervisor and copied to the

programme chair and Head of Academic Studies.

Plagiarism

ALL written work (dissertations and essays) must be appropriately referenced. Students who plagiarise will get zero marks and may face disciplinary measures. For further information on this topic please see visit: <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-service/tallaght/open-book-exam-study-tips/policy-on-plagiarism/>

Practical Examinations

TU963 Principal Study

Principal Study examinations take place in two stages.

- Part 1 [20%] is a technical exam and takes place in January.
- Part 2 [80%] is a performance/recital and takes place towards the end of Semester 2.
- The BMus is a performance-based degree. Students must pass their principal study exam before progressing to the next stage of the programme. A student **referred or deferred** in Principal study will usually be required to take the exam again 12 months later: **there are usually no reassessments in September.**
- Vocal students in years 1-3 are required to attend a language class, which is assessed through the Part 1 & 2 examinations, the Performance Platform modules and an end-of-year language test.
- All students must submit their Part 2 programme for approval by the relevant Head of department (date to be advised).
- **Students may NOT perform a work/piece previously examined in another practical assessment (including chamber music assessment) either in the same year or a previous year.**

Keyboard Studies 3 & 4

In order to be eligible to take Keyboard Studies 3 a student is required to achieve a mark of 55% or greater in the exam for second study piano in year 2. However, notwithstanding the result achieved in year 2 second study, the decision as to whether a student will be offered a place in Keyboard Studies 3 ultimately lies with the head of Keyboard Studies

Strands

In Year 3 students specialise in one of the following strands:

Performance / Composition / Pedagogy / Musicology / Irish Traditional Music Studies

Students then continue on the same strand in 4th year. It is not possible to complete year 3

on one strand and year 4 on a different strand.

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4. Year Three Performance Strand

CORE MODULES

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Performance Studies 3 (perf) OR	Full year	1-1.5	35	0%	Part 1: Technical Part 2: Recital	20 80
Vocal Performance Studies 3 (perf) AND	Full year	1.5	30	0%	Part 1: Technical Part 2: Recital	20 80
Performance Platform 3: • <i>French Mélodies</i> • <i>Language Class</i>)	Full year Full year	1.5 1	5	Attendance and Participation 40% 0%	Presentation/Performance 40% End-of-year language class test 20%	80 20
Ensemble OR Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100% Attendance and Participation 100%		100 100
Analysis and Criticism	Full year	1	5	Continuous Assessment Written project End of year: 3 written assignments		30 10 60
Studies in Music History and Performance Practice 1 <i>Any TWO units</i>	1 or 2 semesters	1-2	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	50 50

ELECTIVE MODULES Students choose Any **TWO** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Special Studies 1 [Any two Units]	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR						
Studies in World Music Culture 1	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Keyboard Studies 3	Full Year	0.5	5	0%	Practical Examination	100
Or						
Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Approaches to Historical Studies	Full Year	1	5	4 essays	No written exam	100
Or						
History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

Year Three COMPOSITION Strand

CORE MODULES

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 3 (incl vocal)	Full year	1-1.5	15	0%	Practical Examination at end of year 100%	100
Ensemble OR Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100%		100
	Full year	3-4	5	Attendance and Participation 100%		100
Composition Portfolio <i>Composition Seminar</i>	Full year	1.5	15	Portfolio of Compositions 70% Commentaries 15% Support for portfolio 0%	Written Examination 15%	100
Composition Studies 1			5			
• <i>19th-C Composition Techniques</i>	1 Sem	1		Regular Assignments 40%	Written Examination 60%	50
• <i>20th-C Composition Techniques</i>	1 Sem	1		Regular Assignments 40%	Written Examination 60%	50
Composition Studies 2			5			
• <i>Orchestration</i>	1 Sem	1		Regular Assignments 40%	Written Examination 60%	50
• <i>Arrangement</i>	1 Sem	1		Portfolio 40%	Written Examination 60%	50
Composition Studies 3			5			
• <i>Advanced Digital Audio</i>	1 Sem	1		CD Portfolio 100%		50
• <i>Technology-based Composition</i>	1 Sem	1		Portfolio 100%		50

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Analysis and Criticism	Full year	1	5	Continuous Assessment Written project End of year: 3 written assignments	No written exam	30 10 60
Studies in Music History and Performance Practice 1* <i>Any TWO units</i> OR Studies in World Music Culture 1*	1 or 2 semesters 1 Sem	1-2 2	5 5	Unit 1 Essay 25% Unit 2 Essay 25% 2 Essays 50%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25% Written examination 50%	50 50 100
*see note below						

***Classical music students take Studies in Music History & Performance Practice;**

Irish Traditional Music students take Studies in World Music Culture

There are no elective modules on the composition strand

Year Three Pedagogy Strand

CORE MODULES

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Performance Studies 3 (ped) OR	Full year	1-1.5	25	0%	Part 1: Technical Part 2: Recital	20 80
Vocal Performance Studies 3 (ped) AND	Full year	1.5	20	0%	Part 1: Technical Part 2: Recital	20 80
Performance Platform 3: • French Mélodies • Language Class)	Full year Full year	1.5 1	5	Attendance and Participation 40% 0%	Presentation/Performance 40% End-of-year language class test 20%	80 20
Ensemble OR Piano Accompaniment	Full year	3-4 3-4	5	Attendance and Participation 100% Attendance and Participation 100%		100 100
Analysis and Criticism	Full year	1	5	Continuous Assessment Written project End of year: 3 written assignments		30 10 60
Studies in Music History and Performance Practice 1 <i>Any TWO units</i>	1 or 2 semesters	1-2	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	50 50

Year Three Pedagogy Strand

CORE MODULES continued

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Education Studies 2			5			
<i>Teaching Observation</i>	1 Sem	1		Class Presentation 100%	0%	50
<i>Teaching Methods 2</i>	1 Sem	1		3 Written Assignments 25%	Written Examination 25%	50
Education Studies 3			5			
<i>Philosophy of Music and Music Education</i>	1 Sem	1		Class Presentation 25%	Written Examination 25%	100 (50)
<i>Psychology of Music and Music Education</i>	1 Sem	1		Class Presentation 25%	Written Examination 25%	(50)

ELECTIVE MODULES Students choose Any **TWO** from:

Special Studies 1 [Any two Units]	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR						
Studies in World Music Culture 1	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Keyboard Studies 3	Full Year	0.5	5	0%	Practical Examination	100
Or						
Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100

Or Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Approaches to Historical Studies	Full Year	1	5	4 essays	No written exam	100
Or History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

Year Three Musicology Strand

CORE MODULES

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Performance Studies 3 (mus) (incl singers)	Full year	1-1.5	15	0%	End of year performance exam	100
Ensemble	Full year	3-4	5	Attendance and Participation 100%		100
OR Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100%		100
Analysis and Criticism	Full year	1	5	Continuous Assessment Written project End of year: 3 written assignments		30 10 60
Studies in Music History and Performance Practice 1 <i>Any TWO units</i>	1 or 2 semesters	1-2	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	50 50
Research Project	Full year	1	15	Research Project (6 – 8000 words) 100%	None	100
Historical Studies 1 <i>Approaches to Historical Studies</i>	Full year	1	5	4 essays	No written exam	100

Year 3 Musicology strand

ELECTIVE MODULES Students choose Any **TWO** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Special Studies 1 [Any two Units]	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR						
Studies in World Music Culture 1	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Keyboard Studies 3	Full Year	0.5	5	0%	Practical Examination	100
Or						
Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

Year Three Irish Traditional Music Strand

CORE MODULES

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 3 (trad)	Full year	1	20		Part 1: Technical Part 2: Recital	20 80
Ensemble	Full year	2	5	Attendance and Participation 100%		100
The Instrumental Tradition	Full year	1	5	Essay/Project 30% Assignments 20%	Written Examination 50%	100
Stylistic and Socio-historic Issues in ITM 1	Full year	1	5	Written Assignments 25%	Lecture Recital + Written Submission 75%	100
Studies in Irish Traditional Music <i>Developments in ITM since 1900</i> <i>The Collectors after 1900</i>	1 Sem 1 Sem	1 1	5	Essay 50% Essays 50%	1 end-of-year Written Examination in both units 50%	100
The Song Tradition 1	Full year	1	5	Research essays 30% Practical Singing 30% Participation/Attendance 10%	Written Examination 30%	100
Early Music Ensemble 1	Full year	1.5	5	Project 50%	Performance 50%	100
Studies in World Music Culture 1	1 Sem	2	5	2 Essays 50%	Written Examination 50%	100

Year 3 Irish Traditional Music Strand

ELECTIVE MODULES Students choose Any **ONE** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Special Studies 1 [Any two Units]	1 sem/ full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR Keyboard Studies 3	Full Year	0.5	5	0%	Practical Examination	100
Or Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Approaches to Historical Studies	Full Year	1	5	4 essays	No written exam	100
Or History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

4. Year Four Performance Strand

CORE MODULES

Module Title	Duration	Approx. contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 4 (perf) OR	Full year	1-1.5	35	0%	Part 1: Technical Part 2: Recital	20 80
Vocal Performance Studies 4 (perf) AND Performance Platform 4: Opera and Oratorio	Full year	1.5	30		Part 1: Technical Part 2: Recital	20 80
	Full year	2-3	5	Attendance and Participation 60%	Presentation/Performance 40%	100
Ensemble OR Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100%		100
	Full year	3-4	5	Attendance and Participation 100%		100
Dissertation	Full year	0.5	10		Dissertation 8,000–10,000 words	100
Studies in Music History and Performance Practice 1 <i>Any TWO units not previously taken</i>	1 or 2 semesters	1-2	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	50 50

ELECTIVE MODULES Students choose Any **ONE** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Special Studies 2 [Any two Units]	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR Studies in World Music Culture 2	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or Keyboard Studies 4	Full Year	0.5	5	0%	Practical Examination	100
Or Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Approaches to Historical Studies	Full Year	1	5	4 essays	No written exam	100
Or History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

(i) Students may not take the following modules if previously taken: Introduction to Scripture, Music and Liturgy, Intro to Moral & Systematic Theology, History of Ideas.

(ii) Students may take Studies in World Music Culture 2 whether or not they took Studies in World Music Culture 1 in 3rd year.

(iii) Students may only take Keyboard Studies 4 if they took Keyboard studies 3 in 3rd year

(iv) A student may take Special Studies 4 whether or not they took Special Studies 1 in 3rd year, however, they may not take any unit which they previously took with the exception of Chamber Music which can be taken up to 4 times (up to 2 times in each year)

Year Four Composition Strand

CORE MODULES

Module Title	Duration	Approximate contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 4 (comp)	Full year	1-1.5	15		Practical Examination 100%	100
Ensemble OR Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100%		100
	Full year	3-4	5	Attendance and Participation 100%		100
Composition Portfolio <i>Composition Seminar</i>	Full year	2	35	Portfolio of Compositions 70% Commentaries 15%	Written Examination 15%	100
Studies in Music History and Performance Practice 2* Any two units not previously taken Or	Full Year	1	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	100
Studies in World Music Culture 2*	1 Sem	2	5	2 Essays 50%	Written Examination 50%	100

*Classical performers take Studies in Music History and Performance Practice.

Traditional performers take Studies in World Music Culture.

There are no elective modules required on the composition strand

Year Four Pedagogy Strand

CORE MODULES

Module Title	Duration	Approx. contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 4 (ped) OR	Full year	1-1.5	20	0%	Part 1: Technical Part 2: Recital	20 80
Vocal Performance Studies 4 AND Performance Platform 4: Opera Aria class and Oratorio class	Full Year Full Year	1.5 2-3	15 5	 Attendance and Participation 60%	Part 1: Technical Part 2: Recital Presentation/Performance 40%	20 80 100
Education Studies 4 <ul style="list-style-type: none">Practice of Instrumental/Vocal TeachingEducational Issues	Full year	1	5	Class Presentation/Written Report 50% Class Presentation 25%	Written Examination 25%	50 50
Education Studies 5 <i>Teaching Practice</i>	Full year	1	10	0	Practical Exam/Sample Lesson 100%	100
Ensemble OR Piano Accompaniment	Full year Full year	2 2	5 5	Attendance and Participation 100% Attendance and Participation 100%		100 100
Dissertation	Full year	0.5	10		Dissertation (8,000 – 10,000 Words)	100
Studies in Music History and Performance Practice 2 Any two units not previously taken	Full year	1	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	50 50

ELECTIVE MODULES Students choose Any **ONE** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Special Studies 2 [Any two Units]	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR Studies in World Music Culture 2	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or Keyboard Studies 4	Full Year	0.5	5	0%	Practical Examination	100
Or Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Approaches to Historical Studies	Full Year	1	5	4 essays	No written exam	100
Or History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

(i) Students may not take the following modules if previously taken: Introduction to Scripture, Music and Liturgy, Intro to Moral & Systematic Theology, History of Ideas.

(ii) Students may take Studies in World Music Culture 2 whether or not they took Studies in World Music Culture 1 in 3rd year.

(iii) Students may only take Keyboard Studies 4 if they took Keyboard studies 3 in 3rd year

(iv) A student may take Special Studies 4 whether or not they took Special Studies 1 in 3rd year, however, they may not take any unit which they previously took with the exception of Chamber Music which can be taken up to 4 times (up to 2 times in each year)

Year Four Musicology Strand

CORE MODULES

Module Title	Duration	Approx. contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 4 [8237]	Full year	1-1.5	15		Practical Examination at end of year 100%	100
Ensemble OR	Full year	3-4	5	Attendance and Participation 100%		100
Piano Accompaniment	Full year	3-4	5	Attendance and Participation 100%		100
Major Dissertation	Full year	1	20		Major Dissertation (c.15000 words) 100%	100
Historical Studies 2 <i>Approaches to Historical Studies 2</i>	Full year	1	5	4 essays	No written exam	100
Studies in Music History and Performance Practice 2 Any two units not previously taken	Full year	1	5	Unit 1 Essay 25% Unit 2 Essay 25%	Unit 1 End of Semester Exam 25% Unit 2 End of Semester Exam 25%	100

ELECTIVE MODULES Students choose Any **ONE** from:

Module Title	Duration	Approx contact hours per week	ECTS	Continuous Assessment	End of Module Examination	MODULE %
Special Studies 2 [Any two Units]	1 sem/ full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR						
Studies in World Music Culture 2	1 Sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Keyboard Studies 4	Full Year	0.5	5	0%	Practical Examination	100
Or						
Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or						
History of Ideas	Full Year	1	5	1 Portfolio & 2 class assessments	No written exam	100

(i) Students may not take the following modules if previously taken: Introduction to Scripture, Music and Liturgy, Intro to Moral & Systematic Theology, History of Ideas.

(ii) Students may take Studies in World Music Culture 2 whether or not they took Studies in World Music Culture 1 in 3rd year.

(iii) Students may only take Keyboard Studies 4 if they took Keyboard studies 3 in 3rd year

(iv) A student may take Special Studies 4 whether or not they took Special Studies 1 in 3rd year, however, they may not take any unit which they previously took with the exception of Chamber Music which can be taken up to 4 times (up to 2 times in each year)

Year Four Irish Traditional Music Strand

CORE MODULES

Module Title	Duration	Approximate contact hours per week	ECTS	Continuous Assessment	End of Module Examination	Module %
Performance Studies 4 (trad)	Full year	1	20		Part 1: Technical 20% Part 2: Recital 80%	100
Ensemble	Full year	2	5	Attendance and Participation 100%		100
Studies in World Music Culture 2	1 Sem	2	5	2 Essays 50%	Written Exam 50%	100
Stylistic and Socio-historic Issues in ITM 2	Full year	1	5	Written Assignments 25%	Lecture Recital + Written Submission 75%	100
Studies in Irish Traditional Music 2 Cycle B			5			100
<ul style="list-style-type: none"> • <i>Developments in Irish Traditional Music Since 1900 &</i> • <i>The Collectors After 1900</i> 	1 Sem 1 Sem	1 1		1 Essay 25% 1 Essay 25%	End-of-year combined written exam in both units 50%	
The Song Tradition 2	Full year	1	5	Research Essays 30% Practical Singing 30% Participation/Attendance 10%	Written Examination 30%	100
Dissertation	Full year	0.5	10		Dissertation (8 – 10000 Words)	100
Early Music Ensemble 2	Full year	1.5	5	Project 50%	Performance 50%	100

There are no elective modules required in 4th year on the Irish Traditional Music strand

5. Marking Criteria

Performance strand

Marks (%)	Detailed Comments	Overall Impression
90 – 100	<ol style="list-style-type: none"> 1. Interpretation 2. Technique 3. Presentation and Programme 	
90 – 100	<ol style="list-style-type: none"> 1. Individual and original interpretation. Displays deep insight and research. 2. Programme exceptionally executed. 3. Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement. 	Exceptional/ Professional Standard
80 - 89	<ol style="list-style-type: none"> 1. Imaginative and expressive interpretation, displaying insight and research. 2. Outstanding technical performance. 3. Sense of flair and confidence/security never in doubt. An engaging and individual performance. 	Outstanding Professional Standard
70 - 79	<ol style="list-style-type: none"> 1. Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. 2. Excellent technical performance. A versatile and fluent technique. Excellent control. 3. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement. 	Excellent Musically mature showing excellent technical ability and control.
66 – 69	<ol style="list-style-type: none"> 1. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good potential and a very good level of musicality and sensitivity. 2. Mostly technically assured, with small technical mis-judgements/lapses/errors, which only mar performance in the short term. Well controlled overall. 	Very Good
60 - 65	<ol style="list-style-type: none"> 1. Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research. 2. Some technical limitations, which slightly marred overall performance. In general, well controlled. 3. A generally confidently presented performance with some sense of involvement. 	Good
56 – 59	<ol style="list-style-type: none"> 1. Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality. 	Reliable

	<p>2. Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.</p> <p>3. Reasonably confident presentation, but lacks involvement.</p>	
50 - 55	<p>1. Displays some musical understanding, but lacks variety and style.</p> <p>2. Satisfactory Technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control management of tone and intonation, which mar overall impression.</p> <p>3. Presentation is satisfactory and fairly confident, but lacking in involvement.</p>	Satisfactory Average
46 - 49	<p>1. Displays some musical understanding, but lacks overall variety and style. Evidence of some overall coherence.</p> <p>2. Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</p> <p>3. Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p>	Fair Adequate
40 - 45	<p>1. Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan.</p> <p>2. Technically limited or displaying some lack of preparation. Keeps some sense of continuity.</p> <p>3. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</p>	Fair
30 - 39 Fail	<p>1. Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</p> <p>2. Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity.</p> <p>3. Disjointed and faltering performance. Not in control.</p>	Poor Inadequate
29 and Below	<p>1. No evidence of musical understanding or interpretation</p> <p>2. Technically incoherent. No evidence of adequate preparation.</p> <p>3. Extremely disjointed.</p>	Very Poor

Pedagogy/Musicology/Composition Strands years 3 & 4

Marks (%)	Detailed Comments	Overall Impression
90 – 100	1. Individual and original interpretation. Displays deep insight and research supported by an exceptional level of intellectual understanding of structure and text (where applicable). 2. Programme exceptionally executed. 3. Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement.	Exceptional
80 - 89	1. Imaginative and expressive interpretation, displaying insight and research, supported by an outstanding level of intellectual understanding of structure and text (where applicable). 2. Demonstrating outstanding assimilation of technical issues . 3. Sense of flair and confidence/security never in doubt. An engaging and individual performance.	Outstanding
70 - 79	1 Insightful interpretation, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. Demonstrating excellent intellectual understanding of structure and text (where applicable). 2. Demonstrating assured assimilation of technical issues. A versatile and fluent technique. Excellent control. 3. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.	Excellent Musically mature showing excellent technical ability and control.
66 – 69	1. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good potential and a very good level of musicality and sensitivity. Demonstrating very good intellectual understanding of structure and text (where applicable). 2. Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall. 3. A confident and communicative performance. Well-presented programme.	Very Good
60 - 65	1. Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research. Fair demonstration of intellectual understanding	Good

	<p>of structure and text (where applicable) but requires more detail in this area.</p> <p>2. Some technical limitations, which slightly marred overall performance. In general, well controlled.</p> <p>3. A generally confidently presented performance with some sense of involvement.</p>	
56 – 59	<p>1. Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality and requires more demonstration of intellectual understanding of structure and text (where applicable).</p> <p>2. Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.</p> <p>3. Reasonably confident presentation, but lacks involvement.</p>	Reliable
50 - 55	<p>1. Displays some musical understanding, but lacks variety and style. Demonstrating reasonable intellectual understanding of structure and text (where applicable).</p> <p>2. Satisfactory Technique, but lacking in control and versatility, which restricts musical interpretation. Significant flaws in technical control management of tone and intonation, which mar overall impression.</p> <p>3. Presentation is satisfactory and fairly confident, but lacking in involvement.</p>	Satisfactory - Average
46 – 49	<p>1. Displays some musical understanding, but lacks overall variety and style. Evidence of some overall coherence. Requires more evidence of intellectual understanding of structure and text (where applicable)..</p> <p>2. Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</p> <p>3. Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p>	Fair Adequate
40 - 45	<p>1. Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Limited demonstration of intellectual understanding of structure and text (where applicable).</p> <p>2. Technically limited or displaying some lack of preparation. Keeps some sense of continuity.</p> <p>3. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</p>	Fair
30 – 39 Fail	<p>1. Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation.</p> <p>2. Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity.</p> <p>3. Disjointed and faltering performance. Not in control.</p>	Poor Inadequate
29 and Below	<p>1. No evidence of musical understanding or interpretation</p> <p>2. Technically incoherent. No evidence of adequate preparation.</p> <p>3. Extremely disjointed.</p>	Very Poor

Recital durations

The timings below are the **maximum** permitted for recitals in **May/June 2023**. Please factor in set-up time, short breaks and tuning when finalising your programme. Examiners reserve the right to stop a programme that exceeds its allotted time.

YEAR THREE	MINS
Year 3 Vocal Performance	35 mins
Year 3 Keyboard Performance	40 mins
Year 3 Orchestral Performance	40 mins
Year 3 Trad Irish Performance	30 mins
Year 3 Composition Strand	25 mins
Year 3 Musicology Strand	25 mins
Year 3 Pedagogy Strand (instrumental)	30 mins
Year 3 Pedagogy Strand (vocal)	25 mins
YEAR FOUR	
Year 4 Vocal Performance	50 mins
Year 4 Keyboard Performance	50 mins
Year 4 Orchestral Performance	50 mins
Year 4 Trad Irish Performance	40 mins
Year 4 Composition Strand	30 mins
Year 4 Musicology Strand	30 mins
Year 4 Pedagogy Strand	35 mins
Year 4 Vocal Pedagogy	30 mins

Criteria for Marking Undergraduate Dissertations

80+

Exceptional insight and intellectual maturity; displaying some originality; sophisticated power of argument; exceptional presentation and scholarly expression.

70–79

Excellent work; concise writing and high level of presentation; critical analysis of source material; shows a wide range of knowledge of the subject area.

60–69

Very good work including well supported arguments; solid analysis of a good range of source material; good presentation; contains only minor stylistic weaknesses and/or factual errors.

50–59

Well researched work using a reasonable selection of source material; reasonably well argued; mainly well presented and free from serious factual error.

40–49

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

35–39

Work contains some merit and evidence of effort together with frequent weaknesses of style and factual error; overly reliant on subjective opinion; thesis is unconvincing.

30–34

Work contains serious weaknesses of argument and presentation; very inadequate range of source material.

20–29

Inadequate level of argument; digression from subject; very poor presentation; very little evidence of research.

0–20

The candidate appears to have made minimal effort; totally inadequate research methodology and presentation.

**TU Dublin Conservatoire
Absence Request Form**

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

Name:			
Student Number:			
Programme and Year:			
1st Study instrument/voice:			
Date of submission of form:			
Reason for Absence Request:			
From (day/date):		To (day/date):	
Time(s):			
List all classes/ assessment(s) affected:	List classes/days/lecturer name on reverse of form		

Complete this form then submit to your Head of Department

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

If permission is granted, YOU MUST EMAIL all lecturers whose lessons/classes etc. you will miss, before the absence. Use the subject line 'Approved Absence Request'. A copy of the authorised form should be given to the Programme Chair.

<i>For office use</i>	
MUSIC: Head of Department	
APPROVED / DECLINED Date:	
Programme Chair	
Absence noted <input type="checkbox"/> Date:	

TU Dublin Conservatoire
Extension Request Form

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

Complete the form and submit it to the Head of Academic Studies (or the Head of the relevant Department) for approval. Forms should be submitted at least 3 days before the deadline, and normally earlier. Extensions are normally granted for only one or two days, exceptionally for longer periods.

Section 1: Your Details

Name:			
email:			
Programme:		Year	
Your Principal Study			
Date:			

Section 2: Assignment Details

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

Please explain why you need an extension for this assignment:

Section 3: Head of Academic Studies (or other relevant HoD)

If Extension granted, new deadline: 12 noon on _____

Reason for rejection if extension rejected:

It is the student's responsibility to forward this form to the Programme Chair and to advise the lecturer of outcome

Signature & Date (HoD):

Appendices

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 you assignment as evidence of research;

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

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

Selling or simply providing previously completed assignments to other learners;

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

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

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

Falsification of documents; and,

Improper use of technology, laboratories, or other equipment.

You can report concerns and seek guidance from your Lecturer or Programme Co-ordinator who can help you access study supports and explore options to help you to protect your academic integrity.

Special Studies 1 & 2

Special studies 1 & 2 offer students the opportunity to select two units from a broad range of topics. Students electing to take special studies in either year 3 or 4 choose any two from the following list of possible units, however a student may not choose a special studies unit if the unit is a core requirement on their particular strand (e.g. somebody on the pedagogy strand cannot choose teaching methods 2 as this is a core requirement on the pedagogy strand which they must take within the module Education Studies 2) Units within special studies may run for either 1 semester or the full year and the details of each unit including the assessment for each unit is outlined fully in the programme document. The full list of units in special studies is:

19th century composition

20th & 21st century composition

Arrangement

Orchestration

Technology-based composition

Technology in music education

Philosophy of music and music education (**not available to pedagogy students**)

Psychology of music and music education (**not available to pedagogy students**)

Teaching methods 2 (**not available to pedagogy students**)

Conducting

Sound engineering

Chamber music (1 or 2 semesters) *

Advanced digital audio

Musician in the community unit A

Musician in the community unit B

The instrumental tradition in ITM (**not available to Irish Traditional Music students**)

** A student may take **chamber music** for one semester (either S1 or S2) and one other unit. Alternatively, a student may take chamber music twice (i.e. for both semesters) and will receive a mark for each semester. In this case the 2 semester of chamber music constitute the full Special Studies module and the student is not required to take any other units*

Assignments submission

Assignments are normally due at 10am on the Monday of the due week. Students will be advised by their lecturer of any derogation from this.