

DUBLIN INSTITUTE OF TECHNOLOGY
COLLEGE OF ARTS AND TOURISM
CONSERVATORY OF MUSIC AND DRAMA

BACHELOR OF MUSIC
DT501

PART B:
PROGRAMME DOCUMENT



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INTRODUCTION

1.1 College of Arts and Tourism at DIT

The College of Arts and Tourism (formerly Faculty of Applied Arts) at the Dublin Institute of Technology provides a range of innovative multidisciplinary and professional-level educational and research programmes in the creative, visual and performing arts, at both undergraduate and postgraduate level. The College houses state-of-the-art newsrooms; film and television studios; production, recording and radio broadcasting facilities; film and video editing; art and design studios; dedicated multimedia, computer graphics and music technology laboratories.

The establishment of the College of Arts and Tourism at the Dublin Institute of Technology has coincided with a growing convergence between media, art and design and music, facilitated by developments in the new digital technologies. These developments reflect a growing realisation by policymakers in Ireland and the EU of the increasing economic significance of the cultural industries as a key sector for the future.

The College's underlying philosophy is to provide education and training in the key disciplines within the cultural industries, while also acknowledging current technological and cultural changes. All programmes share a strong commitment to linking creative practice with critical theory and new technology, and aim to prepare students for professional life in the twenty-first century.

1.2 Conservatory of Music and Drama

The Conservatory of Music and Drama is one of the largest providers of performing arts education in the State, offering a comprehensive programme of education in music and drama at preparatory, professional, undergraduate and postgraduate level. A leader in third level arts education, the Conservatory emphasises the importance of professional performance training, pedagogical practice, academic study and research at both undergraduate and postgraduate level. The Conservatory is committed to promoting the performing arts and plays a unique and enriching role in the life of the Institute and nationally.

The Conservatory currently offers the following programmes:

- BMus (Performance/Pedagogy/Composition/Musicology/Traditional Irish Music Studies)
- BMusEd (in conjunction with the Royal Irish Academy of Music and Trinity College Dublin)
- Foundation Certificate in Music
- BA (Hons.) in Drama (Performance)
- MMus (Performance)
- MPhil/PhD by research

Students at the Conservatory are encouraged to participate in a variety of DIT ensembles, such as the Symphony Orchestra, Wind Ensemble and Chamber Choir, all of which give regular public concerts in prestigious venues such as NCH. Opera and drama productions are also staged on a regular basis. The Conservatory organises several series of Lunchtime Recitals annually, both within the DIT and at various venues in around the city. Over the years fruitful links have been forged with external professional bodies such as Opera Ireland, National Concert Hall, Contemporary Music Centre, Crash Ensemble, Irish Baroque Orchestra and Concorde as well as with individual artists/teachers from Conservatories/Colleges in Europe and the US who are invited to give masterclasses and lectures.

Research and Scholarly Activity within the Conservatory of Music & Drama

There is a particular commitment within the Conservatory to the area of creative practice. The Conservatory has always recognised the importance of integrating performance and academic study at all levels, and has responded to the growing interest in performance research by successfully promoting this approach within the MPhil/PhD programme. The Conservatory is fortunate in having a considerable number of staff with particular expertise in both performance and academic study/research areas.

Members of Staff are involved in research and scholarly activity in the following areas:

- Instrumental/vocal performance and conducting
- Composition/arranging
- TV and radio
- Commercial recording and film music
- Supervision of postgraduate research
- Publications and conference papers
- Academic exchanges and consultancies
- Adjudicating and external examining
- Development of external partnerships
- Teaching Fellowships in other universities
- Masterclasses
- Contemporary Irish theatre
- Studio practices and actor education
- Drama pedagogy

Staff Development

There is an ongoing commitment to staff development across the Institute, evidenced by the Staff Training and Development Office which works along with the Learning and Teaching Centre and the Learning Technology Team. Over the past number of years support for Staff Development initiatives has been made available at School, Departmental and Institute level in the following ways:

- Funding has been provided to enable staff to pursue further study at masters and doctoral level in performance, musicology, ethnomusicology, music therapy, and band conducting
- Staff have attended master-classes and workshops by visiting specialists, arranged on an ongoing basis within the various departments
- Funding has been made available to many members of staff to attend conferences and master-classes abroad
- Staff have availed of short courses offered across the Institute in areas such as learning and teaching management skills, languages, music technology and computing
- A number of staff have availed of seed funding for research initiatives
- The Conservatory of Music and Drama has taken advantage of the Strategic Research and Development programme to attract high calibre postgraduate students to work with staff on staff-initiated projects in areas such as performance and performance practice, musicology, composition, music technology, music education and contemporary Irish music.

1.3 Accommodation, Facilities, Resources and Technical Support

Accommodation for most of the programme is located in Rathmines Road with some Keyboard and Orchestral studies modules taking place in Chatham Row.

The Conservatory has two principal performance venues, the Theatre in Rathmines and the John McCann Hall in Chatham Row.

Both venues are used for public recitals/concerts and occasional ensemble classes which require additional space. All large ensembles rehearse in the Gleeson Hall at DIT Kevin St.

The Rathmines building houses 5 lecture rooms, two of which are shared with the BA in Drama and 17 instrumental/vocal teaching rooms. All teaching rooms are available as practice rooms outside of timetabled lecture use; in addition, there are 6 new dedicated practice rooms provided for sole student usage.

The state-of-the art Music Technology Centre provides composition, recording and research facilities for all students on the programme.

Chatham Row provides two further lecture rooms (normally reserved for part-time programmes) and 27 instrumental teaching rooms which also double as practice rooms outside of timetabled hours.

Instruments

There is a good instrument bank as described below:

Keyboards

Grand pianos	40 comprising Petrof, Yamaha, Steinway, Weinbach, August Forster, Danemann, Kawai
Upright pianos	63 comprising Petrof, Yamaha, Welmar, Baldwin, Weinbach
Electric pianos	16 comprising Yamaha, Korg,
Organ	1 Kenneth Jones (Rathmines), 1 practice organ (Chatham Row)
Harpsichord	2 David Rubio , Malcolm Grenhalch
Fortepiano	1

Strings

Violin (1); Viola (5); Violoncello (15); Double bass (4); Guitar/mandolin (4); Harp (3)

Wind and Brass

Recorder (10); Piccolo (2); Flute (4); Oboe (1);
Clarinet (10) incl. alto, bass, contra bass, A, C;
Bassoon (3) incl. contra; Saxophone (8) incl. soprano, tenor, bass;
Basset horn (2); French horn (5); Trombone (2); Tuba (3);
Yamaha wind synthesiser (1)

Percussion

Includes drum kits (3); drums (13); marimba; glockenspiel; xylophone (2); vibraphone; gong (2); chimes; tom-toms; bongos; bells; timbales; wind machine; wind chimes; cymbals

Early Instrument Collection

Harpsichords (2); fortepiano; spinet; clavichord; portative organ; crumhorn; rebec; trumpet; mandolin; violin; harp; recorder; Irish flute

Grangegorman

The Conservatory is planning an exciting, state-of-the art development at the Grangegorman campus which will rival the best international facilities.

Library, IT and other learning resources

Students and staff have access to seven library sites in DIT, as well as the libraries participating in the academic Libraries Co-operating in Ireland (ALCID). The Rathmines Road building has a library which is exclusively dedicated to music and drama and the number of holdings has increased twofold in the last two years. These holdings include music scores, books, journals, videos, databases, CDs and CD-ROMs.

Approximately 20 computers are available to students for e-mail, internet access. Word-processing etc. printing, photocopying and scanning facilities are also available. The library unit also houses a purpose-built listening room for music students.
All staff have personal access to computer facilities.

Technical and administrative support

The Faculty employs a whole time audio-visual technician and a part-time piano technician. IT support is provided by central ICT services and by a faculty-based technician.
Day-to-day administrative support is provided by the Faculty of Applied Arts.

1.4 Development of the Programme

The Graduate Diploma in Music was established in 1987 in response to the demand for a full-time third level programme leading to a professional qualification for performers and instrumental/vocal teachers. The programme was assessed and approved by DIT, and was validated for a degree award with honours classification BMus(Perf) by the University of Dublin in 1991. At that time it also attracted a graduate diploma from DIT which subsequently became a BMus degree with the advent of DIT's degree awarding powers. Graduates of the programme have obtained employment as performers, composers and teachers and have continued postgraduate studies in music colleges in the UK, Europe, Canada and the USA.

In 2000 the programme was restructured and major options in Composition, Education and Traditional Irish Music introduced. The current document includes a further strand in Historical Studies.

1.5 Title of Programme, Award Sought and Date of Submission

Title	Bachelor of Music
Award sought	Bachelor of Music (Performance), Bachelor of Music (Composition), Bachelor of Music (Pedagogy), Bachelor of Music (Irish Traditional Music Studies), Bachelor of Music (Musicology)

Date of submission: May 2005

1.6 Nature, Duration and General Structure of Programme

The BMus is a four-year programme leading to the degree award of Bachelor of Music. The programme is jointly administered by each of the departments in the Conservatory with representatives from each discipline on the programme committee and programme team.

The programme team consists of all the staff who lecture on the programme.

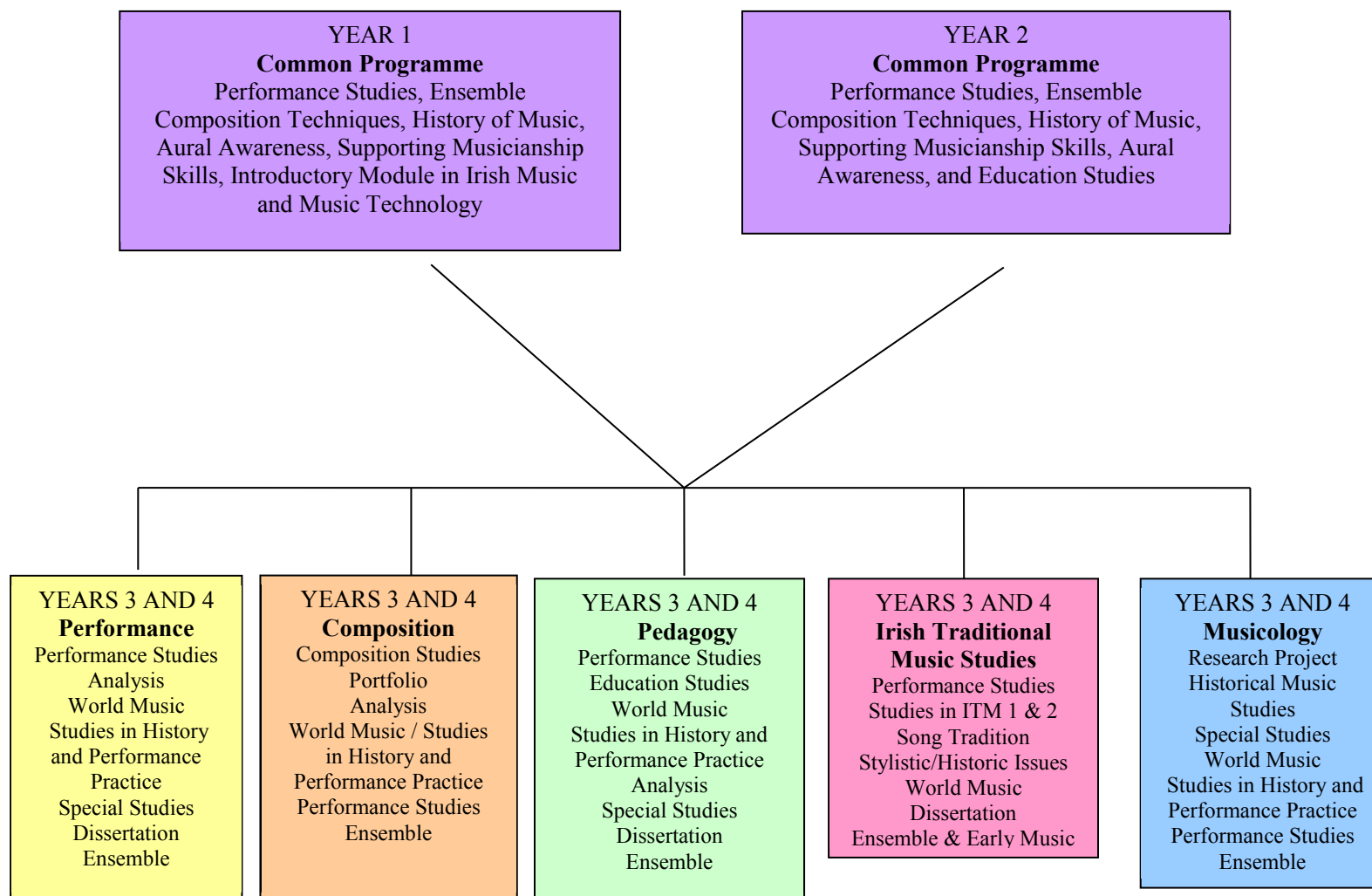
Performance is a core element in the programme and all students study an instrument/voice throughout the four years of the programme. They also participate in instrumental/vocal ensembles as appropriate. The performance programme is underpinned by academic studies encompassing modules in aural awareness, composition, music history, education studies, Irish traditional studies, music technology and style and interpretation.

In Years 1 and 2 students take a common programme of studies encompassing performance and academic subjects.

In Years 3 and 4, five strands are provided in:

- Performance
- Composition
- Pedagogy
- Irish Traditional Music Studies
- Historical Studies

General Structure of the Programme



Duration of Programme

It is a full time programme consisting of approximately forty learning hours per week generally over a five-day week for four years.

Approximately 15 of these hours are lecturer contact hours per week with the balance comprising independent learning according to the demands of the various courses. Each module carries a number of credits, which conform to the accepted European Credit Transfer System (ECTS)

The total number of credits this programme attracts is 240 with 60 credits in each year.

Programme Aims and Learning Outcomes

Aims

The overall aims of the programmes are:

- to provide an integrated and challenging programme of music studies within a stimulating learning environment
- to give students a wide experience of practical music-making
- to enable students develop critical perception and understanding
- to encourage the intellectual and creative development of each student in their chosen specialism

Learning Outcomes

On completion of the programme students should be able to:

- demonstrate a specialised knowledge and ability in their chosen strand
- demonstrate an ability to participate in a wide range of performance and performance related activities
- demonstrate the analytical and critical skills necessary for independent thinking
- demonstrate the necessary skills, knowledge and expertise necessary for employment or for postgraduate study in their chosen area of specialism

Performance Strand

Aims:

- To provide a systematic programme of advanced instrumental/vocal tuition
- To complement the performance programme with appropriate supporting academic studies
- To provide a wide range of performance opportunities for instrumentalists and vocalists

Learning Outcomes:

On completion of this strand the student should be able to:

- demonstrate an advanced level of performance
- demonstrate detailed knowledge and understanding of performance and performance-related issues

Composition Strand

Aims:

- To develop composers' creative skills and individual style
- To complement the composers' professional development through supporting performance and academic studies
- To provide an environment which fosters the performance of student compositions

Learning Outcomes:

On completion of this strand the student should be able to:

- produce original work which demonstrates creative skill and artistry
- demonstrate an understanding of the artistic process pertaining to music composition
- demonstrate the ability to engage in professional practice as a composer

Pedagogy Strand

Aims:

- To provide a comprehensive and integrated programme of performance, education and supporting academic studies with a particular emphasis on instrumental/vocal pedagogy
- To provide a stimulating environment which promotes pedagogical excellence
- To provide students with direct experience of a variety of instrumental/vocal learning-teaching contexts

Learning outcomes:

On completion of this strand the students should be able to:

- demonstrate an ability to teach their principal study instrument/voice to a professional level
- demonstrate an understanding of theory, concepts and methods pertaining to instrumental/vocal pedagogy

Musicology Strand

Aims:

- To provide students with the opportunity to specialise in historical studies with particular emphasis on performance issues and practice
- To develop critical, analytical and research skills

Learning Outcomes:

On completion of this strand the student should be able to:

- demonstrate an understanding of theory, concepts and methods pertaining to historical studies and research
- demonstrate an ability to integrate historical studies and performance studies

Irish Traditional Music Studies Strand

Aims:

- To provide a systematic programme of tuition in Irish traditional music performance
- To complement the performance programme with appropriate supporting historical and ethnomusicological studies
- To provide a variety of performance opportunities for Irish traditional music performers

Learning Outcomes:

On completion of this strand the student should be able to:

- demonstrate an ability to perform Irish traditional music with an understanding of style and authentic practice
- demonstrate detailed knowledge and understanding of performance, historical and ethnomusicological issues

1.7 Relationships with Professional and Academic bodies

The emphasis on performance/practice is underpinned by excellent relationships between DIT and professional associations and cultural organisations such as: Opera Ireland; Irish Baroque Orchestra; Contemporary Music Centre; RTE; TEAM theatre; Institute of Designers in Ireland; Filmmakers Ireland.

Students have gained valuable work experience as deputies with the National Symphony Orchestra and the RTE Concert Orchestra. Students have also performed with the European Union orchestras and ensembles and with the Irish Youth Orchestra, the Dublin Symphony Orchestra, the Dublin Orchestral Players, the National Wind Ensemble, Opera Ireland, Opera Theatre Company, and the National Chamber Choir.

Staff are affiliated to the following associations:

- American Bach Society
- British Liszt Society
- Contemporary Music Centre
- Composers Guild of Britain
- European Piano Teachers Association
- European String Teachers Association
- Folk Music Society of Ireland
- Forum for Music in Ireland
- Friends of the Irish Traditional Music Archive
- International Computer Music Association
- International Society for Music Education
- Irish Baroque Orchestra
- Irish Music Rights Organisation
- Kodaly Society of Ireland
- Music Association of Ireland
- National Concert Hall
- NCCA Music Course Committee (Senior Cycle)
- NCEA Board of Humanities
- Opera Ireland
- Performing Rights Society
- RTE Living Music Festival
- Siemens-Nixdorf Feis Ceoil
- Society for Musicology in Ireland

EU links

Students have visited music institutions abroad for short study visits and for summer courses. Graduates of the programme have continued postgraduate studies in Europe and USA. The EU Youth Orchestra and the European Union Opera provide additional performance opportunities for students and graduates. The Faculty has developed informal links with European counterparts through the European League of the Institute of the Arts - ELIA. It is intended to develop formal links in the future in conjunction with DIT European office, to enable students to benefit from a wide range of knowledge and expertise from our European partners.

Section 2

Access, Transfer and Progression

2.1 Admission Requirements and Procedures

Admission to the degree programme is achieved through the Central Applications Office (CAO). The entry requirements are Leaving Certificate in 6 subjects (including Mathematics (of at least ordinary level) and Irish or English), two of which must be at grade C3 or higher on higher-level papers. An equivalent qualification may also be acceptable. All applicants must attend a two-part entrance test which consists of (a) an audition/interview, and (b) a written and aural music test.

The audition/interview consists of:

- Performance of two contrasting works
- Performance of technical exercises as appropriate to instrument
- Short interview on musical education to date
- Applicants with an interest in composition are invited to submit a portfolio of their works

The criteria for assessment at audition may vary from one department to another due to the differing demands of instruments and voices. Candidates are tested in performance to assess musical potential and technical ability. Sight-reading is administered to gauge reading ability and the interview is concerned with questions about the candidate's suitability for the demands of a music programme, general level of interest and future plans.

2.2 Procedures for Non-Standard Applicants

Mature applicants

Exemptions from Leaving Certificate or equivalent admission requirements may be made in the case of mature students who are 23 years or more on 1 January of the year of entry and who do not meet the normal minimum admission requirements.

Selection is usually based on an interview and application is through the CAO system not later than 1 February each year. Full details are available from the Admissions Office.

Learning difficulties and disability

The DIT is an equal opportunities institution and welcomes applications from students with disabilities. The Institute makes every effort where possible to facilitate access and participation. It is recommended that students contact the Disability Liaison Office well in advance of application outlining any particular facility or support which they may need in the course of their studies.

Applicants from non-European Union Countries

The Institute is happy to consider applications from International (non-Eu) applicants who are suitable qualified. International applicants must submit an application to the DIT International Student Office as early as possible for entry in September each year. Application forms are available from the International Students Office.

2.3 Advanced Entry

Advanced entry applications to all years of the programme are considered on an individual basis. Such students should have an appropriate educational background and level of achievement which is closely related to the standard of the programme. Such students do not apply through the CAO but should complete a DIT Advanced Entry application form available on request from the Admissions Office. The closing date is February 1 each year.

Students who successfully complete the Foundation Certificate in Music DT527 with at least a 2.1 award, may qualify for entrance to DT501 provided they pass the audition requirements outlined above.

Section 3 3.1 Programme Schedules

DT501 Bachelor of Music Year One

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 1 or Vocal Performance Studies 1	Full year	4	16	500	25
Performance Platform 1: Arie Antiche (+ Language Class)	Full year	3	13	400	20
	Full year	1.5	2.5	100	5
Ensemble	Full year	2	2	100	5
Composition Techniques 1 Stylistic	Full year	1.5	2.5	100	5
Composition Techniques 1 Applied	Full year	1.5	2.5	100	5
Aural Awareness and Analysis 1	Full year	2	2	100	5
History of Music 1	Full year	1.5	2.5	100	5
Supporting Musicianship Skills 1 <i>Practical Musicianship 1 OR Fretboard Second Study OR Keyboard Studies 1</i> or Irish Traditional Music: Repertoire, Style and Interpretation	Full year	1	3	100	5
Introductory Module <i>Introduction to Music Technology</i> <i>Introduction to Irish Music</i>	Full year	2	2	100	5

DT501 Bachelor of Music
Year Two

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 2 or Vocal Performance Studies 2	Full year	4 -----	16 -----	500 -----	25 -----
Performance Platform 2: German Lieder	Full year	3	13	400	20
(+ Language Class)	Full year	1.5	2.5	100	5
Ensemble	Full year	2	2	100	5
Composition Techniques 2 Stylistic	Full year	1.5	2.5	100	5
Composition Techniques 2 Applied	Full year	1.5	2.5	100	5
Aural Awareness and Analysis 2	Full year	2	2	100	5
History of Music 2	Full year	1.5	2.5	100	5
Supporting Musicianship Skills 2 <i>Practical Musicianship 1 OR Fretboard</i> <i>Second Study OR Keyboard Studies 1</i> or Irish Traditional Music: Repertoire, Style and Interpretation 2	Full year	1	3	100	5
Education Studies 1 <i>Reflecting on Inst/Vocal Teaching</i> <i>Teaching Methods 1</i>	Full year	1	3	100	5

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

Performance

Composition

Pedagogy

Musicology

Irish Traditional Music Studies

DT501 Bachelor of Music

Year Three

Performance Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 3	Full year	4	24	700	35
or		-----	-----	-----	-----
Vocal Performance Studies 3	Full year	3	21	600	30
Performance Platform 3: French Mélodies (+ Language Class)	Full year	1.5	2.5	100	5
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Special Studies 1	Full year	1	3	100	5
Analysis and Criticism	Full year	1	3	100	5
Studies in Music History and Performance Practice 1	Full year	1	3	100	5
Studies in World Music Culture 1	1 Sem	2	4	100	5

DT501 Bachelor of Music
Year Three
Composition Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 3	Full year	1	11	300	15
Ensemble/Piano Acc.	Full year	2	2	100	5
Composition Portfolio	Full year	1.5	10.5	300	15
Composition Studies 1 <i>19th-C Composition Techniques</i> <i>20th-C Composition Techniques</i>	Full year	1	3	100	5
Composition Studies 2 <i>Orchestration</i> <i>Arrangement</i>	Full year	1	3	100	5
Composition Studies 3 <i>Advanced Digital Audio</i> <i>Technology-based Composition</i>	Full year	1	3	100	5
Analysis and Criticism	Full year	1	3	100	5
Studies in Music History and Performance Practice 1* or Studies in World Music Culture 1	Full year 1 Sem	1 2	3 4	100 100	5

* All students take **Studies in Music History and Performance Practice** with the exception of Traditional Students, who take **Studies in World Music Culture**.

DT501 Bachelor of Music
Year Three
Pedagogy Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 3 or Vocal Performance Studies 3 Performance Platform 3: French Mélodies (+ Language Class)	Full year ---- Full year Full year	3 ---- 1.5 1.5	17 ---- 10.5 2.5	500 ---- 400 100	25 ---- 20 5
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Education Studies 2 <i>Teaching Observation</i> <i>Teaching Methods 2</i>	Full year	1	3	100	5
Education Studies 3 <i>Philosophy of Music and Music Education</i> <i>Psychology of Music and Music Education</i>	Full year	1	3	100	5
Special Studies 1	Full year	1	3	100	5
Analysis and Criticism	Full year	1	3	100	5
Studies in Music History and Performance Practice 1	Full year	1	3	100	5
Studies in World Music Culture 1	1 Sem	2	4	100	5

DT501 Bachelor of Music
Year Three
Musicology Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 3	Full year	1	11	300	15
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Research Project	Full year	1	11	300	15
Special Studies 1	Full year	1	3	100	5
Historical Studies 1 <i>Approaches to Historical Studies 1</i> <i>Orchestration</i>	Full year	1	3	100	5
Analysis and Criticism	Full year	1	3	100	5
Studies in Music History and Performance Practice 1	Full year	1	3	100	5
Studies in World Music Culture 1	1 Sem	2	4	100	5

DT501 Bachelor of Music
Year Three
Irish Traditional Music Studies Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 3	Full year	2	14	400	20
Ensemble	Full year	2	2	100	5
The Instrumental Tradition	Full year	1	3	100	5
Stylistic and Socio-historic Issues in ITM 1	Full year	1	3	100	5
Studies in Irish Traditional Music 1 Cycle A <i>The Harping Tradition</i> <i>The Collectors before 1900</i> Cycle B <i>The Collectors since 1900</i> <i>Developments in ITM since 1900</i>	Full year	1	3	100	5
The Song Tradition 1	Full year	1.5	2.5	100	5
Early Music Ensemble	Full year	1.5	2.5	100	5
Studies in World Music Culture 1	1 Sem	2	4	100	5
Special Studies 1	Full year	1	3	100	5

In Year 4 students continue the specialisation chosen in Year 3.

These strands are:

Performance

Composition

Pedagogy

Musicology

Irish Traditional Music Studies

DT501 Bachelor of Music

Year Four

Performance Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 4	Full year	4	24	700	35
or		-----	-----	-----	-----
Vocal Performance Studies 4	Full year	3	21	600	30
Performance Platform 4: Opera and Oratorio	Full year	3	1	100	5
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Dissertation	Full year	0.5	7.5	200	10
Studies in Music History and Performance Practice 2	Full year	1	3	100	5
Studies in World Music Culture 2	1 Sem	2	4	100	5
or		---	---	---	---
Special Studies 2	Full year	1	3	100	100

DT501 Bachelor of Music
Year Four
Composition Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 4	Full year	1	11	300	15
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Composition Portfolio	Full year	2	26	700	35
Studies in Music History and Performance Practice 2 *	Full year	1	3	100	5
or		---	---	---	---
Studies in World Music Culture 2	1 Sem	2	4	100	5

* Classical performers take Studies in Music History and Performance Practice 2. Traditional performers take Studies in World Music Culture 2.

DT501 Bachelor of Music

Year Four

Pedagogy Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 4 or Vocal Performance Studies 4 Performance Platform 4: Opera and Oratorio	Full year	2 -----	14 -----	400 -----	20 -----
	Full Year	2	10	300	15
	Full Year	3	1	100	5
Education Studies 4 <i>Practice of Instrumental/Vocal Teaching</i> <i>Educational Issues</i>	Full year	1	3	100	5
Education Studies 5 <i>Teaching Practice</i>	Full year	1	7	200	10
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Dissertation	Full year	0.5	7.5	200	10
Studies in Music History and Performance Practice 2	Full year	1	3	100	5
Studies in World Music Culture 2 or Special Studies 2	1 Sem	2 ---	4 ---	100 ---	5 ---
	Full year	1	3	100	5

DT501 Bachelor of Music
Year Four
Musicology Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS Credits
Performance Studies 4	Full year	1	7	200	15
Ensemble/Piano Accompaniment	Full year	2	2	100	5
Major Dissertation	Full year	1	15	400	20
Historical Studies 2 <i>Approaches to Historical Studies 2</i> <i>Musicology Seminars</i>	Full year	1	3	100	5
Studies in World Music Culture 2	1 Sem	2	4	100	5
Studies in Music History and Performance Practice 2	Full year	1	3	100	5
Special Studies 2	Full year	1	3	100	5

DT501 Bachelor of Music
Year Four
Irish Traditional Music Studies Strand

Module Title	Duration	Approximate contact hours per week	Minimum independent learning hours per week	Total learning hours over duration	ECTS credits
Performance Studies 4	Full year	2	14	500	20
Ensemble	Full year	2	2	100	5
Studies in World Music Culture 2	1 Sem	2	4	100	5
Stylistic and Socio-historic issues in ITM 2	Full year	1	3	100	5
Studies in Irish Traditional Music 2 Cycle A <i>The Harping Tradition</i> <i>The Collectors before 1900</i> Cycle B <i>The Collectors since 1900</i> <i>Developments in ITM since 1900</i>	Full year	1	3	100	5
Dissertation	Full year	0.5	7.5	200	10
Early Music Ensemble	Full year	1.5	2.5	100	5
The Song Tradition 2	Full year	1.5	2.5	100	5

3.2 Teaching and Learning

A wide variety of teaching and learning techniques are employed as follows:

- **Lectures**
Lectures are given, at which discussion and interaction are encouraged. Practical demonstrations are incorporated and audio-visual materials are used where appropriate
- **Group tutorials/workshops**
These are provided for the academic modules as required
- **Individual tuition**
Principal and Second Study instrument/voice and Composition (Years 3 and 4) are taught on an individual basis
- **Group practical tuition**
Group classes are held for Practical Musicianship and ensembles
- **Seminars/presentations**
Seminars/presentations are organised at which papers/performances are presented and discussed
- **Individual and group performance**
Students are trained for concert performance and participation in music competitions, festivals and master-classes
- **Supervised teaching practice**
Supervised teaching practice is an integral component of the Year 4 Pedagogy strand

The function of the above is to provide students with a suitably appropriate and stimulating work environment which facilitates learning and aims to

- promote independent learning with a particular emphasis on teaching students the discipline and application of skills
- recognise the individuality of each student and cater for different learning styles
- develop students' critical and analytical skills
- encourage a reflective approach to learning
- provide an integrated approach to practical and academic components which encourages students to make connections between the various subjects

3.3 Assessment and Examinations

Assessments are held

- to evaluate the performance of each student
- to demonstrate that they have achieved the standard necessary to meet the requirements of the award of BMus of the Dublin Institute of Technology
- to provide ongoing feedback to students

Methods of assessment include:

Continuous assessment

Continuous assessments form an integral part of the evaluation of students' work in many subject areas. This may take the form of performance, written assignment, aural test, seminar, presentation.

These forms of assessment provide a continuing reflection of the students' acquisition of knowledge, skills and competencies. Programme assessment details follow on page 28.

End-of -year examinations

Performance

Written examinations

Portfolio of compositions

Viva voce

Aural examinations

Teaching Practice

Examination regulations

Examination regulations are in accordance with the DIT General Assessment Regulations, but also include the following:

- To qualify for examination entry, a minimum of 75% attendance is required for all subjects.
- There are no supplemental examinations in Principal Study in September
- The maximum number of attempts at a module is four

Assignments procedures

- Assignments are part of the examination process. Essays and assignments are subject to the same regulations as work carried out under examination conditions. Lecturers will give a list of assignments and submission dates to students at the beginning of each module. Grades, as appropriate, and feedback will be given to the students by the lecturer.
- All written assignments must be typed and prefaced by a Conservatory coversheet. Hand written assignments will not be marked. It is the responsibility of the student to ensure access to computer/printing facilities.
- All work should be handed to the lecturer as directed before 1.00pm by the deadline specified. Work submitted after the deadline will be penalised by a deduction of 5% (of the mark awarded) for each day or part of day after the deadline to a maximum of 5 working days. Work submitted after this time will not be accepted unless accompanied by a doctor's certificate.

Assessment for progression

Normally all elements of the subject studied must be undertaken and minimum of 40% must be obtained in each element in order to pass the subject. Where marks of 35-39% have been achieved in any element of the assessment, internal compensation may apply.

For Principal Study and Second Study assessment procedures and assessment boards see the Programme Document Appendix.

Year 4 Dissertation

All dissertations/commentaries/fieldwork may be subject to a viva at the discretion of the external examiner. The final mark is agreed following independent assessment by the supervisor, a second reader and the external examiner. Dissertations **must** be submitted by the deadline set in the student handbook. Late submissions will only be considered upon receipt of a Personal Circumstance form.

Award classification

The award of a degree with honours may be made with the classification of first class honours (70%+),

second class honours upper division (60%-69%), lower division (50%-59%) or pass (40%-49%).

Prizes

Currently, the following prizes are awarded on the basis of examination results.

The Michael McNamara Gold Medal for excellence in performance is awarded to the most outstanding performer in the final Performance Strand examinations, provided that he/she has obtained a first class honours classification in Principal Study and has completed the programme.

The Dr J.J. O'Reilly Memorial Trophy is awarded to the student who receives the highest overall marks in the final Pedagogy Strand examinations.

The Patrick Flood Trophy for guitar performance is awarded for the best performance by a guitarist of any year at the end-of-year examinations, as recommended by the external examiner.

Section 3.3 Assessment and Examinations

Bachelor of Music DT501 Year One

Assessment and Examinations			
Module Title	Continuous Assessment %	End of Module Examination %	Total
Performance Studies 1	0	Practical Examinations Part 1: Technical 20% Part 2: Repertoire (Recital) 80%	100
----- Vocal Performance Studies 1	0	----- Part 1: Technical (including language) 20% Part 2: Repertoire (Recital) 80%	100
----- Performance Platform 1: Arie Antiche	Attendance and class participation	40	40 20 100
Composition Techniques 1 Stylistic	Regular assignments	40	Written examination 60 100
Composition Techniques 1 Applied	Regular assignments	40	Written examination 60 100
Aural Awareness and Analysis 1	Formative assessments	0	Sem 1 Written examination 50 Sem 2 Written examination 50 100
History of Music 1	2 Listening assignments 2 Essays	20 30	Written examination 50 100
Supporting Musicianship Skills 1 <i>Practical Musicianship or Fretboard</i>	Progress and attendance	40	Practical examination 60 100 (50)
----- <i>Second Study or Keyboard Studies</i> OR	Progress and attendance	40	Practical examination 60 100 (50)
Irish Traditional Music: Repertoire, Style and Interpretation 1	----	0	----- Presentation + written report 100 100
Introductory Module <i>Music Technology</i> <i>Irish Traditional Music</i>	Website / Composition	100	Written examination 100 100 (50) (50)

Bachelor of Music DT501 Year Two

Assessment and Examinations			
Module Title	Continuous Assessment %	End of Module Examination %	Total
Performance Studies 2	0	Practical Examinations Part 1: Technical 20% Part 2: Repertoire (Recital) 80%	100
----- Vocal Performance Studies 2	0	Part 1: Technical (including language) 20% Part 2: Repertoire (Recital) 80%	100
----- Performance Platform 2: German Lieder	Attendance and class participation 40	Presentation/Performance 40 Language class test 20	100
Composition Techniques 2 Stylistic	Regular assignments 40	Written examination 60	100
Composition Techniques 2 Applied	Regular assignments 40	Written examination 60	100
Aural Awareness and Analysis 2	Semester 1 Class assessment 10 Semester 2 Class assessment 10 Semester 2 Analysis assessment 20	Written/aural examination 60	100
History of Music 2	2 Listening assignments 20 2 Essays 30	Written examination 50	100
Supporting Musicianship Skills 2 <i>Practical Musicianship or Fretboard</i>	Progress and attendance 40	Practical examination 60	100 (50)
----- <i>Second Study or Keyboard Studies</i> OR	Progress and attendance 40	Practical examination 60	(50)
Irish Traditional Music: Repertoire, Style and Interpretation 2	----- 0	Presentation + written report 100	100
Education Studies 1 <i>Reflecting on Instr/Vocal Teaching</i>	Group presentation/Written report 100		100 (50)
<i>Teaching Methods 1</i>	3 Written assignments 30	Written examination 70	(50)

Bachelor of Music DT501 Year Three

Assessment and Examinations			
Module Title	Continuous Assessment %	End of Module Examination %	Total
Performance Studies 3 <i>Performance/Pedagogy/ITM Strands</i>	0	Practical Examinations Part 1: Technical 20% Part 2: Repertoire (Recital) 80%	100
<i>Composition/Musicology Strands</i>	0	Practical Examination (Recital) 100	
Vocal Performance Studies 3 <i>Performance/Pedagogy Strands</i>	0	Part 1: Technical (including language) 20% Part 2: Repertoire (Recital) 80%	100
Performance Platform 3: French Mélodies	Attendance and class participation 40	Presentation/Performance 40 Language class test 20	100
Studies in Music History and Performance Practice 1	1 Essay for each unit (2 in total) and/or Presentations/Performances 50	Written examination 50	100
Studies in World Music Culture 1	2 Essays 50	Written examination 50	100
Analysis and Criticism	Weekly assignments 30 Project 10	Written examination 60	100
Composition Studies 1 <i>19th-Century Composition Techniques</i> <i>20th-Century Composition Techniques</i>	Weekly assignments 40 Weekly assignments 40	Written examination 60 Written examination 60	100
Composition Studies 2 <i>Orchestration</i> <i>Arrangement</i>	Regular assignments 40 Regular assignments 40	Written examination 60 Written examination 60	
Composition Studies 3 <i>Advanced Digital Audio</i> <i>Technology-based Composition</i>	CD Portfolio 100 Portfolio 100	0 0	100
Composition Portfolio <i>Composition Seminar</i>	Portfolio of compositions 70 Commentaries 15 Support for Portfolio 0	Written examination 15	100

Bachelor of Music DT501 Year Three

Assessment and Examinations (continued)				
Module Title	Continuous Assessment	%	End of Module Examination %	Total
Education Studies 2 <i>Teaching Observation</i> <i>Teaching Methods 2</i>	Class presentation and written report 3 written assignments	100 50	0 Written examination 50	100
Education Studies 3 <i>Philosophy of Music and Music Ed.</i> <i>Psychology of Music and Music Ed.</i>	Class presentation Class presentation	50 50	Written examination 50 Written examination 50	100 (50) (50)
Conducting	Regular practical assignments	50	Practical examination 50	100
Historical Studies 1 <i>Approaches to Historical Studies 1</i>	Essay Oral presentation	30 10	Written examination 60	100 (50)
<i>Orchestration</i>	Regular assignments	40	Written examination 60	(50)
Research Project		0	Research project 100	100
Studies in Irish Traditional Music 1 Cycle A <i>The Harping Tradition</i> <i>The Collectors before 1900</i>	Essays	50	Written examination 50	100
Cycle B <i>The Collectors since 1900</i> <i>Developments in ITM since 1900</i>	Project 30 2 Assignments 20		Written examination 50	100
The Instrumental Tradition	Essays/Projects Assignments	30 20	Written examination 50	100
The Song Tradition 1	Research Essays Practical singing Participation/Attendance	30 30 10	Written examination 30	100
Stylistic and Socio-historic Issues 1	Written assignments	25	Lecture Recital & Written Submission 75	100
Early Music Ensemble	Project	50	Performance 50	100

Bachelor of Music DT501 Year Three

Assessment and Examinations (continued)				
Module Title	Continuous Assessment	%	End of Module Examination %	Total
Special Studies 1 [Two Units] [See <i>components</i> of other modules]				100
Units not attached to a Module/Strand				
<i>Conducting</i>	Practical assignments	50	Practical examination	50
<i>Technology in Music Education</i>	Practical assignments	100		0
<i>The Instrumental Tradition in Irish Music</i> [this is a 1-semester version of <i>The Instrumental Tradition</i> module]	2 assignments	40		0
	Project	60		
<i>The History of Ideas: an introduction to historical worldviews from Antiquity to the present day</i>	Class Quiz	20		0
	Interactive Forum	50		
	Short written assignments	30		

Bachelor of Music DT501 Year Four

Assessment and Examinations					
Module Title	Continuous Assessment	%	End of Module Examination %	Total	
Performance Studies 4 <i>Performance/Pedagogy/ITM Strands</i>		0	Practical Examinations Part 1: Technical 20% Part 2: Repertoire (Recital) 80%	100	
<i>Composition/Musicology Strands</i>		0	Practical Examination (Recital)	100	
-----	-----		-----	---	
Vocal Performance Studies 4 <i>Performance/Pedagogy Strands</i>		0	Part 1: Technical 20% Part 2: Repertoire (Recital) 80%	100	
-----	-----		-----	---	
Performance Platform 4: Opera and Oratorio	Attendance and class participation	60	Presentation/Performance	40	100
Studies in Music History and Performance Practice 2	1 Essay for each unit (2 in total) and/or Presentations/Performances	50	Written examination	50	100
Studies in World Music Culture 2	2 Essays	50	Written examination	50	100
Dissertation		0	Dissertation	100	100
Composition Portfolio <i>Composition Portfolio 2</i>	Portfolio of compositions	70	Written examination	15	100
	Commentaries	15			
<i>Composition Seminar</i>	Support for portfolio	0		0	
Education Studies 4 <i>Educational Issues</i>	Class presentation and written report	100	Written examination	50	100 (50)
<i>Practice of Music Teaching</i>	Class presentation	50			(50)
Education Studies 5 <i>Teaching Practice</i>		0	Practical exam/sample lesson	100	100

Bachelor of Music DT501 Year Four

Assessment and Examinations (continued)				
Module Title	Continuous Assessment	%	End of Module Examination %	Total
Historical Studies 2 <i>Approaches to Historical Studies 2</i>	Essay	30	Written examination	100
	Oral presentation and written report	10		(70)
<i>Musicology Seminars</i>	Two written reports	100	0	(30)
Major Dissertation / Research Project		0	Major dissertation	100
Studies in Irish Traditional Music 2 Cycle A <i>The Harping Tradition</i> <i>The Collectors before 1900</i>	Essays	50	Written examination	50
Cycle B <i>The Collectors since 1900</i> <i>Developments in ITM since 1900</i>	Project 30 2 Assignments 20		Written examination	50
				100
The Song Tradition 2	Research Essays	30	Written examination	100
	Practical singing	30		
	Participation/Attendance	10		
Stylistic and Socio-historic Issues 2	Written assignments	25	Lecture Recital & Written Submission	75
Early Music Ensemble 2	Project	50	Performance	50
Special Studies 2 [Two Units] [See <i>components</i> of other modules] Units not attached to a Module/Strand				100
<i>Conducting</i>	Practical assignments	50	Practical examination	50
<i>Technology in Music Education</i>	Practical assignments	100		0
<i>The Instrumental Tradition in Irish Music</i> [this is a 1-semester version of <i>The Instrumental Tradition</i> module]	2 assignments	40		0
	Project	60		(50)
<i>The History of Ideas: an introduction to historical worldviews from Antiquity to the present day</i>	Class Quiz	20	0	(50)
	Interactive Forum	50		
	Short written assignments	30		

Section 4

Year One Modules

In Year One students undertake a common programme of academic modules and begin their performance studies, the requirements of which will vary depending on their instrument/voice.

All students participate in the ensemble module.

Module Title	Duration	ECTS Credits
Performance Studies 1 <i>Principal Study</i> <i>Rehearsal</i> <i>Performance Seminar</i> <i>Seminars and Specialist Recitals</i> -----	Full year	25
Or Vocal Performance Studies 1 <i>Principal Study</i> <i>Repetiteur</i> <i>Language</i> -----	Full year	20
Performance Platform 1: Arie Antiche	Full year	5
Ensemble	Full year	5
Aural Awareness and Analysis 1	Full year	5
Composition Techniques 1 Stylistic	Full year	5
Composition Techniques 1 Applied	Full year	5
History of Music 1	Full year	5
Supporting Musicianship Skills 1 <i>Keyboard Studies OR Second Study</i> <i>AND</i> <i>Practical Musicianship 1 OR Fretboard Techniques</i> -----	Full year	5
Or Irish Traditional Music: Repertoire, Style and Interpretation 1	Full Year	5
Introductory Module <i>Introduction to Music Technology</i> <i>Introduction to Irish Traditional Music</i>	Full Year	5

There are no pre-requisites for Year One modules

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		25	MUSG 1100	Performance Studies 1 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' existing levels of achievement, this unit introduces instrumental studies at third level, focusing on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.

Unit B Rehearsal

This unit provides an opportunity for the student to work with a Conservatory accompanist.

Unit C Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Unit D Irish Traditional Music Seminars and Specialist Seminars

This unit provides an interactive forum consisting of performance seminars/master classes and lunchtime recitals in which leading national and international artists are invited to work with students on a weekly basis on crucial aspects of performance practice in Irish Traditional Music.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- develop students' technical skills and musical awareness for instrumental performance at professional level
- establish the foundation for productive practice and independent learning
- introduce students to a wide variety of repertoire

Unit B Rehearsal

- develop communication with the accompanist in performance
- consolidate the learning of repertoire, as advised by the principal study lecturer, through an awareness of the accompaniment parts
- develop confidence in stylistic and interpretative issues by working with the accompanist

Unit C Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance-related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students' understanding of piano technique and interpretation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		25	MUSG 1100	Performance Studies 1 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Aim (continued)

Unit D Irish Traditional Music Seminars and Specialist Recitals

- provide students with the opportunity of working closely with leading Irish Traditional Music performers and hearing practitioners in the field in a live performance context

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate a firm foundation in instrumental technique
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- use correct stage etiquette in acknowledging the support and collaboration of the accompanist

Unit C Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Unit D Irish Traditional Music Seminars and Specialist Recitals

- demonstrate an understanding of performance practice in Irish Traditional Music
- describe stylistic issues relating to regional style, individual style and improvisation
- distinguish between different approaches to interpretation, repertoire and variation in the instrumental and vocal traditions

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons (lesson length is detailed in Further Details)
- Self-directed practice
- Performance opportunities

Unit B Rehearsal

Through rehearsal, the coach/accompanist will assist in developing the student's interpretative and communicative skills in performance.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		25	MUSG 1100	Performance Studies 1 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Learning and Teaching Methods (continued)

Unit C Performance Seminar

The unit will be taught through a weekly seminar-type format. The lecturer will act as facilitator in encouraging critical comment and discussion and in highlighting technical and interpretative issues. Student performances will be followed by self-critique and peer-critique. Students will be expected to prepare for performance, to participate in class discussion and to undertake independent study in relation to the piano performance literature.

Unit D Irish Traditional Music Seminars and Specialist Recitals

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

- Scales and arpeggios, studies, sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory ensembles
- Engagements outside the Conservatory

Unit C Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice and preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th century and Contemporary works

Unit D Irish Traditional Music Seminars and Specialist Recitals

- Repertoire of tunes/songs
- Instrumental/vocal technique
- Stylistic issues
- Oral transmission issues
- Sight-reading

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		25	MUSG 1100	Performance Studies 1 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Assessment

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to individual instruments are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Irish Traditional Music

In Part One of the practical examination, the facility to learn repertoire through oral transmission and sight-reading is examined.

In Part Two students are examined on their performance of repertoire.

Criteria for Assessment are:

- overall performance (assured style appropriate to each year of the programme)
- technical mastery and stylistic awareness
- demonstrable knowledge (both practical and verbal appropriate to the year of the programme), of issues related to performance (stylistic parameters, ornamentation, variation, other styles and performers)
- a developing individual style (including capacity at variation)

Unit B Rehearsal

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Performance Seminar

This unit is assessed through the principal study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Unit D Irish Traditional Music Seminars and Specialist Recitals

This unit is assessed through the principal study examination where students will be expected to demonstrate an understanding of performance practice including stylistic issues relating to regional style, individual style and improvisation.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		25	MUSG 1100	Performance Studies 1 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Essential Reading:**Unit A Principal Study/Unit B Rehearsal**

As directed by the lecturer.

Unit C Performance Seminar

Piano repertoire as appropriate.

Unit D Irish Traditional Music Seminars and Specialist Recitals

As suggested by visiting performers.

Further Details:**Module: Principal Study****Units obligatory for each Department****Orchestral Department:**

Principal Study, Rehearsal

Keyboard Department:

Principal Study, Performance Seminar

Traditional Irish Music:

Principal Study (major and minor instruments), Seminars and Specialist Recitals

Duration of units*Principal Study* Full year*Rehearsal* Full year*Perf Seminar (Piano Class)* Full Year*Irish Traditional Music Seminars and Specialist Recitals*
8 weeks**Contact hours**1-1.5 hours weekly
(Depending on Principal Study)

15 minutes weekly

1.5 hours weekly

2 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		20	MUSG 1101	Vocal Performance Studies 1 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' existing levels of achievement, this unit introduces vocal studies at third level, focusing on a systematic programme of studies, scales and arpeggios, sight-reading and solo repertoire.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit C Language

This unit is designed to enable the student to comprehend linguistic aspects of the Italian language and the repertoire being studied.

Module Aim

The aim of this module is to:

Unit A Principal Study

- develop students' technical skills and musical awareness for vocal performance at professional level
- establish the foundation for productive practice and independent learning
- introduce students to a wide variety of repertoire

Unit B Repetiteur

- develop the art of performance in association with the accompanist through awareness of the accompaniment, leading to increased understanding of the vocal repertory to be performed
- consolidate the learning of repertoire, as advised by the principal study lecturer, through an awareness of the accompaniment parts
- develop confidence in stylistic and interpretative issues by working with the accompanist

Unit C Language

- provide the student with the phonetic knowledge and linguistic skills necessary for the interpretation and performance of Italian repertoire

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		20	MUSG 1101	Vocal Performance Studies 1 Unit A Principal Study Unit B Repetiteur Unit C Language

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate a firm foundation in vocal technique
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- use correct stage etiquette in acknowledging the support and collaboration of the accompanist

Unit C Language

- perform with correct pronunciation and understanding the Italian repertoire studied
- use phonetic knowledge to assist in the performance of Italian repertoire

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed.

Unit C Language

The specialist teacher will encourage students to develop initiative in preparing and presenting Italian repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		20	MUSG 1101	Vocal Performance Studies 1 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Content:

Unit A Principal Study

- Scales and arpeggios, vocal studies/sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Unit C Language

This unit introduces students to the practical application of the International Phonetic Alphabet and rules of pronunciation and prosody.

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to voice are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Language

This unit is examined in the Part 1 examination through the performance of an Italian song and in an end-of-year test (20%) which feeds into Performance Platform 1.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		20	MUSG 1101	Vocal Performance Studies 1 Unit A Principal Study Unit B Repetiteur Unit C Language

Essential Reading:**Unit A Principal Study / Unit B Repetiteur**

As directed by the lecturer.

Unit C LanguageAdams, D.: *A Handbook of Diction for Singers: Italian, German, French* (New York: OUP, 1999)**Further Details:****Module: Principal Study Obligatory Units**

Principal Study, Repetiteur, Performance Platform (see next module descriptor), Language

Duration of units**Contact hours***Principal Study*

Full year

1 hour weekly

Repetiteur

Full year

30 minutes weekly

Language

Full year

1 hour weekly

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1102	Performance Platform 1: Arie Antiche

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing Arie Antiche repertoire.

Module Aim:

The aim of this module is to allow the student the opportunity to perform Arie Antiche under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the principal teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the Arie Antiche repertoire.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 40%

Language: 20%

Presentation/Performance: 40%

Essential Reading:

Anthology of Italian Song of the 17th and 18th Centuries, (Schirmer: 1986)

Patton, John Glenn (Ed.): *Italian Songs and Arias* (Alfred Publishing Co., 1991)

Web Source: www.ipasource.com

Further Details:

Performance Platform 1

Duration of Module

Full year

Contact hours

1.5 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1600	Ensemble

Module Author: Mr Ciarán O Connell.

Module Description:

The Conservatory has several Ensembles that provide students with a progressively professional music-making environment. (See addendum on page 449)

Ensemble Title	Contact Time	ECTS credits
DIT Symphony Orchestra	2 hours	5
DIT Traditional Ensemble	2 hours	
DIT Wind Ensemble	2 hours	
DIT Choral Society	2 hours	

Module Aim:

The aim of this module is to:

- develop the skills necessary for ensemble playing/singing
- provide the opportunity to explore the repertoire for the various ensembles in as many different styles as possible
- develop the necessary social skills to perform successfully in an ensemble

Learning Outcomes:

On completion of this module, the learner will have:

- consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
- acquired the skills of ensemble participation within the relevant discipline
- acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles.
- an awareness of the elements pertaining to professional behaviour in rehearsal and performance

Learning and Teaching Methods:

Ensemble rehearsal and, individual and sectional coaching as deemed necessary by the relevant Ensemble Director.

Module Content:

Repertoire chosen by the Director of each Ensemble, to be prepared for public performance.

Module Assessment: This module is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.

Further Details: This is a year-long module with a contact time of 2 hours per week.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1501	Aural Awareness and Analysis 1

Module Author: Ms Helen Kane

Module Description

This module seeks to encourage musical awareness through the development of pitch/rhythm/reading/writing/hearing and memory skills. It also considers the basic structure and style of a selection of short works from different historical periods

The aims of this module are to:

- initiate a formal training in musical discrimination to enable the learner to better perform musically and listen appreciatively
- identify basic musical structures
- identify the development of musical ideas
- investigate tonal structure
- identify differences of musical expression in music of different eras.

Learning Outcomes:

On completion of this module, the learner will be able to

- demonstrate orally and aurally an understanding of diatonic intervals and
- identify harmonic structural progressions
- demonstrate the control of metre and rhythm
- demonstrate basic skills in singing at sight
- consider and examine the presentation, development and interconnection of ideas based on relationship
- identify musical period and style

Learning and Teaching Methods:

Lecture with interactive participation and self-directed learning.

Module Content:

For Aural Analysis

- A varied selection of listening assignments displaying different structures and styles
- Aural Awareness
- Diatonic intervals
- Triads in major and minor keys 5/3, 6/3, 6/4, 5/3
- Structural harmonic progressions
- Translation of simple melodies and rhythms into musical notation
- Elementary sight reading in major and minor keys

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1501	Aural Awareness and Analysis 1

Module Assessment:

Class participation is a requirement in order to fulfill the learning outcomes of this practical, skill-based module. Through regular class assignments, general class participation, improvised group ensemble work, sight singing and independent learning, the student will be able to approach the two Semester examinations outlined below:

Semester 1 Examination (1.5 hours): 50%

Section A - Dictation

Identification of intervals

Identification of Triads

Interval sequences (basic 2-part writing)

Memory work (as covered in class: 1 piece)

Section B - Form & Structure (2 pieces- to include smallest structural unit to first movement form)

Section C - Practical examination final week of semester 1 to include sightsinging/sing & play

Semester 2 Examination (1.5 hours): 50%

Section A - Dictation

Memory work (one piece)

Single line dictation (17th-18th century)

Two-part dictation (17th-18th century)

Identification of Harmonic structural progressions

Section B - Musical Style (one piece - Medieval to Modern - an overview)

Section C - Practical examination final week of semester 2 to include sightsinging /sing & play

Essential Reading: Pratt, George: *Aural Awareness, Principles and Practice* (Milton Keynes: Open University Press, 1990)

Further Details:

To be delivered in a year-long module.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1503	Composition Techniques 1 Stylistic

Module author: Mr Peter Devine/Dr Kerry Houston

Module Description

This module provides an introduction to the study of stylistic composition techniques.

Module aim:

The aim of this module is

- to equip the student with the necessary skills and techniques appropriate to selected stylistic composition
- to give the student a thorough foundation in harmonic and contrapuntal writing

Learning Outcomes:

On completion of this module, the learner will be able to:

- demonstrate an understanding of the chorale idiom in style and language
- combine knowledge of harmony and melody to create a short 2-part contrapuntal piece

Learning and Teaching Methods: Lectures and/or tutorials (held once each week) will be used to teach this module, with self-directed learning and regular assignments.

Module Content:

- Consolidation of basic harmony and voice leading
- Application of the above techniques to chorale /hymn tune and contrapuntal models

Module Assessment:

Continuous Assessment: 40%

End of year Examination: 60%

The following criteria will apply:

- Technical competency
- Stylistic awareness

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1503	Composition Techniques 1 Stylistic

Essential Reading:

Pratt, George, *The Dynamics of Harmony: Principles and Practice* (Milton Keynes: Open University Press, 1996)
 Sturmann, Paul: *Melody, Harmony and Composition* (Cambridge: Cambridge University Press, 1995)
 J.S.Bach: *371 Harmonized Chorales and 69 Chorale melodies with figured bass*, ed. Albert Riemenschneider (New York: G.Schirmer, 1941)

Further Details: To be delivered in one year-long module.

In term 1, there is an introductory 8-class course in rudiments of music which seeks to enable all students to approach the programme confidently. Students with competence in this area may seek an exemption.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1502	Composition Techniques 1 Applied

Module Author: Ms Ite O Donovan

Module Description: An introduction to the study of applied composition techniques

Module Aim:

The aim of this module is to introduce the student to the use of chords in writing a piano accompaniment and the techniques of free composition, elementary arrangement and word setting.

Learning Outcomes:

On completion of this module, the learner will be able to:

- recognise the underlying harmonic framework to a given melody
- use appropriate chords and chord figurations in an imaginative way while correctly recognising and harmonising cadences and modulations
- write short compositions based on various concepts
- arrange a given melody for three instruments
- set a text for voice and other instruments

Learning and Teaching Methods:

Lectures, class discussion, exploration of chordal possibilities with use of piano, problem-solving exercises, one-to-one tutorial time to examine solutions at keyboard.

Module Content:

- Writing a piano accompaniment for a given melody
- Developing creative skills by exploring external concepts and setting these to music
- Arranging melodies for three instruments using diatonic harmony
- Using text as a starting point, compose a piece for voice and other instruments

Module Assessment:

Continuous Assessment: 40%

End of year Examination: 60%

Continuous Assessment:

Weekly assignments

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co- Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1502	Composition Techniques 1 Applied

Essential Reading:

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Milton Keynes: Open University Press, 1996)
 Sturmann, Paul: *Melody, Harmony and Composition* (Cambridge: Cambridge University Press, 1995)

Further Details:

To be delivered in one year-long module.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1504	History of Music 1

Module Author: Mr Paul McNulty

Module Description: An introduction to the music of the Classical and Romantic periods, focussing on genres and styles from the early symphony/sonata to late romantic opera.

Module Aim:

The aim of this module is to introduce the learner to significant composers and compositions of the period and to encourage independent thinking through critical listening.

Learning Outcomes:

On completion of this module, the learner will be able to

- differentiate between different composers and genres in the classical and romantic styles
- listen to a score and be able to critically analyse it
- use the skills to inform their own performance studies
- write a short paper in a cohesive and logical manner

Learning and Teaching Methods: Lectures, class discussion, listening and score-reading exercises, independent reading and listening

Module Content:

The module will focus on the music of the principal composers of the Classical and Romantic eras.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1504	History of Music 1

Module Assessment:

Continuous Assessment: 50%

End of year Examination: 50%

Continuous Assessment:

Two essays (c.1500 words each) in each semester: 30% (2x15%)

Two listening tests (in teaching week 12 of each semester): 20% (2x10%)

Criteria for assessment:

Semester 1

- acceptable level of literacy with referencing as appropriate
- reasonable level of objectivity
- bibliography

The essay in semester 2 should demonstrate a good level of literacy and a greater understanding of referencing and footnoting sources. The ideas should be developed in a logical and coherent manner, with a thesis laid out in the opening paragraph, and conclusions drawn in summary at the end. A bibliography, discography and webography must also be included.

Plagiarism of any sort will result in zero marks.

The listening tests will consist of questions based on work covered during each semester: students will be asked to answer questions on audio excerpts and to expand on topics as relevant.

Written Examination: students will answer three questions on topics covered during the module.

Essential Reading:

Grout, D.J. and Palisca, C.: *A History of Western Music*, 6th Ed. (New York: W.W. Norton and Co., 2001)

Burkholder, J. Peter. (ed.): *Norton Anthology of Western Music: Classic to Modern*, Vol. 2: Classic to Romantic, 6th edition (New York: W.W. Norton and Co., 2009)

Supplemental Reading:

Sadie, S. (ed.): *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: MacMillan & Co., 2001) [www.oxfordmusiconline.com]

Further Details: to be delivered in one year-long module.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1506	Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music

Module Author:

Unit A Introduction to Music Technology Mr Shigeto Wada

Unit B Introduction to Irish Traditional Music Dr Marian Deasy

Module Description:

Unit A Introduction to Music Technology

The unit introduces the student to the use of computer technology through creative activity.

Unit B Introduction to Irish Traditional Music

Module Aim:

The aim of this module is to:

Unit A Introduction to Music Technology

- introduce and develop fundamental skills in computer technology
- introduce specific computer knowledge required in musical/audio composition
- provide basic knowledge of computer notation software and digital audio.
- develop practical but essential computer skills through the creation of notated scores and a musical/audio composition.

Unit B Introduction to Irish Traditional Music

- provide students with an introduction to the various aspects of Irish traditional music from the sixteenth century to the present day.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Introduction to Music Technology

- use supportive technologies to enhance music study e.g. Sibelius, Pro Tools
- demonstrate knowledge in computing which is applicable to major computer systems
- create notated scores in different styles and formats
- create a short musical/audio composition with the aid of digital audio technologies.

Unit B Introduction to Irish Traditional Music

- describe the historical and social background to the music
- differentiate between various types of dances and songs
- identify various vocal and instrumental styles, and methods of variation
- describe and evaluate nineteenth-collecting and editing

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1506	Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music

Learning and Teaching Methods:**Unit A Introduction to Music Technology**

This unit is taught through a combination of lectures and laboratory supervision

Unit B Introduction to Irish Traditional Music

This unit is taught through weekly lectures, discussion and analysis

Module Content:**Unit A Introduction to Music Technology****Course Work**

- Basic computer skills
- Create digital audio compositions
- Use of educational application programmes such as Sibelius
- Notated scores and musical composition
- Utilisation of digital audio editing skills

Unit B Introduction to Irish Traditional Music

- Bardic tradition
- Harping tradition: origins and development of the harp; early harpers and their music; O'Carolan and his music; the decline of the tradition and the Granard and Belfast Harp Festivals; the harp today.
- General survey of other traditional instruments: uilleann pipes, fiddle, flute, tin-whistle, concertina, melodeon, accordion and bodhran.
- Dance tradition: early dances; the Dancing Master; dances today – their origin and structure.
- Song tradition: sean-nos – ornamentation and regional styles; laments; religious songs; love-songs; ballads; occupational tunes.
- Nineteenth-century collecting and editing: E. Bunting; G. Petrie; P.W. Joyce.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1506	Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music

Module Assessment:

Students are required to pass both components.

Unit A Introduction to Music Technology**Assessment 100%**

Two written assignments: 40% submission of a notated score/arrangement in a specified format; 60% digital audio-based composition (incl. programme note)

Attendance and participation will also be considered

Assessment Criteria**Course work 1: Printed Notated Score**

Content design and management

Integration of knowledge and skills

Course work 2: Musical/Audio composition

Quality of sound

Use of technologies, quality of compositional techniques, concepts and programme note

Unit B Introduction to Irish Traditional Music**Examination 100%**

Students will be required to answer two questions in a two-hour end-of-semester examination

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1506	Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music

Essential Reading:**Unit A Introduction to Music Technology**

Manuals and essential materials will be provided in hardcopy or electronic format

Unit B Introduction to Irish Traditional Music

Breathnach, Breandan: *Folk Music and Dances of Ireland* (Dublin and Cork: Mercier Press 1977)

O'Boyle, Sean: *The Irish Song Tradition* (Toronto: MacMillan, 1976)

O' Sullivan, Donal: *Irish Folk Music Song and Dance* (Cork: Mercier Press, 1952)

O'Sullivan, Donal: *Carolan: The Life, Times and Music of an Irish Harper*, 2 vols. (London: Taylor and Francis, 1958; new ed. Cork: Ossian, 2001)

Vallely, Fintan, ed. *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Supplemental Reading:

Bunting, Edward: *A General Collection of the Ancient Irish Music* (Dublin and London, 1976)

Bunting, Edward: *A General Collection of the Ancient Music of Ireland* (London, 1809)

Bunting, Edward: *The Ancient Music of Ireland* (Dublin, 1840)

Joyce, Patrick W.: *Old Irish Folk Music and Songs* (Dublin: Hodges, Figgis & Co. Ltd, 1909)

Petrie, George: *Ancient Music of Ireland* (Dublin, 1855)

Petrie, George: *Music of Ireland* (Dublin, 1882)

Rimmer, Joan: *The Irish Harp* (Cork: Mercier Press, 1969)

Yeats, Grainne: *Feile na gCruitiri – The Belfast Harp Festival, 1792* (Dublin: Gael Linn, 1980)

Further Details:**Unit A Introduction to Music Technology**

To be hosted by the Music Technology Centre

Unit B Introduction to Irish Traditional Music

Duration of Module: 1 semester

Date of Academic Council approval

Supporting Musicianship Skills 1

Keyboard Studies/Practical Musicianship/Second Study/Fretboard Techniques

Principal Study	Keyboard Studies	Practical Musicianship	Second Study	Fretboard Techniques
Voice	Yes	Yes	N/A	N/A
Irish Traditional Music	Yes	Yes	N/A	N/A
Keyboard	N/A	Yes	Yes	No
Guitar	Yes	N/A	N/A	Yes

Students take (1) Practical Musicianship OR Fretboard Techniques
(2) Keyboard Studies OR Second Study

A student may gain an exemption from Keyboard Studies and take a Second Study with Practical Musicianship or Fretboard Techniques. Students will have to prove their competency in piano before being considered for Second Study.

Details of Second Study instrument options appear in *Further Details* of the Second Study element descriptor.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Author: Programme Committee

Module Description:

Unit A Keyboard Studies

This unit develops student's keyboard/piano skills.

Unit B Practical Musicianship

This subject develops the student's musicianship skills through the use of the keyboard and voice.

Unit C Second Study

In recognition of the increased demands on professional musicians for flexibility and versatility, students, whose principal study is piano or who are granted an exemption from piano, are offered the opportunity to study a second instrument or voice. This will lead as appropriate to the study of instruments related to the student's Principal Study.

Unit D Fretboard Techniques

This subject develops the student's musicianship skills through the use of fretboard techniques.

Module Aim:

The aim of this module is to:

Unit A Keyboard Studies

- develop keyboard facility
- introduce the art of simple piano accompaniment
- develop visual perception and sight-reading skills
- enhance students' musical knowledge and creativity while complementing the experience of the Practical Musicianship component

Unit B Practical Musicianship

- develop tactile and co-ordination skills at the keyboard
- develop harmonisation techniques at the keyboard
- develop the skill of piano accompaniment
- develop sight reading and transposition skills
- develop creativity through improvisation
- develop an understanding of figured bass

Unit C Second Study

- give the student an introduction to (or further develop) his/her skills on a second instrument or voice

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Aim (continued)

Unit D Fretboard Techniques

- develop tactile and co-ordination skills on the guitar
- develop harmonisation techniques on the guitar
- develop sight reading and transposition skills
- develop creativity through improvisation
- develop an understanding of figured bass
- develop the student's musicianship skills through the use of fretboard techniques.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Keyboard Studies

- demonstrate tactile and co-ordination skills through appropriate repertoire
- display an ability to accompany proficiently at an elementary level
- sight-read uncomplicated music accurately and musically

Unit B Practical Musicianship

- harmonise a melody
- alto (C) clef reading
- transpose at sight a single line
- realise a simple figured bass
- display creativity through melodic and harmonic improvisation

Unit C Second Study

- demonstrate facility on the instrument or voice at an appropriate standard
- demonstrate stylistic awareness in performance
- apply the skills acquired with flexibility and versatility

Unit D Fretboard Techniques

- harmonise a melody at sight
- identify and play chords and cadences
- play a prepared accompaniment
- sight-read a short piece in the bass clef
- transpose at sight a single line
- realise a simple figured bass

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Learning and Teaching Methods:

Unit A Keyboard Studies

This unit is taught through individual tuition and self-directed learning.

Unit B Practical Musicianship

This subject is taught in small groups in a keyboard laboratory. Practical sessions with interactive participation and self-directed learning are held once a week and students are expected to prepare weekly assignments as appropriate.

Unit C Second Study

One individual lesson weekly and self-directed learning.

Further opportunities for ensemble may result from this unit.

Unit D Fretboard Techniques

This subject is taught in small groups. Practical sessions with interactive participation and self-directed learning are held once a week and students are expected to prepare weekly assignments as appropriate.

Module Content:

Unit A Keyboard Studies

- Repertoire
- Accompaniment
- Sight-reading
- Scales and chords

Unit B Practical Musicianship

- Chord location and formation
- Cadences
- Creative harmonisation
- Simple figured bass
- Transposition
- Improvisation

Unit C Second Study

A syllabus of technical requirements, sight reading, and appropriate repertoire is available in the Programme Document Appendix.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Content (continued)

Unit D Fretboard Techniques

- Sight-reading- focusing on the reading of modern music with emphasis on reading in higher positions
- Reading a simple melody from the Alto clef
- Chord location: to identify and play chords in keys up to 3 sharps and flats
- Cadences: perfect, plagal, interrupted and imperfect in all keys up to 3 flats and 3 sharps
- Chorale Harmony: filling in the inner voices of a short chorale passage using only root-position chords
- Figured Bass: realising a simple figured bass using root-position chords
- Harmonisation of a melody: adding chords under a melody
- Sight-reading in bass clef, involving the ability to improvise by changing register to suit the guitar's limited range where it is deemed necessary
- Transposition: the transposition at sight of a simple melody into a different key. a movement of a tone upwards and downwards
- Sight-reading from piano score: to realise the general sound of a piano extract without necessarily playing it exact as written
- Answering Phrase: providing a suitable answer to a given phrase at sight
- Accompaniment: for the exam this is prepared a week in advance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Assessment:

Unit A Keyboard Studies

Continuous assessment 40%; End of year Examination 60%

The unit will be assessed according to the following criteria:

- technical facility
- repertoire
- accompanimental facility
- sight reading skills

Unit B Practical Musicianship

Continuous Assessment: 40%

End of year Practical Examination: 60%

The following criteria will apply:

- technical facility
- harmonic perception
- accompanying skills
- improvisational creativity

Unit C Second Study

Continuous Assessment: 40%

End of year Practical Examination: 60%

Criteria used for assessment:

- technical facility
- stylistic facility

See syllabus of requirements in the Appendix

Unit D Fretboard Techniques

Continuous Assessment: 40%

End of year Practical Examination: 60%

The following criteria will apply:

- technical facility
- harmonic perception
- accompanying skills
- improvisational creativity
- speed of response

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 1505	Supporting Musicianship Skills 1 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Essential Reading:

Unit A Keyboard Studies

As chosen by the lecturer

Unit B Practical Musicianship

Pilling D.: *Harmonizing Melodies at the Keyboard*, Book 1 (Manchester: Forsyth Brothers, 1960)

Joan Last: *The Young Accompanist* (Oxford/ New York: Oxford University Press, 1972)

Unit C Second Study repertoire as appropriate

Unit D Fretboard Techniques

Bosman, Lance: *Harmony for Guitarists* (London: Musical New Services/ Wise Publications, 1998)

Benedict, Robert: *Sightreading for the Classical Guitar*, levels 1–3 (Miami: Belwin Mills, 1985)

William Leavitt: *Advanced Reading Studies for Guitar* (Boston: Berklee Press, 1986)

William Leavitt: *Reading Studies for Guitar* (Boston: Berklee Press, 1986)

Further Details:

Unit A Keyboard Studies

Weekly individual lesson

Unit C Second Study

	Year 1	Year 2	Year 3
Strings	Keyboard Studies	Keyboard Studies	Related Instrument*
Brass/Wind	Keyboard Studies	Related Instrument	Related Instrument
Guitar	Keyboard Studies	Keyboard Studies/Lute	Lute*
Keyboard	Voice/Orchestral Instruments/Related Instrument		Related Instrument*
Voice	Keyboard Studies	Keyboard Studies	None
Irish Trad.	Keyboard Studies	Keyboard Studies	None

Arrangements for the second study programme in Years 1 and 2 have been devised to meet the present needs of the different departments - Orchestral, Keyboard and Vocal.

*These arrangements will be reviewed annually and may be adapted to include new instruments or to exclude instruments already on the list. * optional*

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 1000	Irish Traditional Music: Repertoire, Style and Interpretation

Module Author: Mr Odhran O’Casaide

Module Description: This course sets out to provide a wide ranging overview of the Irish traditional musical repertoire, both vocal and instrumental, of the 19th and 20th centuries, and to consider its socio-historic context. There is a particular focus on the wealth of collected materials, some of which predates this period, and on the rich diversity of variants within individual collections. Issues of style and interpretation will be explored in both the instrumental and vocal repertoire. As a performance- based course, students will be expected to perform examples of the repertoire discussed in class, and, where possible, to sing ensemble arrangements of Irish songs.

Module Aim:

The objectives are twofold. Firstly, it aims to develop the students' knowledge and understanding of Irish traditional music, of the main collections of the 19th and 20th centuries, and an appreciation of its variation and styles. The second aim is to provide students with expertise and experience in vocal and instrumental repertoire, in a way that develops both melodic and harmonic awareness.

Learning Outcomes:

On completion of this module the student will be able to:
 Discuss the traditional musical repertoire of the 19th and 20th centuries and the major musical collections of the period
 discuss the social and historical context of the music
 identify the main characteristics of a variety of different styles
 identify examples of song types
 perform/sing music from different collections and in different styles
 prepare a musical programme of a selection of music with commentary, relating to one of the themes of the course.

Learning and Teaching Methods: Performance-based class with presentations, discussions and handouts.

Module Content:

Traditional repertoire: analysis and performance
 19th and 20th century collections
 Vocal music/song types and arrangements
 Socio-historical issues relating to the music of this period
 Style and variation

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 1000	Irish Traditional Music: Repertoire, Style and Interpretation

Module Assessment:

Each student will present a 15-minute lecture-recital on a topic which relates closely to the content of the course (100%). The presentation should also include some performance. A hard-copy of the presentation to be handed in on the day of the examination.

Criteria for assessment:

Stylistic and historical awareness
 Research on a specific topic relating to the course content
 Presentation and Performance

Essential Reading:

Bunting, Edward (1840) *The Ancient Music of Ireland*, Hodges and Smith, Dublin 1840
 Joyce, Patrick Weston (1909) *Old Irish Music and Song* Longmans Green and Co, London
 Mac Aonghus, Séamus (2007) *'Mise an fear ceoil' Seamus Ennis - Dialann Taistil 1942-1946*, Cló Iar-Chonnachta.
 Curtis, Edmund. (1945) *A History of Ireland*, Methuen & Co. Ltd. London.
 Ferriter Diarmaid. (2005) *The Transformation of Ireland 1900-2000*. Profile Books Ltd, London
 O Cannain, Tomás (2004) *Seán Ó Riada, His life and Work*. The Collins Press, West Link Park, Doughcloyne, Wilton, Cork.
 Moylan, Terry, (1994) *Johnny O Leary of Sliabh Luachra, Dance Music from the Cork-Kerry Border*. The Lilliput Press Ltd, Dublin.
 Shields, Dr Hugh *Tunes of the Munster Pipers, Irish Traditional Music from the James Goodman Manuscripts vol 1*. Ossian Publications, Cork.
 Carolan, Nicholas *A Harvest Saved, Biography of Francis O'Neill*. Ossian Publications, Cork.
 Ó Muirgheasa, Éinrí (1934) *Dhá Chéad de Cheoltaibh Uladh*, Muinntir Chathail, Clódóirí, Baile Átha Cliath.
 Breathnach, Breandán (1989) *Ceol agus Rinnce na hÉireann*. An Gúm, Baile Átha Cliath.

Further Details: to be delivered in one year-long module.

Section 5

Year Two Modules

In Year Two there is a continuation of the core academic subjects introduced in Year One. Education Studies are introduced and Performance Studies are further developed. Ensemble continues as an important module for all students.

Module Title	Duration	ECTS Credits
Performance Studies 2 <i>Principal Study</i> <i>Rehearsal</i> <i>Performance Seminar</i> <i>Seminars and Specialist Recitals</i> -----	Full year	25
Or	-----	-----
Vocal Performance Studies 2 <i>Principal Study</i> <i>Repetiteur</i> <i>Language</i> -----	Full year	20
Performance Platform 2: German Lieder	Full year	5
Ensemble	Full year	5
Aural Awareness and Analysis 2	Full year	5
Composition Techniques 2 Stylistic	Full year	5
Composition Techniques 2 Applied	Full year	5
History of Music 2	Full year	5
Education Studies 1	Full year	5
Supporting Musicianship Skills 2 <i>Keyboard Studies OR Second Study</i> <i>AND</i> <i>Practical Musicianship 1 OR Fretboard Techniques</i> -----	Full year	5
Or	-----	-----
Irish Traditional Music: Repertoire, Style and Interpretation 2		5

Prerequisites [Advanced Entry students can provide an equivalent]

MUSG 2100 Performance Studies 2: MUSG 1100 Performance Studies 1

MUSG 2101 Vocal Performance Studies 2: MUSG 1101 Vocal Performance Studies 1

MUSG 2501 Aural Awareness 2: MUSG1501 Aural Awareness 1

MUSG 2503 Composition Tech 2 Stylistic: MUSG 1503 Composition Tech Stylistic 1

MUSG 2505 Supporting Musicianship 2: MUSG 1505 Supporting Musicianship 1

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1100		25	MUSG 2100	Performance Studies 2 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' existing levels of achievement in Year 1, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies/concert studies, scales and arpeggios, sight-reading and solo repertoire.

Unit B Rehearsal

This unit provides an opportunity for the student to work with a Conservatory accompanist.

Unit C Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Unit D Irish Traditional Music Seminars and Specialist Seminars

This unit provides an interactive forum consisting of performance seminars/master classes and lunchtime recitals in which leading national and international artists are invited to work with students on a weekly basis on crucial aspects of performance practice in Irish Traditional Music.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further develop students' technical skills and musical awareness for instrumental performance at professional level
- continue to promote productive practice and independent learning
- expand students' knowledge of the repertoire

Unit B Rehearsal

- further develop the foundation acquired in Year 1
- work on more demanding material as advised by the principal study lecturer
- develop the art of being the accompanist to the piano part when required by the score
- continue to develop communication through the instrument

Unit C Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance-related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students' understanding of piano technique and interpretation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1100		25	MUSG 2100	Performance Studies 2 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Aim (continued)

Unit D Irish Traditional Music Seminars and Specialist Recitals

- further develop a solid technique and expand the repertoire studied
- continue to cultivate an individual performance style
- develop an awareness of stylistic parameters in the performance of Irish traditional music

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- perform with technical reliability and fluency
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- use correct stage etiquette in acknowledging the support and collaboration of the accompanist

Unit C Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Unit D Irish Traditional Music Seminars and Specialist Recitals

- demonstrate an understanding of performance practice in Irish Traditional Music
- describe stylistic issues relating to regional style, individual style and improvisation
- distinguish between different approaches to interpretation, repertoire and variation in the instrumental and vocal traditions

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1100		25	MUSG 2100	Performance Studies 2 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons (lesson length is detailed in Further Details)
- Self-directed practice
- Performance opportunities

Unit B Rehearsal

Through rehearsal, the coach/accompanist will assist in developing the student's interpretative and communicative skills in performance.

Unit C Performance Seminar

The unit will be taught through a weekly seminar-type format. The lecturer will act as facilitator in encouraging critical comment and discussion and in highlighting technical and interpretative issues. Student performances will be followed by self-critique and peer-critique. Students will be expected to prepare for performance, to participate in class discussion and to undertake independent study in relation to the piano performance literature.

Unit D Irish Traditional Music Seminars and Specialist Recitals

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

- Scales, arpeggios and sight reading
- Instrumental studies
- Instrumental/vocal accompaniment (keyboard)
- Solo repertoire representing different composers and different musical styles

Unit B Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory ensembles
- Engagements outside the Conservatory

Unit C Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice and preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th century and Contemporary works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1100		25	MUSG 2100	Performance Studies 2 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Content (continued)

Unit D Irish Traditional Music Seminars and Specialist Recitals

- Repertoire of tunes/songs
- Instrumental/vocal technique
- Stylistic issues (with emphasis on ornamentation)
- Oral transmission issues
- Sight-reading

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to individual instruments are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Irish Traditional Music

In Part One of the practical examination, the facility to learn repertoire through oral transmission and sight-reading is examined.

In Part Two students are examined on their performance of repertoire.

The following criteria for assessment are used:

- overall performance (assured style appropriate to each year of the programme)
- technical mastery and stylistic awareness
- demonstrable knowledge (both practical and verbal appropriate to the year of the programme), of issues related to performance (stylistic parameters, ornamentation, variation, other styles and performers)
- a developing individual style (including capacity at variation)

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1100		25	MUSG 2100	Performance Studies 2 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar Unit D ITM Seminars and Specialist Recitals

Module Assessment (continued):

Unit B Rehearsal

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Performance Seminar

This unit is assessed through the principal study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Unit D Irish Traditional Music Seminars and Specialist Recitals

This unit is assessed through the principal study examination where students will be expected to demonstrate an understanding of performance practice including stylistic issues relating to regional style, individual style and improvisation.

Essential Reading:

Unit A Principal Study/Unit B Rehearsal

As directed by the lecturer.

Unit C Performance Seminar

Piano repertoire as appropriate.

Unit D Irish Traditional Music Seminars and Specialist Recitals

Supplemental reading as suggested by visiting performers.

Further Details:

Module Principal Study

Units obligatory for each Department

Orchestral Department:

Principal Study, Rehearsal

Keyboard Department:

Principal Study, Performance Seminar

Traditional Irish Music:

Principal Study (major and minor instruments), Seminars and Specialist Recitals

Duration of units

Principal Study Full year

Rehearsal Full year

Perf Seminar (piano) Full Year

Irish Traditional Music Seminars and Specialist Recitals
8 weeks

Contact hours

1-1.5 hours weekly
(Depending on Principal Study)

30 minutes weekly

1.5 hours weekly

2 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1101		20	MUSG 2101	Vocal Performance Studies 2 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' achievements in Year 1, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies, vocal exercises, scales and arpeggios, sight-reading and solo repertoire.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/ Repetiteur.

Unit C Language

This unit is designed to enable the student to comprehend linguistic aspects of the German language and the repertoire being studied.

Module Aim

The aim of this module is to:

Unit A Principal Study

- further develop students' technical skills and musical awareness for vocal performance at professional level
- continue to promote productive practice and independent learning
- expand students' knowledge of the repertoire

Unit B Repetiteur

- develop the art of performance by working with an accompanist and, through awareness of the accompaniment, to lead to an increased understanding of the vocal repertoire to be performed

Unit C Language

- provide the student with the phonetic knowledge and linguistic skills necessary for the interpretation and performance of German repertoire (Lieder).

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1101		20	MUSG 2101	Vocal Performance Studies 2 Unit A Principal Study Unit B Repetiteur Unit C Language

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- perform with technical reliability and fluency
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- use correct stage etiquette in acknowledging the support and collaboration of the accompanist

Unit C Language

- perform, with correct pronunciation and understanding, the German repertoire studied
- use the International Phonetic Alphabet to perform repertoire in the German language with the necessary degree of confidence

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons (lesson length is detailed in Further Details)
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit C Language

The specialist teacher will encourage students to develop initiative in preparing and presenting German repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1101		20	MUSG 2101	Vocal Performance Studies 2 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Content:

Unit A Principal Study

- Scales, arpeggios and vocal exercises
- Vocal studies
- Sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Unit C Language

Students will be introduced to the application of the International Phonetic Alphabet and rules of pronunciation and prosody. Reference material for pronunciation and comprehension purpose, i.e. bilingual dictionaries, grammar books and books on phonetics and prosody will be used and applied to repertoire relevant to the student.

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to voice are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Language

This unit is examined in the Part 1 examination through the performance of a German Lied and in an end-of-year test (20%) which feeds into Performance Platform 2.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1101		20	MUSG 2101	Vocal Performance Studies 2 Unit A Principal Study Unit B Repetiteur Unit C Language

Essential Reading:

Unit A Principal Study / Unit B Repetiteur / Unit C Language

As directed by the lecturer.

Further Details:

Module Principal Study

Obligatory Units

Vocal Department:

Principal Study, Repetiteur, Performance Platform (see next module descriptor), Language

Duration of units

Principal Study Full year

Repetiteur Full year

Language Full year

Contact hours

1 hour weekly

30 minutes weekly

1 hour weekly

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2102	Performance Platform 2: German Lieder

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing German Lieder.

Module Aim:

The aim of this module is to allow the student the opportunity to perform German Lieder under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the principal teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the German Lied repertoire.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 40%

Presentation/Performance: 40%

Language: 20%

Essential Reading:

Brown, Maurice: *Schubert Songs* (London: BBC, 1976)

Fischer-Dieskau: *Fischer-Dieskau Book of Lieder* (Limelight, 2004)

Miller, Richard: *Singing Schumann: An Interpretive Guide for Performers* (OUP, 2005)

Phillips, Lois: *Lieder line by line* (London: Duckworth & Co. Ltd., 1987)

Web Source: www.ipasource.com

Further Details:

Performance Platform 2

Duration of Module

Full year

Contact hours

1.5 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2600	Ensemble

Module Author: Mr Ciarán O Connell.

Module Description:

The Conservatory has several Ensembles that provide students with a progressively professional music-making environment. Students from Year 2 attend ensembles as required.

(See addendum on page 449)

Ensemble Title	Contact Time	ECTS credits
DIT Symphony Orchestra	2 hours	5
DIT Traditional Ensemble	2 hours	
DIT Wind Ensemble	2 hours	
DIT Choral Society	2 hours	

Module Aim:

The aim of this module is to:

- further develop the skills necessary for ensemble playing/singing,
- provide the opportunity to explore more repertoire for the various ensembles in as many different styles as possible,
- to continue to develop the necessary social skills to perform successfully in an ensemble.

Learning Outcomes:

On completion of this module, the learner will have:

- consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
- acquired the skills of ensemble participation within the relevant discipline
- acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles
- an awareness of the elements pertaining to professional behaviour in rehearsal and performance

Learning and Teaching Methods:

Ensemble rehearsal and, individual and sectional coaching as deemed necessary by the relevant Ensemble Director.

Module Content:

Repertoire chosen by the Director of each Ensemble, to be prepared for public performance.

Module Assessment: This unit is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1501		5	MUSG 2501	Aural Awareness and Analysis 2

Module Author: Ms Helen Kane

Module Description:

This module continues the further development of skills and perceptions needed in the musical spheres of performance/composition and listening .It focuses on the acquisition of skills required for observing and examining musical scores.

Module Aim:

The aim of this module is:

- to build on the foundations established in module 1 and to provide a sound and broadly based aural training as a basis for musical perception, understanding and performance
- to develop musical judgment and discrimination through the discipline of analytical study

Learning Outcomes:

On completion of this module, the student will be able to:

- identify 7th chords
- understand and demonstrate the concept of motion and prolongation in musical language
- translate more complex melody and rhythm into musical notation
- sing at sight unaccompanied and accompanied pieces from the musical repertoire
- demonstrate some understanding of current analytical theories, through performance and detailed analysis of a number of musical works

Learning and Teaching Methods:

Lecture, interactive participation and self-directed learning

Module Content:

- 7th chords – 753 / 653 / 643 / 642
- Chords of motion and prolongation
- More complex melodic and rhythmic dictation – single and 2-part
- Transcription of passages from musical literature and popular repertoire
- More advanced sight singing both accompanied and unaccompanied
- A varied selection of scores – vocal /instrumental/ensemble and orchestral works from musical repertoire

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1501		5	MUSG 2501	Aural Awareness and Analysis 2

Module Assessment:

Continuous Assessment: 40%

End of year Examination: 60%

Continuous Assessment: [Semester 1: 10%; Semester: 2 10%; Analysis Assignment: 20%]

- Regular class assignments
- Class participation
- Individual student response and participation in small ensemble
- Group discussion related to evaluation of articles on aural perception and analysis

End of year written examination with three sections:

Section A Technical Work (Dictations)

Section B Analysis (Unknown Work)

Section C Accompanied Sightsinging/Sing and Play

Essential Reading:

Pratt, George: *Aural Awareness, Principles and Practice* (Milton Keynes: Open University Press, 1990)

J.S. Bach: *371 Harmonised Chorales and 69 Chorale melodies with Figured Bass*, ed. Albert Riemenschneider (New York/London: Schirmer, 1941)

Kraft, Leo: *Gradus: the second year and after: an integrated approach to harmony, counterpoint and analysis* (New York: W.W. Norton & Co., 1990)

Salzer, Felix: *Structural Hearing: Tonal Coherence in Music* (New York: Dover, 1962)

Pratt, George, *The Dynamics of Harmony : Principles and Practice* (Milton Keynes: Open University Press, 1996)

Supporting texts as appropriate

Further Details: To be delivered in one year-long module.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1503		5	MUSG 2503	Composition Techniques 2 Stylistic

Module Author: Mr Paul McNulty

Module Description:

Students approach composition in a stylistic manner and study the music of Bach and Mozart.

Module Aim:

The aim of this module is to apply the compositional styles of Bach and Mozart to specific forms.

Learning Outcomes:

On completion of this module, the learner will be able to:

- harmonise a chorale melody in the style of Bach
- write a two-part invention in the style of Bach
- write a set of variations for piano in the style of Mozart

Learning and Teaching Methods: Lectures and/or tutorials, which will be held once each week, will be used to teach this module, with self-directed learning and regular assignments.

Module Content:

- Bach's chorale harmonisations and two-part inventions.
- Mozart's harmonic methods and the application in the writing of variations for piano or string quartet

Module Assessment

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will take the form of weekly assignments.

The following criteria will apply:

- Stylistic awareness
- Technical competency

Final examination consists of three questions drawn from the above module content.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co- Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1503		5	MUSG 2503	Composition Techniques 2 Stylistic

Essential Reading:

J.S. Bach: *371 Harmonised Chorales and 69 Chorale melodies with Figured Bass*, ed. Albert Riemenschneider (New York/London: Schirmer, 1941)
 Corelli Trio Sonatas (as directed)
 Mozart piano and string works (as directed)
 Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)
 Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Further Details: To be delivered in one year-long module.

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2502	Composition Techniques 2 Applied

Module Author: Mr David Adams / Ms Anne-Marie O'Farrell

Module Description:

This module introduces the student to more advanced styles and techniques of applied composition.

Module Aim:

The aim of this module is to develop techniques associated with free composition and arrangement.

Learning Outcomes:

On completion of this module, the student will be able to:

- demonstrate creativity through free composition and arrangement
- compose in a manner that demonstrates an understanding of harmonic language, including modes and their combinations, melodic distortion and bitonality
- link ideas using rhythmic patterns
- write with an awareness of the possibilities and limitations of the chosen musical resources

Learning and Teaching Methods: Lecture and tutorials, each of which will be held once a week, will be used to teach this course.

Module Content:

- Compose a setting of a melody for three instruments exploring various compositional techniques
- Compose arrangements for various chamber resources and SATB choir
- Work on a portfolio of 4 compositions: two arrangements and two original compositions

Module Assessment:

Continuous Assessment: 40%

End of year Examination: 60%

Continuous Assessment:

Weekly assignments

End of year Examination:

- 2 Questions: (i) arrangement; (ii) original composition on two given ideas

Criteria for assessment:

- Stylistic awareness; Technical competency; Creativity

Further Details: To be delivered in one year-long module

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2504	History of Music 2

Module Authors: Dr Mark Fitzgerald

Module Description

This module comprises two units

- Baroque history
- Music history from 1900 to the present day

Module Aim:

The aim of this module is to introduce the learner to significant composers and compositions of the periods and to encourage independent thinking through critical listening.

Learning Outcomes:

On completion of this module, the learner will be able to

Baroque History

- differentiate between different composers and genres of the Baroque period
- read a score and listen to a recording and provide insight into form, analysis, style and other aspects of composition
- use the skills to inform their own performance and composition studies
- write a paper in a cohesive and logical manner

Music History since 1900 to the present day

- differentiate between different composers and styles since 1900
- read a score and provide insight into form and aspects of composition technique such as harmony, rhythm, orchestration/instrumentation etc
- show a general understanding of the aesthetic reasoning behind significant directions of the period, such as expressionism, minimalism, neoclassicism etc.
- use this knowledge to inform their own performance and composition studies
- write a paper in a cohesive and logical manner

Learning and Teaching Methods: Lectures, class discussion, listening and score-reading exercises, independent listening and reading.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2504	History of Music 2

Module Content:

Baroque History

- An exploration of selected genres and styles of the period from the early Italian to the high German Baroque

Music history since 1900 to the present day

- An exploration of selected genres and styles from 1900 to the present day, including composers from Europe and the USA.

Module Assessment:

Continuous assessment: 50%

End of year Examination: 50%

Continuous assessment will consist of two listening tests taken in class (teaching week 12) [2 x 10%], and two essays (c.1500 words) [2 x 15%].

Criteria for assessment:

- Research
- Literacy
- Knowledge of subject matter
- Integration skills

Written Examination: the exam paper will consist of two sections [Baroque, and Music since 1900]. Students are required to answer three questions, with at least one from each section.

Essential Reading:

Baroque History

Schulenberg, David: *The Music of the Baroque* (Oxford: Oxford University Press, 2001)

Schulenberg, David: *Music of the Baroque: An Anthology of Scores* (Oxford/ New York: Oxford University Press, 2001)

Music History since 1900

Whittall, Arnold, *Musical Composition in the Twentieth Century* (New York: OUP, 1999)

Supplemental Reading: Sadie, S. (ed.): *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: MacMillan and Co., 2001) [www.oxfordmusiconline.com]

Further Details: To be delivered in a year-long module.

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2511	Education Studies 1 Reflecting on Instrumental/Vocal Teaching/ Teaching Methods 1

Module Author: Dr Mary Lennon / Dr David Mooney

Module Description:

This is an introductory module, constructed in two parts. In Part 1, **Reflecting on Instrumental/Vocal Teaching**, using observation and guided discussion, students are given the opportunity to reflect upon and analyse the processes involved in instrumental/vocal teaching and learning. In Part 2, **Teaching Methods 1**, students are introduced to core principles and pedagogical methods relative to teaching their instrument/voice at junior level. Throughout the unit, much emphasis is placed on a discursive mode of delivery.

Module Aim:

The aims of **Reflecting on Instrumental/Vocal Teaching** are to:

- encourage students to reflect on the processes and issues involved in instrumental/vocal teaching through observation and guided discussion
- provide students with a broad overview of the relevance of music education studies for the instrumental/vocal teacher
- develop a critical and questioning approach to instrumental/vocal teaching

The aims of **Teaching Methods 1** are to:

- introduce students to appropriate concepts and methodologies appropriate to junior music teaching
- develop students' diagnostic and problem-solving skills

Learning Outcomes:

On completion of **Reflecting on Instrumental/Vocal Teaching**, the learner will be able to:

- describe the musical and pedagogical issues underpinning instrumental/vocal teaching
- demonstrate an ability to reflect in a critical and analytical way upon the processes involved in instrumental/vocal teaching and learning
- demonstrate an ability to communicate critical insights with clarity and coherence

On completion of **Teaching Methods 1**, the learner will be able to:

- critically assess a student in terms of musical ability and suitability to music study
- evaluate the processes of music learning at junior level
- select and describe appropriate diagnostic skills and provide educationally sound solutions

Dublin Institute of Technology

<i>Pre-Requisite Modules Codes</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2511	Education Studies 1 Reflecting on Instrumental/Vocal Teaching/ Teaching Methods 1

Learning and Teaching Methods:

Reflecting on Instrumental/Vocal Teaching is taught through weekly seminar/workshop with an emphasis on a discursive mode of teaching/learning. Examples of instrumental/vocal teaching practice are presented on video for discussion and analysis and students are expected to participate in class discussion, undertake independent study and give small-scale class presentations.

Teaching Methods 1 is taught by weekly lectures/workshops. Students are expected to undertake independent learning related to problem-solving exercises including role-play and case studies.

Module Content:**Reflecting on Instrumental/Vocal Teaching**

- The instrumental/vocal teacher: teacher behaviour, teacher characteristics, teaching styles, teacher knowledge, teacher skills and competencies
- The instrumental/vocal learner: learner activity, learning styles, learner characteristics including age, ability, attitude and stage of development
- Teacher –pupil interaction in instrumental/vocal teaching and learning
- Instrumental/vocal teaching and learning and the importance of context
- The musical focus – including subject matter content and the nature of musical knowledge

Teaching Methods 1

- Setting up a teaching practice
- Parent/student relationships
- Methodologies of teaching notation
- Aural awareness and sight-reading skills
- Grading of repertoire
- Practice techniques
- Role of technique
- Memory
- Preparation for performance
- Role of examinations and competition
- Criticism
- Evaluation in music teaching

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 2511	Education Studies 1 Reflecting on Instrumental/Vocal Teaching/ Teaching Methods 1

Module Assessment:

Reflecting on Instrumental/Vocal Teaching: 50% Teaching Methods: 50%

Reflecting on Instrumental/Vocal Teaching

Students are assessed on their ability to reflect upon and analyse pedagogical and musical issues relating to instrumental/vocal teaching. Students will be divided into groups and each group will give a class presentation and a written report on a selected journal article.

Assessment will be conducted with reference to the following criteria:

- ability to reflect on the teaching-learning process
- evidence of critical thinking and independent thought
- ability to organise material
- clarity of expression and presentation
- evidence of group participation and involvement
- Class presentation: 50% Written report: 50%

Teaching Methods 1

Assessment is based on methodological discussion, diagnostic and remediation skills

Written examination: 70% 3 short written assignments: 30%

Reflecting on Instrumental/Vocal Teaching

Essential Reading:

Mackworth-Young, Lucinda (2001) *Tuning In: Practical Psychology for Musicians Who are Teaching, Learning and Performing*, Norfolk: MMM Publications

Supplemental Reading: (author, date, title, publisher)

Hallam, S (1998) *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*, Oxford: Heinemann

Web references, journals and other:

Selected articles from journals such as British Journal of Music Education, Music Education Research

Teaching Methods 1

Essential Reading

Austin, V (1996) Learning Fundamental Concepts in Music

Langley, E (1963) Principles of Teaching

Pratt, G (1990) Aural Awareness

Supplemental Reading

Casey, J (1990) Teaching Techniques and Insights for Instrumental Music Educators

Further Details:

Duration of module: 2 semesters Contact hours per week: 1

Supporting Musicianship Skills 2

Keyboard Studies/Practical Musicianship/Second Study/Fretboard Techniques

Principal Study	Keyboard Studies	Practical Musicianship	Second Study	Fretboard Techniques
Voice	Yes	Yes	N/A	N/A
Irish Traditional Music	Yes	Yes	N/A	N/A
Keyboard	N/A	Yes	Yes	No
Guitar	Yes	N/A	N/A	Yes

A student may gain an exemption from Keyboard Studies and take a Second Study with Practical Musicianship or Fretboard Techniques. Students will have to prove their competency in piano before being considered for Second Study.

Details of Second Study instrument options appear in *Further Details* of the Second Study unit descriptor.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Author: Programme Committee

Module Description:

Unit A Keyboard Studies

Advancing students' level of achievements in year 1, this unit explores the further development of keyboard skills and musical creativity.

Unit B Practical Musicianship

Building on material covered in Year 1, this subject introduces the student to additional keyboard skills as a support to musical development.

Unit C Second Study

In recognition of the increased demands on professional musicians for flexibility and versatility, students, whose principal study is piano or who are granted an exemption from piano, are offered the opportunity to study a second instrument or voice. This will lead as appropriate to the study of instruments related to the student's Principal Study.

Unit D Fretboard Techniques

Building on material covered in Year 1, this unit further develops fretboard techniques as a support to musical development.

Module Aim:

The aim of the module is to:

Unit A Keyboard Studies

- consolidate and promote students' keyboard facility and fluency
- further develop students accompaniment skills
- promote further development in visual perception and sight-reading skills

Unit B Practical Musicianship

- further develop harmonisation techniques at the keyboard
- advance the skill of piano accompaniment
- further develop sight reading and transposition skills
- encourage creativity through improvisation

Unit C Second Study

- give the student an introduction or to further develop his/her skills on a second instrument or voice

Unit D Fretboard Techniques

- further develop harmonisation techniques on guitar
- advance the skill of guitar accompaniment
- further develop sight reading and transposition skills
- to introduce the reading of lute tablature
- to introduce basic jazz harmony

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Learning Outcomes:

On completion of this module, the learner will be able to

Unit A Keyboard Studies

- demonstrate greater technical facility in piano playing
- provide responsive accompaniments at a more advanced level, relevant to his/her principal study with a soloist
- sight-read musically with greater fluency and accuracy

Unit B Practical Musicianship

- demonstrate increased tactile and co-ordination skills at the keyboard including accompaniment
- respond to sight-reading and transposition tests
- display creativity through transposition
- harmonise a melody at sight
- creatively improvise and harmonise in more advanced keys

Unit C Second Study

- demonstrate facility on the instrument or voice at a appropriate standard
- demonstrate stylistic awareness in performance
- apply the skills acquired with flexibility and versatility

Unit D Fretboard Techniques

- demonstrate increased harmonisation skills on the fretboard
- respond to sight-reading and transposition tests
- sight read simple lute tablature
- harmonise a standard melody with jazz chords
- read a figured bass

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Learning and Teaching Methods:

Unit A Keyboard Studies

This unit is taught through individual tuition and self directed learning.

Unit B Practical Musicianship

This unit is taught in small groups in a keyboard laboratory. Practical sessions with interactive participation and self-directed learning are held once a week and students are expected to prepare weekly assignments as appropriate.

Unit C Second Study

One individual lesson weekly and self directed learning.

Further opportunities for ensemble may result from this unit.

Unit D Fretboard Techniques

This unit is taught in small groups. Practical sessions with interactive participation and self-directed learning are held once a week and students are expected to prepare weekly assignments as appropriate.

Module Content:

Unit A Keyboard Studies

- Repertoire at an appropriate level
- Accompaniment
- Sight-reading
- Scales and chords
- Creative harmonisation

Unit B Practical Musicianship

- Chord Location
- Cadences
- Harmonisation
- Figured bass
- Transposition
- Improvisation
- Accompaniment

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Content (continued)

Unit C Second Study

A syllabus of technical requirements, sight reading, and appropriate repertoire is available in the appendix

Unit D Fretboard Techniques

- Sight-reading: focusing particularly on the reading of modern music and with emphasis on reading in higher positions
- Reading a melody from the Alto clef
- Chord location: chords in keys up to 5 sharps and flats
- Cadences: perfect, plagal, interrupted and imperfect in all keys up to 5 sharps and flats.
- Harmonisation of a melody
- Sight reading in bass clef, involving the ability to improvise by changing register to suit the guitar's limited range where it is deemed necessary
- Transposition: the transposition at sight of a simple melody into a different key
- Sight reading from piano score: to realise the general sound of a piano extract without necessarily playing it exactly as written
- Answering Phrase: providing a suitable answer to a given phrase at sight
- Harmony of the Major Scale: to harmonise the major scale
- Lute Tablature: to sight read basic lute tablature
- Accompaniment
- Jazz Harmony: basic chordal accompaniment in a jazz style encompassing simple jazz chords and basic conventions and incorporating ideas on chord substitution

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Module Assessment:

Unit A Keyboard Studies

Continuous Assessment: 40%

End of year Examination: 60%

This unit will be assessed according to the following criteria:

- Technical facility
- Repertoire
- Accompaniment facility
- Sightreading skills

Unit B Practical Musicianship

Continuous Assessment: 40%

End of year Examination: 60%

This unit will be assessed according to the following criteria:

- Technical facility
- Harmonic perception
- Accompanying skills
- Improvisational creativity

Unit C Second Study

Continuous Assessment: 40%

End of year Examination: 60%

This unit will be assessed according to the following criteria:

- Technical facility
- Stylistic facility

Unit D Fretboard Techniques

Continuous Assessment: 40%

End of year Examination: 60%

This unit will be assessed according to the following criteria:

- Technical facility
- Harmonic perception
- Accompanying and sight-reading skills
- Improvisational creativity
- Speed of response

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 1505		5	MUSG 2505	Supporting Musicianship Skills 2 Unit A Keyboard Studies Unit B Practical Musicianship Unit C Second Study Unit D Fretboard Techniques

Essential Reading:

Unit A Keyboard Studies

As chosen by the lecturer

Unit B Practical Musicianship

Pilling D.: *Harmonizing Melodies at the Keyboard*, Book 1 (Manchester: Forsyth Brothers, 1960)

Joan Last *The Young Accompanist* (Oxford/ New York: Oxford University Press, 1972)

Unit C Second Study repertoire as appropriate

Unit D Fretboard Techniques

Bosman, Lance: *Harmony for Guitarists*

Benedict, Robert: *Sightreading for the Classical Guitar*, levels 1–3 (Miami: Belwin Mills, 1985)

William Leavitt: *Sightreading on Guitar*

Further Details:

Unit A Keyboard Studies

Weekly individual lesson

Unit C Second Study

	Year 2	Year 3
Strings	Keyboard Studies	Related Instrument*
Brass/Wind	Related Instrument	Related Instrument
Guitar	Keyboard Studies/Lute	Lute*
Keyboard	Voice/Orchestral /Related Instrument	Related Instrument*
Voice	Keyboard Studies	None
Irish Trad.	Keyboard Studies	None

Arrangements for the second study programme in Year 2 have been devised to meet the present needs of the different departments - Orchestral, Keyboard and Vocal.

These arrangements will be reviewed annually and may be adapted to include new instruments or to exclude instruments already on the list. * optional

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 2000	Irish Traditional Music: Repertoire, Style and Interpretation 2

Module Author: Mr Odhran O’Casaide

Module Description: This course sets out to provide a wide ranging overview of the Irish traditional musical repertoire, both vocal and instrumental, of the 19th and 20th centuries, and to consider its socio-historic context. There is a particular focus on the wealth of collected materials, some of which predates this period, and on the rich diversity of variants within individual collections. Issues of style and interpretation will be explored in both the instrumental and vocal repertoire. As a performance- based course, students will be expected to perform examples of the repertoire discussed in class, and, where possible, to sing ensemble arrangements of Irish songs.

Module Aim:

The objectives are twofold. Firstly, it aims to develop the students' knowledge and understanding of Irish traditional music, of the main collections of the 19th and 20th centuries, and an appreciation of its variation and styles. The second aim is to provide students with expertise and experience in vocal and instrumental repertoire, in a way that develops both melodic and harmonic awareness.

Learning Outcomes:

On completion of this module the student will be able to:
 Discuss the traditional musical repertoire of the 19th and 20th centuries and the major musical collections of the period
 discuss the social and historical context of the music
 identify the main characteristics of a variety of different styles
 identify examples of song types
 perform/sing music from different collections and in different styles
 prepare a musical programme of a selection of music with commentary, relating to one of the themes of the course.

Learning and Teaching Methods: Performance-based class with presentations, discussions and handouts.

Module Content:

Traditional repertoire: analysis and performance
 19th and 20th century collections
 Vocal music/song types and arrangements
 Socio-historical issues relating to the music of this period
 Style and variation

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 2000	Irish Traditional Music: Repertoire, Style and Interpretation 2

Module Assessment:

Each student will present a 15-minute lecture-recital on a topic which relates closely to the content of the course (100%). The presentation should also include some performance. A hard-copy of the presentation to be handed in on the day of the examination.

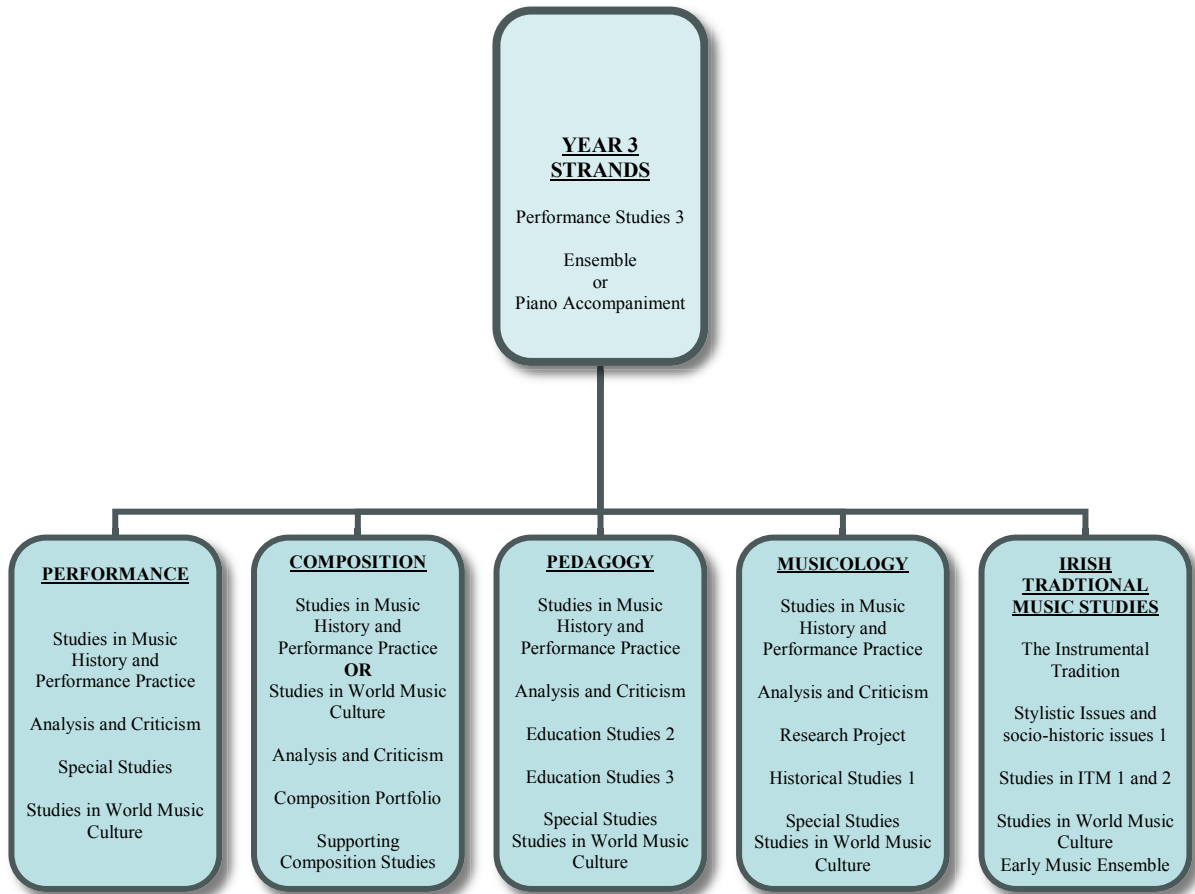
Criteria for assessment:

Stylistic and historical awareness
Research on a specific topic relating to the course content
Presentation and Performance

Essential Reading:

Bunting, Edward (1840) *The Ancient Music of Ireland*, Hodges and Smith, Dublin 1840
Joyce, Patrick Weston (1909) *Old Irish Music and Song* Longmans Green and Co, London
Mac Aonghus, Séamus (2007) *'Mise an fear ceoil' Seamus Ennis - Dialann Taistil 1942-1946*, Cló Iar-Chonnachta.
Curtis, Edmund. (1945) *A History of Ireland*, Methuen & Co. Ltd. London.
Ferriter Diarmaid. (2005) *The Transformation of Ireland 1900-2000*. Profile Books Ltd, London
O Cannain, Tomás (2004) *Seán Ó Riada, His life and Work*. The Collins Press, West Link Park, Doughcloyne, Wilton, Cork.
Moylan, Terry, (1994) *Johnny O Leary of Sliabh Luachra, Dance Music from the Cork-Kerry Border*. The Lilliput Press Ltd, Dublin.
Shields, Dr Hugh *Tunes of the Munster Pipers, Irish Traditional Music from the James Goodman Manuscripts vol 1*. Ossian Publications, Cork.
Carolan, Nicholas *A Harvest Saved, Biography of Francis O'Neill*. Ossian Publications, Cork.
Ó Muirgheasa, Éinrí (1934) *Dhá Chéad de Cheoltaibh Uladh*, Muinntir Chathail, Clódóirí, Baile Átha Cliath.
Breathnach, Breandán (1989) *Ceol agus Rinnce na hÉireann*. An Gúm, Baile Átha Cliath.

Further Details: to be delivered in one year-long module.



Each strand includes Performance Studies 3 which has different levels of requirement depending on the strand chosen.

All students take the Ensemble or Piano Accompaniment module.

The modules Analysis and Criticism, and Studies in Music History and Performance Practice are core subjects in the Performance, Pedagogy, Composition and Musicology Studies strands. The exception is in the case of Composition students whose Principal Study is Irish Traditional Music: they take Studies in World Music Culture.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3501	Analysis and Criticism

Module authors: Mr Paul McNulty / Dr Mark Fitzgerald

Module Description:

The module introduces students to the analysis of tonal, atonal and serial music.

The student will study stylistic features and be able to codify the methods of the compositional procedures employed.

Module Aim:

The aim of this module is to:

- develop a thorough understanding of music through the study of functional and critical analytical techniques and their practical application
- recognise and understand compositional methods and know the various styles and genres throughout this period
- develop a thorough understanding of music through the study of functional and critical analytical techniques and their practical applications
- provide students with the necessary analytical skills prior to commencing their final year dissertations

Learning Outcomes:

On completion of this module, the learner will be able to:

- analyse small and large scale classical, romantic and twentieth-century compositions using various methodologies
- critically evaluate and describe compositional procedures from all periods studied
- apply the analytical techniques to their chosen strand as appropriate

Learning and Teaching Methods: Lecture, self-directed learning and regular assignments.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3501	Analysis and Criticism

Module Content:

- A selection of works will be used to illustrate the main structures and stylistic features in music from the Baroque to the late Romantic
- The student will analyse a selection of serial works
- The student will also explore atonal repertoire

Module Assessment:

Continuous Assessment: regular assignments (30%); written project (10%)

End of year examination: 60%

Criteria for assessment will include:

- Understanding of theoretical analytical techniques
- Appreciation of those techniques
- Understanding of the main twentieth century techniques

Essential Reading:

Cook, Nicholas: *A Guide To Musical Analysis* (London: J.M.Dent, 1987)

Dunsby, J. and Whittall, A.: *Music Analysis in Theory and Practice* (London: Faber music in assoc. with Faber and Faber, 1988)

Forte, A.: *The Structure of Atonal Music* (New Haven/ London: Yale University Press, 1973)

Lester, Joel: *Analytic Approaches to Twentieth-century Music* (New York: W.W. Norton & Co., 1989)

Brindle, R. Smith: *Serial Composition* (Oxford: Oxford University Press, 1969)

Supplemental Reading:

Forte, Allen and Gilbert, Steve: *An Introduction to Schenkerian Analysis* (New York: W.W. Norton & Co., 1982)

Morgan, Robert P.(ed.): *Anthology of Twentieth Century Music* (New York: W.W. Norton & Co., 1992)

R. Smith Brindle: *The New Music, The Avant-Garde since 1945* (Oxford: Oxford University Press, 1982)

Web references, journals and other:

Internet Resources: The Society for Music Theory Music Analysis Inventory. Maintained by Lee A. Rothfarb (www.boethius.ucsb.edu)

Further Details: To be delivered in one year-long module.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3000	Studies in Music History and Performance Practice

Module author: Programme Committee

Module Description:

Based on knowledge gained from the study of history in years 1 and 2, aural awareness and aural analysis, this module provides a more detailed examination of the main historical periods of western music. It is designed to enable the student to evaluate the stylistic and interpretative aspects of the music being studied, and place music in a wider socio-political context.

Module Aim:

- To provide the student with a range of analytical and interpretive skills.
- To provide a deeper understanding of the complex issues surrounding the music studied

Learning Outcomes:

On completion of this module, the learner will be able to:

- place a piece in its historical context
- demonstrate in their writing, historical awareness, a knowledge of contemporary writings and research relevant to the periods being studied

Learning and Teaching Methods: Lecture (12 one-hour lectures per unit), discussion, and (if appropriate) presentation and/or performance.

Module Content:

Students will be required to select two units from a selection offered covering a wide range of historical periods.

Module Assessment:

Continuous Assessment: 50%

End of year written exam: 50%

Continuous Assessment consists of two essays (c.1500 words), one for each unit.

Examination: (2-hours) students will be required to answer one question from each unit taken.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3000	Studies in Music History and Performance Practice

Reading List:

Bach, C.P.E.: *Versuch über die wahre Art das Clavier zu spielen: Essay on the True Manner of Playing Keyboard Instruments* (New York: W.W. Norton & Co., 1949)

Boyden, David: *The History of Violin Playing: its origins to 1761* (Oxford: Oxford University Press, 1965)

Cone, Edward T.: *Musical Form and Musical Performance*, (New York: W.W.Norton and Co., 1968)

Donington, Robert: *Baroque Music: Style and Performance - A Handbook* (New York: W.W. Norton and Co., 1982)

McGee, Timothy: *Medieval and Renaissance Music* (Toronto: University of Toronto Press, 1985)

Newman, William S.: *The Sonata in the Classic Era* (W.W. Norton and Co., 1983)

Phillips, E.V. and Jackson, J.P.C.: *Performing Medieval and Renaissance Music – An Introductory Guide* (London: MacMillan and Co., 1986)

Roche, Jerome: *The Madrigal* (Oxford: Oxford University Press, 1990)

Sadie, Stanley and Brown, H.M. eds.: *Performance Practice 'Music before 1600'* (London: New Grove, MacMillan and Co., 1989)

Strunk, Oliver, ed.: *Source Readings in Music History*, Volumes 3–5 (London: Faber and Faber, 1981)

McClintock, Carol, ed.: *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1989)

Quantz, J.J. : *On Playing the Flute* (Oxford: Oxford University Press, 1985)

Further Details:

Duration: Two twelve-week units

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3201	Studies in World Music Culture 1

Module author: Mr. Dermot Dunne

Module Description:

This module looks at a wide variety of folk music traditions from across the globe. The music is studied in the context of the political, social, economic and religious context of the regions where it is performed. Students will also study the changes to the music tradition of an ethnic group with the passing of time and the influence of the world outside their own culture.

Module Aim:

The aim of this module is to provide students with the aural and academic knowledge necessary to appreciate music that comes from outside of the Western classical tradition.

Learning Outcomes: On completion of this module the student will be able to:

- identify different music from around the world
- identify the main players within the regions studied.
- demonstrate an understanding of the impact of politics, economic issues, gender roles, social and religious forces on the music of a region.
- Demonstrate an understanding of outside forces on local traditions
- Demonstrate an understanding of contemporary influences on folk music including fusion styles.

Learning and Teaching Methods:

The main teaching methods include lectures, listening to recordings and watching video performances. Where possible students will be encouraged to perform pieces from the cultures studied.

Module content:

- A comprehensive look world-wide at the traditional and art music of different regions including:
- The music of Scandinavia,
- Eastern European music including various gypsy traditions
- Jewish music
- North American music including blues, jazz, country, cajun and other ethnic styles
- The Flamenco and Celtic music traditions of Spain
- The classical traditions of India, Turkey and Japan
- South American music including Brazilian and Argentinean music
- The griot traditions of West Africa
- Balinese gamelan traditions

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3201	Studies in World Music Culture 1

Module Assessment :

Continuous assessment (50%): Two 1,500 word essays

End of module examination (50%): A two-hour written paper

Reading List:

Blacking, John: *How Musical is Man?* (Seattle: University of Washington Press, 1974)

Blacking, John: *Music, Culture and Experience Selected Papers of John Blacking* (Chicago: University of Chicago Press, 1995)

Blum, Stephen, Bohlman, Philip and Neuman, Daniel M., eds.: *Ethnomusicology and Modern Music History* (Urbana/Chicago: University of Illinois Press, 1991)

Bohlman, Philip: *The Study of Folk Music in the Modern World* (Bloomington, Indiana: Indiana University Press, 1988)

Bohlman, Philip V.: *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002)

Broughton, Simon, ed.: *World Music: The Rough Guide* (London: Rough Guides Ltd., 1994)

Feld, Steven, *Sound and Sentiment* (Philadelphia: University of Pennsylvania Press, 1982/ 1990)

Hood, Mantle: *The Ethnomusicologist* (New York: McGraw-Hill Books Co., 1971)

Manuel, Peter: *Popular Musics of the Non-Western World: An Introductory Survey* (New York: Oxford University Press, 1988)

Merriam, Alan P.: *The Anthropology of the West*, (Chicago: The Northwestern University Press, 1964)

Myers, Helen, ed.: *Ethnomusicology: An Introduction* (Basingstoke, Hampshire: Macmillan Press, 1992)

Myers, Helen, ed.: *Ethnomusicology: Historical and Regional Studies* (Basingstoke, Hampshire: Macmillan Press, 1992)

Bohlman, Philip, ed.: *Comparative Musicology and Anthropology of Music* (Chicago: University of Chicago Press, 1991)

Nettl, Bruno: *Music in Primitive Culture* (Cambridge MA.: Harvard University Press, 1956)

Nettl, Bruno: *Theory and Music in Ethnomusicology* (New York/London: Free Press, Macmillan Publishing Co., 1964)

Nettl, Bruno: *The Study of Ethnomusicology: Twenty-nine issues and concepts* (Urbana: University of Illinois Press, 1983)

Sachs, Curt: *A Short History of World Music* (London: Dobson Books Ltd., 1949)

Scott, Derek B.: *Music, Culture and Society: A Reader* (New York: Oxford University Press, 2000)

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3201	Studies in World Music Culture 1

Reading List (continued):

Seeger, Charles: *Studies in Musicology 1935-1975* (Berkeley/Los Angeles: University of California Press, 1977)

Slobin, Mark: *Subcultural Sounds. Micromusics of the West* (Hanover: Wesleyan University Press, 1993)

Stokes, Martin, ed.: *Ethnicity, Identity and Music: The Musical Construction of Place* (Oxford/Providence: Berg Publishers, 1994)

Titon, Jeff Todd, ed.: *Worlds of Music: An Introduction to the World's Peoples* (New York: Schirmer Books, Macmillan Publications 1992)

Web references, journals and other:

The Garland Library of Readings in Ethnomusicology: A Core Collection of Important Ethnomusicological Articles in Seven Volumes, Shelemay, Kay Kaufman, ed., Garland Publishing, Inc., New York 1990.

Further Details:

Duration: 1 Semester (12 2-hour lectures).

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3600	Ensemble

Module author: Mr Ciarán O Connell.

Module Description:

The Conservatory has several Ensembles that provide students with a progressively professional music-making environment. Students from Year 3 attend ensembles as required.

(See addendum re extra ensembles on page 449)

Ensemble Title	Contact Time	ECTS credits
DIT Symphony Orchestra	2 hours	5
DIT Traditional Ensemble	2 hours	
DIT Wind Ensemble	2 hours	
DIT Choral Society	2 hours	
DIT Chamber Choir	2 hours	

Module Aim:

The aim of this module is to:

- further develop the skills necessary for ensemble playing/singing
- provide the opportunity to explore more repertoire for the various ensembles in as many different styles as possible
- continue to develop the necessary social skills to perform successfully in an ensemble

Learning Outcomes:

On completion of this module, the learner will have:

- consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
- acquired the skills of ensemble participation within the relevant discipline
- acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles
- an awareness of the elements pertaining to professional behaviour in rehearsal and performance

Learning and Teaching Methods:

Ensemble rehearsal, and individual and sectional coaching as deemed necessary by the relevant Ensemble Director.

Module Content:

Repertoire chosen by the Director of each Ensemble, to be prepared for public performance.

Module Assessment:

This unit is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3516	Piano Accompaniment

Module author: Dr David Mooney

Module Description:

This module is designed to provide the student with the opportunity to improve and refine his/her skills in the art of piano accompaniment through workshop and direct experience of working with selected instrumentalists and singers.

Module Aim:

The aim of this module is to

- (a) broaden the skill base of the pianist through actual experience of working with instrumentalists and singers
- (b) introduce students to appropriate repertoire
- (c) develop the artistry and expertise necessary to be able to work as an accompanist

Learning Outcomes:

On completion of this module, the learner will

- a) be able to demonstrate the skills associated with performing works with instrumentalists and singers
- b) be able to engage in elementary coaching of instrumentalists and singers as an accompanist

Learning and Teaching Methods:

Students will work primarily in a group setting with support from their principal study teacher during the principal study lesson. They will have the option of observing staff accompanists and répétiteurs at work. Students will be assigned to an orchestral or vocal teacher to carry out specific piano accompaniment duties in the Junior Conservatory.

Module Content:

Students will attend a weekly group workshop on accompaniment repertoire, both vocal and instrumental, concentrating on the skills associated with collaborative performance such as ensemble, balance, interpretative issues, listening skills.

Module Assessment: Students will be required to undertake performances with selected junior students. There will be an emphasis on the development of collaborative music skills with emphasis on attendance, punctuality and commitment, responsiveness to other performers and the quality of the final performances. Both the principal study teacher and a collaborating orchestral or vocal teacher will have input into the assessment process.

Essential Reading: music scores as required

Supplemental Reading: Gerald Moore, *Am I Too Loud?* (London, Hamilton, 1962)

Further Details: This is a year-long module and will be available to principal study pianists only, as an alternative to Ensemble.

Section 6.1

Performance Strand Year Three

The Performance Strand provides an integrated programme of performance and related musicological studies. Students are provided with a systematic programme of advanced instrumental/vocal tuition and supporting elements—such as rehearsal/repetiteur, ensemble work, language, seminars—as required by the individual instrument/voice. These practical components are complemented by modules in Analysis and Criticism, and Studies in Music History and Performance Practice, with the aim being to develop ‘informed performers’. The emphasis is on preparing students for the music profession and equipping them with the knowledge, expertise and experience to function as practising, professional, performing musicians.

Module Title	Duration	ECTS Credits
Performance Studies 3 <i>Principal Study</i> <i>Related Instruments</i> <i>Rehearsal</i> <i>Performance Seminar</i> -----	Full year	35
Or	-----	-----
Vocal Performance Studies 3 <i>Principal Study</i> <i>Repetiteur</i> <i>Language</i> -----	Full year	30
-----	----	----
Performance Platform 3: French Mélodies	Full year	5
Special Studies 1 Two to be chosen	Full year	5
Studies in Music History and Performance Practice 1	Full year	5
Analysis and Criticism	Full year	5
Ensemble/Piano Accompaniment	Full year	5
Studies in World Music Culture 1	1 Semester	5

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		35	MUSP 3513	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 1 and 2 this unit focuses on the further development of students' performance abilities through a more advanced programme of studies/concert studies, scales and arpeggios, sight-reading and solo repertoire. Students of Keyboard/Strings/Woodwind/Brass/Guitar will have the opportunity to study instruments related to their Principal Study instrument.

Unit B Related Instrument

This unit runs for one year and is designed to give students an opportunity to become familiar with the instruments related to the Principal Study instrument.

In the Keyboard department, it is envisaged that this would normally, but not exclusively be a continuation of the student's Second Study instrument, undertaken in the first two years of the programme. Piano students may opt for organ or harpsichord and organ students may opt for piano or harpsichord.

In the orchestral department instruments may be studied as follows: Flute: piccolo/ alto flute; Oboe: cor anglais; Clarinet: bass clarinet/ E-flat clarinet; Saxophone (alto): any of the remaining three—soprano, tenor or baritone;

Guitar: lute (begun in Year 2 as second study).

Unit C Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit D Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		35	MUSP 3513	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- develop students performing abilities

Unit B Related Instrument

- develop performance skills as related to Principal study
- maximise the employment potential for graduates

Unit C Rehearsal

- take an active part in the management of the rehearsal
- develop an understanding of the overall structure of works
- appreciate the interplay of parts between the piano and orchestral instrument
- apply the art of being the accompanist to the piano part when required by the score
- continue to develop communication through the instrument

Unit D Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance-related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students' understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of advanced repertoire
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Related Instrument

- demonstrate the skill of performing on related instruments

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		35	MUSP 3513	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Learning Outcomes (continued)

Unit C Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- appreciate the interplay of parts between the piano and orchestral instrument
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument

Unit D Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Related Instrument

- One half-hour lesson per week and self-directed learning

Unit C Rehearsal

- Individual class with accompanist

Unit D Performance Seminar

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

- Scales and arpeggios/Instrumental studies
- Orchestral excerpts (orchestral instruments)
- Instrumental/vocal accompaniment (keyboard)
- Sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Related Instrument

Students will study repertoire appropriate to their level and instrument, as directed by the lecturer.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		35	MUSP 3513	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Content (continued)

Unit C Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Unit D Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice
- Preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th century and Contemporary works

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to individual instruments are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		35	MUSP 3513	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Assessment (continued)

Unit B Related Instrument

The related instrument will be assessed in Part 1 (technical) of the Principal Study Examination.

Unit C Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Essential Reading

Unit A Principal Study; Unit B Related Instrument; Unit C Rehearsal

- As directed by the Lecturer

Unit D Performance Seminar

Piano repertoire as appropriate.

Further Details:

	Duration	Class Contact
<i>Principal Study</i>	Full year	1-1.5hrs weekly (Depending on Principal Study)
<i>Rehearsal</i>	Full year	30 minutes weekly
<i>Performance Seminar (Piano Class)</i>	Full year	1.5 hours weekly
Orchestral Department:		
Principal Study, Rehearsal, Related Instrument		
Keyboard Department:		
Principal Study, Performance Seminar (Piano Class), Related Instrument		
To be delivered over a year-long module		

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		30	MUSP 3514	Vocal Performance Studies 3 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' achievements in Years 1 and 2, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies, vocal exercises, scales and arpeggios, sight-reading and solo repertoire.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit C Language

This unit is designed to enable the student to comprehend linguistic aspects of the French language and the repertoire being studied.

Module Aim

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance
- continue to promote productive practice and independent learning
- expand students' knowledge of the repertoire
- develop students' performing abilities

Unit B Repetiteur

- further develop the art of performance by working with an accompanist and, through awareness of the accompaniment, to lead to an increased understanding of the vocal repertoire to be performed

Unit C Language

- provide the student with the phonetic knowledge and linguistic skills necessary for the interpretation and performance of French repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		30	MUSP 3514	Vocal Performance Studies 3 Unit A Principal Study Unit B Repetiteur Unit C Language

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of advanced repertoire
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument (voice)

Unit C Language

- perform, with correct pronunciation and understanding, the French repertoire studied
- use the International Phonetic Alphabet to perform repertoire in the French language with the necessary degree of confidence

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit C Language

The specialist teacher will encourage students to develop initiative in preparing and presenting French repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		30	MUSP 3514	Vocal Performance Studies 3 Unit A Principal Study Unit B Repetiteur Unit C Language

Module Content:**Unit A Principal Study**

- Scales, arpeggios and vocal exercises
- Vocal studies
- Sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Unit C Language

Students will be introduced to the application of the International Phonetic Alphabet and rules of pronunciation and prosody. Reference material for pronunciation and comprehension purpose, i.e. bilingual dictionaries, grammar books and books on phonetics and prosody will be used and applied to repertoire relevant to the student.

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to voice are examined in this part. Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Language

This unit is examined in the Part 1 examination through the performance of a French song and in an end-of-year test (20%) which feeds into Performance Platform 3.

Essential Reading:**Unit A Principal Study / Unit B Repetiteur / Unit C Language**

As directed by the lecturer.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		30	MUSP 3514	Vocal Performance Studies 3 Unit A Principal Study Unit B Repetiteur Unit C Language

Further Details:

Module Principal Study

Obligatory Units

Vocal Department:

Principal Study, Repetiteur, Performance Platform (see next module descriptor), Language

Duration of units

Principal Study Full year

Contact hours

1 hour weekly

Repetiteur Full year

30 minutes weekly

Language Full year

1 hour weekly

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3519	Performance Platform 3: French Mélodies

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing French Mélodies.

Module Aim:

The aim of this module is to allow the student the opportunity to perform French Mélodies under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the principal study teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the French chanson repertoire of the late nineteenth- and early twentieth-centuries.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 40%

Presentation/Performance: 40%

Language: 20%

Essential Reading:

Bernac, Pierre: *The Interpretation of French Song* (London: Victor, 1976)

Gartside, Robert: *Interpreting the Songs of Gabriel Fauré* (Leyerle, 1997)

Kimball, Carol: *A Guide to Art Song Style and Literature* (Hal Leonard corp., 2006)

Web Source: www.ipasource.com

Further Details:

Performance Platform 3

Duration of Module

Full year

Contact hours

1.5 hours weekly

Special Studies

Students choose two units, which allows them to study two unrelated subjects for the duration of one semester each. Both units must be passed.
The combination of the two units carries 5 ECTS credits.

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Orchestration

Technology-based composition

Philosophy of Music and Music Education

Psychology of Music and Music Education

Teaching Methods 2

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

Approaches to Historical Studies

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Orchestration

The principles of orchestration are introduced with an emphasis on smaller textures.

Unit E Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit F Philosophy of Music and Music Education

This unit introduces the student to philosophical approaches to music and music education.

Unit G Psychology of Music and Music Education

This unit introduces the student to the study of psychology as it relates to music and music education. It gives a broad outline of the psychological theories, emphasising those aspects which have particular relevance for instrumental/vocal teachers.

Unit H Teaching Methods 2

Concepts explored in *Teaching Methods 1* are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Module Description (continued)**Unit I Conducting**

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Unit J Sound Engineering

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit K Chamber Music

This unit provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Unit L Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit M The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit N Approaches to Historical Studies

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Unit O The Instrumental Tradition in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Module Aim:

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Unit E Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Module Aim (continued):

Unit F Philosophy of Music and Music Education

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

The aim is to give students a broad overview of psychology of music and music education with particular emphasis on applying various psychological theories in the instrumental/vocal learning-teaching context.

Unit H Teaching Methods 2

The aim is to foster a more critical approach to instrumental/vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Unit I Conducting

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Unit J Sound Engineering

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Module Aim (continued):

Unit K Chamber Music

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Unit L Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):

Unit M The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to ‘historical worldviews’ and therefore encourage an understanding of the history of thought

Unit N Approaches to Historical Studies

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Unit O The Instrumental Tradition in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Dublin Institute of Technology

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Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit D Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Unit E Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Dublin Institute of Technology

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Learning Outcomes (continued):

Unit F Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit H Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Unit I Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit J Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recordings in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in the production of audio recordings

Dublin Institute of Technology

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Learning Outcomes (continued):

Unit K Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit L Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit M The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Unit N Approaches to Historical Studies

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Unit O The Instrumental Tradition in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

Dublin Institute of Technology

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Learning and Teaching Methods:

Unit A Nineteenth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Orchestration

- One-hour lecture each week (1 semester) and self-directed learning

Unit E Technology-based Composition

This unit is taught by a combination of lectures and practical supervision in the Music Technology Centre

Unit F Philosophy of Music and Music Education

This unit is taught through lectures/seminars which will be held weekly. Students will be expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the subject content

Unit G Psychology of Music and Music Education

- Weekly lectures/seminars
- Students are expected to participate in class discussion, undertake independent study and give class presentations

Dublin Institute of Technology

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Learning and Teaching Methods (continued):

Unit H Teaching Methods 2

This unit is taught through weekly lectures/workshops.

Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Unit I Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit J Sound Engineering

This unit is taught through a combination of lectures and practical work.

Unit K Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit L Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit M The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit N Approaches to Historical Studies

One-hour lecture each week and self-directed learning

Unit O The Instrumental Tradition in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

Dublin Institute of Technology

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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Whole-tone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and whole-tone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestral scores

Dublin Institute of Technology

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Module Content (continued):

Unit E Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Unit F Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- The nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America

Unit G Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

Dublin Institute of Technology

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Module Content (continued):

Unit H Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Unit I Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit J Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit K Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

Dublin Institute of Technology

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Module Content (continued):

Unit L Advanced Digital Audio

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit M The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit N Approaches to Historical Studies

Approaches to the study of music history to include:

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

Unit O The Instrumental Tradition in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

Dublin Institute of Technology

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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60% Students are permitted to use a keyboard in the examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

Dublin Institute of Technology

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Module Assessment (continued):

Unit D Orchestration

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment consists of weekly orchestration assignments

Examination consists of 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Unit E Technology-based Composition

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound:
- Quality of composition
- Artistic application of technology

Unit F Philosophy of Music and Music Education

Continuous Assessment: 50% End of year Examination: 50%

Continuous Assessment:

- Class participation with presentations and short seminars

End of year Examination:

The following criteria will be applied:

- critical thinking
- knowledge of philosophical theories and their application to the teaching/learning context

Dublin Institute of Technology

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Module Assessment (continued):

Unit G Psychology of Music and Music Education

Class Presentation: 50% End of year Examination: 50%

The following criteria will be applied:

- critical thinking
- knowledge of psychological theories and their application to the teaching/learning context

Unit H Teaching Methods 2

Continuous Assessment: 50%

End of year Examination: 50%

Assessment is based on selected module content and consists of 3 written assignments.

Unit I Conducting

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit J Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

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Module Assessment (continued):

Unit K Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group.

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

Unit L Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Unit M The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

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Module Assessment (continued):**Unit N Approaches to Historical Studies**

Continuous Assessment: 40% Written Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit

Unit O The Instrumental Tradition in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

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Essential Reading:

Unit A Nineteenth-century Composition Techniques

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

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Essential Reading (continued):

Unit E Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London) : www.resonancefm.com

Unit F Philosophy of Music and Music Education

Alperson, P. (1987) *What is Music: an Introduction to the Philosophy of Music*

The Pennsylvania State University Press

Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon Press

Elliott, David J (1995) *Music Matters*: New York Oxford University Press

Reimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of Colorado

Swanwick, K. (1979) *A Basis for Music Education*, NFER-Nelson

Swanwick, K. (1994) *Musical Knowledge*, London: Routledge

Fletcher, Peter. (1987) *Education and Music* Oxford University Press

Landis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education:*

Contributions of Dalcroze, Kodaly and Orff. Virginia, Music Educators National Conference

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Essential Reading (continued)

Unit G Psychology of Music and Music Education

Gardner, H. *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books (1983)

Hargreaves, D.) *The Developmental Psychology of Music*, Cambridge: Cambridge University Press (1986)

Sloboda, J. *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP (1985)

Supplemental Reading:

Plummeridge, C. 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89 (1982)

Swanwick, K. (*Music, Mind and Education*, London: Routledge (1988)

Unit H Teaching Methods 2

Fowler, C (ed) (1988) The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance (NSU)

Sadie, S (ed) (1982) Performance Practice after 1600 (Macmillan)

Supplemental Reading:

Brendel, A (1982) Musical Thoughts and Afterthoughts (Robson)

Swanwick, K (1979) A Basis for Music Education (NFER-Nelson)

Dublin Institute of Technology

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Essential Reading (continued):

Unit I Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P.1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez : Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit J Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Media

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Unit K Chamber Music

Scores as directed by the lecturer.

Unit L Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Essential Reading (continued):**Unit M The History of Ideas**

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty
 Martin Cothran: *Traditional Logic 1: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit N Approaches to Historical Studies

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);

Kerman, Joseph: *Musicology* (London: Fontana, 1985);

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);

Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);

Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);

Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Unit O The Instrumental Tradition in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland – Breandán Breathnach - Mercier

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Orchestration

Duration: 1 Semester

Unit E Technology-based Composition

Duration: 1 Semester

Unit F Philosophy of Music and Music Education

Duration: 1 Semester

Unit G Psychology of Music and Music Education

Duration: 1 Semester

Unit H Teaching Methods 2

Duration: 1 Semester

Unit I Conducting

Duration: 1 Semester

Unit J Sound Engineering

Duration: 1 Semester

Unit K Chamber Music

Duration: Full year

Unit L Advanced Digital Audio

Duration: 1 Semester

Unit M The History of Ideas

Duration: 1 Semester

Unit N Approaches to Historical Studies

Duration: 1 Semester

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co- Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 3525	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O Instrumental Tradition in ITM

Further Details (continued):

Unit O The Instrumental Tradition in Irish Music

Duration: 1 Semester

Date of Academic Council approval

Section 6.2

**Composition Strand
Year Three**

This strand gives the student the opportunity to develop creative skills by producing a portfolio of works, based on free composition, facilitating the development of individual style. These compositions include works for solo instrument to large ensemble. The student studies a wide range of subjects, such as 20th century analysis, harmony, counterpoint, texture, form, orchestration and arrangement which form an integral part of the strand.

Students will have the opportunity to work with performers, realising their compositions. Students continue with their Performance Studies and participate in Ensembles.

Module Title	Duration	ECTS credits
Composition Portfolio	Full year	15
Composition Studies 1 <i>19th century Composition Techniques</i> <i>20th century Composition Techniques</i>	1 Semester 1 Semester	5
Composition Studies 2 <i>Arrangement</i> <i>Orchestration</i>	1 Semester 1 Semester	5
Composition Studies 3 <i>Advanced Digital Audio</i> <i>Technology-based Composition</i>	1 Semester 1 Semester	5
Performance Studies 3 <i>Principal Study</i> <i>Related Instruments</i> <i>Repetiteur</i> <i>Rehearsal</i> <i>Performance Platform 3</i> <i>Language</i> <i>Performance Seminar</i>	Full year	15
Studies in Music History and Performance Practice 1 or Studies in World Music Culture 1*	Full year 1 Semester	5
Analysis and Criticism	Full year	5
Ensemble/Piano Accompaniment	Full year	5

* Students take Studies in Music History unless their Principal Study is Irish Traditional Music, in which case they take Studies in World Music Culture.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		15	MUSC 3111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Module Author: Dr. Gráinne Mulvey

Module Description:

Unit A Portfolio

To develop expertise in the disciplines of creative writing and self-expression.

Unit B Composition Seminar

This unit introduces the student to the principal trends in contemporary post-1945 composition, including contemporary Irish music.

Module Aim:

The aim of this module is to:

Unit A Portfolio

- introduce the student to various compositional processes of the 20th century
- assist development as a composer by encouraging the emergence of individual style through writing for various media
- execute stylistic awareness

Unit B Composition Seminar

- equip the composer with a thorough knowledge of contemporary trends and compositional techniques
- encourage the student to explore the wealth of contemporary repertoire
- encourage critical evaluation through analysis and discussion

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Portfolio

- compose in a selected contemporary or twentieth-century style
- demonstrate and understand the use of individual characteristics of instruments and instrumental families of the orchestra and apply this to composition
- apply knowledge to free composition studies where appropriate and to demonstrate stylistic awareness to the particular style concerned

Unit B Composition Seminar

- write critical commentaries and evaluate their composition
- describe the characteristics of different compositional skills and utilize them as compositional tools
- apply analytical skills

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		15	MUSC 3111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Learning and Teaching Methods:

Unit A Portfolio

Weekly individual tutorials. The student will be required to do self directed work of at least 2.5 hours per day.

Unit B Composition Seminar

This unit is taught through a monthly two-hour seminar. Works are examined through analysis, discussion and critical assessment.

Module Content:

Unit A Portfolio

- The student will study twentieth-century serial compositions of Schoenberg and Webern, integral serialism, post modernism and present-day trends in composition
- Short exercises in various twentieth-century styles, composition techniques, orchestration, instrumental effects, melody, harmony, counterpoint, sonorities and textures will be undertaken as part of the learning process
- Using above knowledge to produce one or two completed compositions per semester

Unit B Composition Seminar

Critical analysis of selected works chosen by the lecturer.

Module Assessment:

Unit A Portfolio

The student will be assessed as follows:

Portfolio of compositions: 70%

Commentaries: 15%,

End of year Examination (2 hours): 15%

Portfolio

Three contemporary compositions showing individual style are required for this module.

The student will be expected to apply the composition techniques of the early 20th century to his/her own work. Through the creative process the student will be expected to understand instrumental techniques, orchestration, transfer of musical material to different instruments within a work, rhythmic inventiveness, structure, form, stylistic aspects regarding material chosen.

Works should show creativity and an understanding of the techniques studied.

The student will be assessed on the individuality/originality of the work.

Commentaries

The commentaries should provide a clear insight into the particular work concentrating on concepts, influences, a concise accurate analysis focusing on the main aspects of each work.

Commentaries are required to accompany each composition and should be at least two A4 pages in length each.

A two-hour exam will require the student to produce a short piece.

Year Three Composition Strand

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		15	MUSC 3111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Module Assessment (continued):

Unit B Composition Seminar

There is no individual assessment as this is a supporting unit to the Composition Portfolio.

Essential Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Supplemental Reading:

Blatter, A.: *Instrumentation and Orchestration* (New York: Schirmer Books, 1997)

Read, G.: *Music Notation A Manual of Modern Practice* (New York: Taplinger Publishing Co., 1979)

Further Details:

Unit A Portfolio

Duration: Full year

Unit B Composition Seminar

Duration: Two-hours once a month

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3513	Composition Studies 1 Unit A Nineteenth-century composition techniques Unit B Twentieth-century composition techniques

Module Author: Dr Anne Leahy/Dr Gráinne Mulvey

Module Description

Unit A Nineteenth-Century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-Century Composition Techniques

This unit introduces the student to the harmonic language of the early twentieth century through the study of selected genres.

Module Aim:

The aim of this module is to:

Unit A Nineteenth-Century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-Century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (Applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-Century Composition

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-Century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3513	Composition Studies 1 Unit A Nineteenth-century composition techniques Unit B Twentieth-century composition techniques

Learning and Teaching Methods:

Unit A Nineteenth-Century Composition Techniques

1 hour lecture each week and self directed learning

Unit B Twentieth-Century Composition Techniques

1 hour lecture per week involves practical application of techniques learned and self directed learning

Module Content:

Unit A Nineteenth-Century Composition Techniques

Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-Century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony
- Modality
- Serial composition
- Atonality

Module Assessment:

Unit A Nineteenth-Century Composition Techniques

Continuous Assessment: 40% End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

Stylistic and musical awareness

Technical proficiency

Use of resources

Unit B Twentieth-Century Composition Techniques

Continuous Assessment (40%) will consist of regular assignments related to the above.

Written examination (60%)

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3513	Composition Studies 1 Unit A Nineteenth-century composition techniques Unit B Twentieth-century composition techniques

Essential Reading:

Unit A Nineteenth-Century Composition Techniques

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-Century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Further Details:

Nineteenth-Century Composition Techniques

Duration: 1 Semester

Twentieth-Century Composition Techniques

Duration: 1 Semester

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3515	Composition Studies 2 Unit A Arrangement Unit B Orchestration

Module Author: Dr Gráinne Mulvey / Dr Anne Leahy

Module Description:

Unit A Arrangement

The unit introduces the student to the principles of choral and instrumental arrangement.

Unit B Orchestration

This unit introduces the student to the principles of orchestration with emphasis on smaller textures.

Module Aim:

The aim of this module is to:

Unit A Arrangement

- Introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit B Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Learning Outcomes:

On successful completion of this module, the learner will be able to:

Unit A Arrangement

- arrange musical material for any medium, choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit B Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3515	Composition Studies 2 Unit A Arrangement Unit B Orchestration

Learning and Teaching Methods:

Unit A Arrangement

Lecture, discussion and regular project work

Unit B Orchestration

One lecture weekly and self-directed learning

Module Content:

Unit A Arrangement

- Explore arrangement possibilities in folk melodies in tandem with modal, pentatonic and whole-tone scales
- Explore atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrange piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit B Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestration scores

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3515	Composition Studies 2 Unit A Arrangement Unit B Orchestration

Module Assessment:

Unit A Arrangement

Continuous Assessment: 40% End of year Examination: 60%

The student will produce six individual arrangements for assessment from solo to orchestral arrangements, and sit a three hour paper for the final examination

Students are permitted to use a keyboard in the written examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical consideration
- Musical response
- Originality of idiom

Unit B Orchestration

Continuous Assessment: 40% Written Examination: 60%

Continuous assessment consists of weekly orchestration assignments

End of year written examination (1 piece of orchestration)

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Essential Reading:

Unit C Arrangement

- Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)
- Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)
- Arrangements to be decided as appropriate.

Unit D Orchestration

- Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

Further Details:

Unit A Arrangement

Duration: 1 Semester

Unit B Orchestration

Duration: 1 Semester

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3518	Composition Studies 3 Unit A Advanced Digital Audio Unit B Technology-based Composition

Module author: Mr Shigeto Wada / Dr Grainne Mulvey / Dr Barbara Dignam

Module Description:

Unit A Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit B Technology-based Composition

This module will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Module Aim:

The aim of this module is to:

Unit A Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Unit B Technology-based Composition

- clarify students' needs with regard to compositional methods and technology.
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Learning Outcomes:

On completion of this module, the students will be able to:

Unit A Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit B Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aid

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3518	Composition Studies 3 Unit A Advanced Digital Audio Unit B Technology-based Composition

Learning and Teaching Methods:

Unit A Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit B Technology-based Composition

This unit is taught through a combination of lecture and supervision.

Module Content:

Unit A Advanced Digital Audio

Students will engage in the following activities:

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit B Technology-based Composition

In composition activity, students will engage in the following activities:

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Use of public licence software

Module Assessment:

Unit A Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Criteria for assessment:

- Quality of recorded sound
- Quality of mixed and mastered CD
- Appropriate application of technology

Unit B Technology-based Composition

- Submission of at least one composition and continuous assessment

Criteria for assessment:

- Quality of sound
- Quality of composition
- Artistic application of technology

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSC 3518	Composition Studies 3 Unit A Advanced Digital Audio Unit B Technology-based Composition

Essential Reading, References, Tools

Unit A Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Unit B Technology-based Composition

PDF manuals available on computers in MTC

Supportive listening material (style, techniques, compositional approaches, etc.) and help guides provided

Magazines: *WIREMusic Journal*, *Sound On Sound*, *Music Technology*

Further Details:

Unit A Advanced Digital Audio

Duration: 1 Semester

Unit B Technology-based Composition

Duration: 1 Semester

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 1 and 2 this unit focuses on the further development of students' performance abilities through further exploration of more advanced studies and repertoire. Students of Keyboard/Strings/Woodwind/Brass/Guitar will have the opportunity to study instruments related to their Principal Study instrument.

Unit B Related Instrument

This unit runs for one year and is designed to give students an opportunity to become familiar with the instruments related to the Principal Study instrument.

In the Keyboard department, it is envisaged that this would normally, but not exclusively be a continuation of the student's Second Study instrument, undertaken in the first two years of the programme. Piano students may opt for organ or harpsichord and organ students may opt for piano or harpsichord.

In the orchestral department instruments may be studied as follows: Flute: piccolo/ alto flute; Oboe: cor anglais; Clarinet: bass clarinet/ E-flat clarinet; Saxophone (alto): any of the remaining three—soprano, tenor or baritone; Guitar: lute (begun in Year 2 as second study).

Unit C Repetiteur

To provide the vocal student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit D Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit E Performance Platform 3

The Song Class complements the ongoing work of the principal study teacher in the development, knowledge and interpretative skills necessary for the successful application of particular style when performing the repertoire of French Song.

Unit F Language

This unit is designed to enable the student to comprehend linguistic aspects of the French repertoire, which they are studying.

Unit G Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- develop students performing abilities

Unit B Related Instrument

- develop performance skills as related to Principal study
- maximise the employment potential for graduates

Unit C Repetiteur

- further develop the art of performance by working with the accompanist and through awareness of the accompaniment to lead to increased understanding of the vocal repertoire to be performed.

Unit D Rehearsal

- take an active part in the management of the rehearsal
- develop an understanding of the overall structure of works
- appreciate the interplay of parts between the piano and orchestral instruments
- apply the art of being the accompanist to the piano part when required by the score
- continue to develop communication through the instrument

Unit E Performance Platform 3

- allow the student the opportunity to perform, under guidance of the specialist teacher, works in different styles and languages. The particular vocal repertoire will be advised by the principal study teacher.

Unit F Language

- provide the student with the phonetic knowledge and linguistic skill necessary for the interpretation and performance of French repertoire

Unit G Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of advanced repertoire
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Related Instrument

- demonstrate the skill of performing on related instruments

Unit C Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Unit D Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- appreciate the interplay of parts between the piano and orchestral instrument
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument

Unit E Performance Platform 3

- perform with artistic and linguistic skill, the particular repertoire studied

Unit F Language

- perform with correct pronunciation and understanding the particular French repertoire studied
- use the International Phonetic Alphabet to perform French repertoire with the necessary degree of confidence

Unit G Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Related Instrument

One half-hour lesson per week and self-directed learning.

Unit C Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed. Through rehearsal, the coach/repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit D Rehearsal

- Individual class with accompanist

Unit E Performance Platform 3

This is a group class in which the student will perform, and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Unit F Language

This is a group class in which the student will perform repertoire written in the particular language being studied and will also observe his/her peers in performance. The specialist teacher will encourage all students to develop initiative in preparing and presenting repertoire in the relevant language. Also the student will be encouraged to seek and understand literal and general translation of text written in the relevant language.

Unit G Performance Seminar

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Content:

Unit A Principal Study

- Solo repertoire representing different composers and different musical styles

Unit B Related Instrument

Students will study repertoire appropriate to their level and instrument, as directed by the lecturer.

Unit C Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competition. Suitable vocal music may also be studied for performance in ensemble and for engagements outside the Conservatory.

Unit D Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles and engagements outside the Conservatory

Unit E Performance Platform 3

The syllabus will comprise the broad repertoire of French Song.

Unit F Language

Introduction and practical application of the International Phonetic Alphabet and rules of pronunciation and prosody. Reference material for pronunciation and comprehension purpose, i.e. bilingual dictionaries, grammar books and books on phonetics and prosody will be used and applied to repertoire relevant to the student.

Unit G Performance Seminar

- critical listening
- technical aspects of piano playing
- style and interpretation
- approaches to practice
- preparing for performance
- analytical approaches
- selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Assessment:

This module will be assessed by a practical examination. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Assessment is by a practical examination at the end of the year.

Students are required to present solo repertoire representing different composers and different musical styles.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Related Instrument

Related instrument will be assessed separately.

Unit C Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit E Performance Platform 3

This unit is assessed through the Principal Study examination.

Unit F Language

This unit is examined through the Principal Study repertoire.

Unit G Performance Seminar

This unit is assessed through the Principal Study Examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSG 3515	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Essential Reading:

Unit A Principal Study Unit C Repetiteur Unit D Rehearsal

- As directed by the Lecturer

Unit E Performance Platform 3

French Song: Bernac, Pierre: *The Interpretation of French Song* (London: Victor, 1976)

Unit F Language

Collins French Dictionary

Unit G Performance Seminar

Piano repertoire as appropriate.

Further Details:

	Duration	Class Contact
<i>Principal Study</i>	Full year	1hr weekly
<i>Repetiteur/Rehearsal</i>	Full year	15-30 minutes weekly
		(Depending on Principal Study)
<i>Perf Platform 3</i>	Full year	1.5 hours weekly
<i>Language</i>	Full Year	1 hour weekly
<i>Perf Seminar (Piano class)</i>	Full year	1.5 hours weekly

Orchestral Department:

Principal Study, Rehearsal, Related Instrument

Vocal Department:

Principal Study, Repetiteur, Performance Platform, Language

Keyboard Department:

Principal Study, Performance Seminar (Piano Discussion Class), Related Instrument

To be delivered over a year-long module

Date of Academic Council approval

Section 6.3

Pedagogy Strand Year 3

The pedagogy Strand provides a comprehensive and integrated programme of performance, musicology and education studies. The emphasis is on providing students with the breadth of knowledge, expertise and experience needed to function successfully within the music education profession. While continuing to develop their performance studies to a high level, students also focus on the pedagogical issues relating to their instrument/voice. The modules in Analysis and Criticism, Studies in Music History and Performance Practice, and the elective modules allow students to continue to develop their musicological skills in conjunction with their instrumental/vocal performance. The Education Studies components combine practical and theoretical elements. Students are given direct experience of a variety of teaching-learning contexts through teaching observation and teaching practice experience while simultaneously being introduced to core philosophical, psychological and methodological music education theory. The emphasis throughout is on a discursive mode of delivery, focusing on the development of critical thinking and encouraging a reflective approach to the practice of music teaching.

Module Title	Duration	ECTS Credits
Performance Studies 3 <i>Principal Study</i> <i>Related Instruments</i> <i>Rehearsal</i> <i>Performance Seminar</i> -----	Full year	25
Or		
Vocal Performance Studies 3 <i>Principal Study</i> <i>Repetiteur</i> <i>Language</i> -----	Full year	20
Performance Platform 3: French Mélodies	Full year	5
Education Studies 2 <i>Teaching Observation</i> <i>Teaching Methods 2</i>	Full year	5
Education Studies 3 <i>Psychology of Music and Music Education</i> <i>Philosophy of Music and Music Education</i>	Semester 5 Semester 6	5
Special Studies 1 Two to be chosen	Full year	5
Studies in Music History and Performance Practice 1	Full year	5
Analysis and Criticism	Full year	5
Ensemble/Piano Accompaniment	Full year	5
Studies in World Music Culture 1	1 Semester	5

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Years 1 and 2 this unit focuses on the continuing development of performance abilities through further exploration of more advanced studies and repertoire. Students of Keyboard/Strings/Woodwind/Brass/Guitar will have the opportunity to study instruments related to their Principal Study instrument. Students will undertake a specific study of pedagogical principles relating to their Principal Study instrument and, in the case of woodwind and brass, the study may be extended to include related instruments.

Unit B Related Instrument

This unit runs for one year and is designed to give students an opportunity to become familiar with the instruments related to the Principal Study instrument.

In the Keyboard department, it is envisaged that this would normally, but not exclusively be a continuation of the student's Second Study instrument, undertaken in the first two years of the programme.

Piano students may opt for organ or harpsichord and organ students may opt for piano or harpsichord.

In the orchestral department instruments may be studied as follows:

Flute: piccolo/ alto flute; Oboe: cor anglais; Clarinet: bass clarinet/ E-flat clarinet; Saxophone (alto): any of the remaining three—soprano, tenor or baritone; Guitar: lute (begun in Year 2 as second study).

Unit C Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit D Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance level
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- develop students performing abilities
- develop an understanding of pedagogical principles related to Principal Study (and in related instruments in the case of woodwind and brass)

Unit B Related Instrument

- develop performance skills as related to Principal study
- maximise the employment potential for graduates

Unit C Rehearsal

- take an active part in the management of the rehearsal
- develop an understanding of the overall structure of works
- appreciate the interplay of parts between the piano and orchestral instrumental
- apply the art of being the accompanist to the piano part when required by the score
- continue to develop communication through the instrument

Unit D Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of repertoire
- perform with stylistic and interpretative awareness in performance
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value
- demonstrate knowledge of the pedagogical principles of the Principal Study (and related instruments in the case of woodwind and brass)

Unit B Related Instrument

- demonstrate the skill of performing on related instruments

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Learning Outcomes (Continued)

Unit C Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- appreciate the interplay of parts between the piano and orchestral instruments
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument

Unit D Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Learning and Teaching Methods

Unit A Principal Study

- Individual lessons, to include pedagogical principles relating to Principal Study (and related instruments in the case of woodwind and brass)
- Self-directed practice
- Performance opportunities

Unit B Related Instrument

- One half-hour lesson per week and self-directed learning

Unit C Rehearsal

- Individual class with accompanist.

Unit D Performance Seminar

- This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Content:

Unit A Principal Study

- Scales and arpeggios, instrumental studies
- Orchestral excerpts (orchestral instruments)
- Quick Studies
- Sight-reading
- Solo repertoire representing different composers and different musical styles
- Pedagogical principles related to Principal Study (and related instruments in the case of woodwind and brass)

Unit B Related Instrument

Students will study repertoire appropriate to their level and instrument, as directed by the lecturer.

Unit C Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Unit D Performance Seminar

- critical listening
- technical aspects of piano playing
- style and interpretation
- approaches to practice
- preparing for performance
- analytical approaches
- selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. Performance elements to be examined include quick studies, studies, sight-reading and technical elements specific to individual instruments. Pedagogical principles will be examined through a *viva voce* and prepared pedagogical repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Module Assessment (continued)

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Related Instrument

Related instrument will be assessed with Part 1 (technical) of the Principal Study examination.

Unit C Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Essential Reading:**Unit A Principal Study Unit B Related Instrument Unit C Rehearsal**

As directed by the lecturer, and to include pedagogical repertoire and literature.

Unit D Performance Seminar

Piano repertoire as appropriate.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		25	MUSE 3517	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Rehearsal Unit D Performance Seminar

Further Details:		
	Duration	Class Contact
<i>Principal Study</i>	Full year	1-1.5hrs weekly (Depending on Principal Study)
<i>Rehearsal</i>	Full year	30 minutes weekly
<i>Performance Seminar</i>	Full year	1.5 hours weekly
Orchestral Department:		
Principal Study, Rehearsal, Related Instrument		
Keyboard Department:		
Principal Study, Performance Seminar (Piano Class), Related Instrument		
To be delivered over a year-long module		

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSE 3518	Vocal Performance Studies 3 (Pedagogy) Unit A Principal Study Unit B Repetiteur Unit C Language

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' achievements in Years 1 and 2, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies, vocal exercises, scales and arpeggios, sight-reading and solo repertoire. Students will undertake a specific study of pedagogical principles relating to voice.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit C Language

This unit is designed to enable the student to comprehend linguistic aspects of the French language and the repertoire being studied.

Module Aim

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance
- continue to promote productive practice and independent learning
- expand students' knowledge of the repertoire
- develop students' performing abilities
- develop an understanding of pedagogical principles relating to voice

Unit B Repetiteur

- further develop the art of performance by working with an accompanist and, through awareness of the accompaniment, to lead to an increased understanding of the vocal repertoire to be performed

Unit C Language

- provide the student with the phonetic knowledge and linguistic skills necessary for the interpretation and performance of French repertoire

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSE 3518	Vocal Performance Studies 3 (Pedagogy) Unit A Principal Study Unit B Repetiteur Unit C Language

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of advanced repertoire
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value
- demonstrate knowledge of the pedagogical principles of voice

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist
- demonstrate critical awareness of the accompaniment in performance
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument (voice)

Unit C Language

- perform, with correct pronunciation and understanding, the French repertoire studied
- use the International Phonetic Alphabet to perform repertoire in the French language with the necessary degree of confidence

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons, to include pedagogical principles relating to the Principal Study
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit C Language

The specialist teacher will encourage students to develop initiative in preparing and presenting French repertoire.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSE 3518	Vocal Performance Studies 3 (Pedagogy) Unit A Principal Study Unit B Repetiteur Unit C Language

Module Content:**Unit A Principal Study**

- Scales, arpeggios and vocal exercises
- Vocal studies and Quick Study
- Sight-reading
- Solo repertoire representing different composers and different musical styles
- Pedagogical principles relating to voice

Unit B Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Unit C Language

Students will be introduced to the application of the International Phonetic Alphabet and rules of pronunciation and prosody. Reference material for pronunciation and comprehension purpose, i.e. bilingual dictionaries, grammar books and books on phonetics and prosody will be used and applied to repertoire relevant to the student.

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. Performance elements to be examined include: quick study, studies, sight-reading, technical exercises. Pedagogical principles will be examined through a *viva voce* and prepared pedagogical repertoire.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Language

This unit is examined in the Part 1 examination through the performance of a French song and in an end-of-year test (20%) which feeds into Performance Platform 3.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSE 3518	Vocal Performance Studies 3 (Pedagogy) Unit A Principal Study Unit B Repetiteur Unit C Language

Essential Reading:

Unit A Principal Study / Unit B Repetiteur / Unit C Language

As directed by the lecturer, and to include pedagogical repertoire and literature.

Further Details:

Module Principal Study

Obligatory Units

Vocal Department:

Principal Study, Repetiteur, Performance Platform 3 (see next module descriptor), Language

Duration of units

Principal Study Full year

Repetiteur Full year

Language Full year

Contact hours

1 hour weekly

30 minutes weekly

1 hour weekly

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3519	Performance Platform 3: French Mélodies

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing French Mélodies.

Module Aim:

The aim of this module is to allow the student the opportunity to perform French Mélodies under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the principal teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the French chanson repertoire of the late nineteenth- and early twentieth-centuries.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 40%

Presentation/Performance: 40%

Language: 20%

Essential Reading:

Bernac, Pierre: *The Interpretation of French Song* (London: Victor, 1976)

Gartside, Robert: *Interpreting the Songs of Gabriel Fauré* (Leyerle, 1997)

Kimball, Carol: *A Guide to Art Song Style and Literature* (Hal Leonard corp., 2006)

Web Source: www.ipasource.com

Further Details:

Performance Platform 3

Duration of Module

Full year

Contact hours

1.5 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3511	Education Studies 2 Unit A Teaching Observation Unit B Teaching Methods 2

Module Author:

Unit A Teaching Observation Dr Mary Lennon

Unit B Teaching Methods 2 Dr David Mooney

Module Description:

Unit A Teaching Observation

In this unit, which builds on the issues covered in **Reflecting on Instrumental/Vocal Teaching**, students are provided with direct experience of a wide range of teaching situations through observation of individual and group lessons. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Unit B Teaching Methods 2

In this unit concepts explored in **Teaching Methods 1** are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level.

Module Aim:

The aim of this module is to:

Unit A Teaching Observation

- expose students to a wide range of instrumental/vocal teaching-learning contexts
- encourage students to reflect on the practice of instrumental/vocal teaching-learning in a variety of contexts

Unit B Teaching Methods 2

- foster a more critical approach to instrumental /vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Teaching Observation

- observe, reflect and comment in an informed manner on the processes involved in specific instances of instrumental/vocal teaching
- identify the factors influencing individual approaches to instrumental/vocal teaching in a variety of contexts
- compare different approaches to instrumental/vocal teaching-learning

Unit B Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3511	Education Studies 2 Unit A Teaching Observation Unit B Teaching Methods 2

Learning and Teaching Methods:

Unit A Teaching Observation

This unit is taught through weekly observation and seminar/workshop with an emphasis on a discursive mode of teaching/learning. Students will observe a wide range of instrumental/vocal individual and group lessons and will be given the opportunity to analyse and compare various approaches through class discussion and analysis.

Unit B Teaching Methods 2

This unit is taught through weekly lectures/workshops. Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Module Content:

Unit A Teaching Observation

- Approaches to observation
- The teaching-learning environment
- Models of teaching
- Understanding instrumental/vocal teaching-learning contexts
- Instrumental/vocal lessons: structure and content
- Focusing on the teacher
- Focusing on the learner
- Teacher-pupil interaction

Unit B Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3511	Education Studies 2 Unit A Teaching Observation Unit B Teaching Methods 2

Module Assessment:

Unit A Teaching Observation

Class presentation: 50% Written report: 50%

Students will give a class presentation and a written report on specific aspects of their teaching observation experience. They will be assessed on their ability to:

- reflect upon the teaching observation experience and record their observations
- link practice with theory
- demonstrate evidence of critical thinking and independent thought
- organise material
- present their observations with clarity and cogency

Unit B Teaching Methods 2

End of year Examination: 50% 3 written assignments: 50%

The written examination and the written assignments are based on selected module content.

Essential Reading:

Unit A Teaching Observation

Hallam, S (1998) *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*, Oxford: Heinemann

Unit B Teaching Methods 2

Fowler, Charles (ed) (1988) *The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance*, NSU

Sadie, Stanley (ed) (1989) *Performance Practice: Music after 1600*, London: Macmillan

Supplemental Reading:

Unit A Teaching Observation

Swanwick, K. (1994) *Musical Knowledge*, London: Routledge

Unit B Teaching Methods 2

Brendel, Alfred (1982) *Musical Thoughts and Afterthoughts* London: Robson

Swanwick, K (1979) *A Basis for Music Education* NFER-Nelson

Web references, journals and other:

Unit A Teaching Observation

Selected articles from journals such as *British Journal of Music Education*, *Music Education Research*

Further Details:

Duration of module: Full year

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3520	Education Studies 3 Unit A Psychology of Music and Music Education Unit B Philosophy of Music and Music Education

Module author:
Unit A Psychology of Music and Music Education Dr Mary Lennon / Mr Peter Dains

Unit B Philosophy of Music and Music Education Dr Mary Lennon / Ms Marian McRory

Module Description:
Unit A Psychology of Music and Music Education

This unit introduces the student to theoretical studies in psychology of music and music education, emphasizing those aspects which have particular relevance for instrumental/vocal teaching and learning.

Unit B Philosophy of Music and Music Education

This unit introduces the student to theoretical studies in philosophy of music and music education, emphasizing those aspects which have particular relevance for instrumental/vocal teaching and learning.

Module Aim:

The aim of this module is to:

Unit A Psychology of Music and Music Education

- give students a broad overview of psychology of music and music education with particular emphasis on applying the various psychological theories in the instrumental/vocal learning-teaching context

Unit B Philosophy of Music and Music Education

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit B Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3520	Education Studies 3 Unit A Psychology of Music and Music Education Unit B Philosophy of Music and Music Education

Learning and Teaching Methods:

Unit A Psychology of Music and Music Education

This unit is taught through weekly lectures/seminars. Students are expected to participate in class discussion, undertake independent study and give class presentations.

Unit B Philosophy of Music and Music Education

This unit is taught through weekly lectures/seminars. Students are expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the course content.

Module Content:

Unit A Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

Unit B Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanwick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America
- Contributions of Kodaly, Orff and Dalcroze to music education

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3520	Education Studies 3 Unit A Psychology of Music and Music Education Unit B Philosophy of Music and Music Education

Module Assessment**Unit A Psychology of Music and Music Education**

Class presentation: 50% End of year Examination: 50%

The following criteria will be applied: critical thinking; knowledge of psychological theories and their application to the teaching/learning context

Unit B Philosophy of Music and Music Education

Class presentation: 50% End of year examination: 50%

The following criteria will be applied: critical thinking, knowledge of philosophical theories and their application to the teaching/learning context.

Essential Reading:**Unit A Psychology of Music and Music Education**Gardner, H. (1983) *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic BooksHargreaves, D. (1986) *The Developmental Psychology of Music*, Cambridge: Cambridge University PressSloboda, J. (1985) *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP**Unit B Philosophy of Music and Music Education**Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon PressElliott, David J (1995) *Music Matters*: New York Oxford University PressReimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of ColoradoSwanwick, K. (1979) *A Basis for Music Education*, NFER-NelsonSwanwick, K. (1994) *Musical Knowledge*, London: RoutledgeFletcher, Peter. (1987) *Education and Music* Oxford University PressLandis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff*, Virginia: Music Educators National Conference**Supplemental Reading:****Unit A Psychology of Music and Music Education**

Plummeridge, C. (1982) 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89

Swanwick, K. (1988) *Music, Mind and Education*, London: Routledge**Further Details:** Duration of module: Full year

Contact hours: 1 hour per week

Date of Academic Council approval

Special Studies

Students have the opportunity to choose two units, which allows them to study two unrelated subjects for the duration of one semester each. Both units must be passed
The combination of the two units carries 5 ECTS credits.

Group A

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Orchestration

Technology-based Composition

Technology in Music Education

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

Approaches to Historical Studies

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Orchestration

The principles of orchestration are introduced with an emphasis on smaller textures.

Unit E Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit F Technology in Music Education

This unit introduces a range of technologies that could be useful in the practice of music education.

Unit G Conducting

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Unit H Sound Engineering

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit I Chamber Music

This module provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Description (continued):**Unit J Advanced Digital Audio**

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit K The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit L Approaches to Historical Studies

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Unit M The Instrumental in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Module Aim

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit C Arrangement**

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Unit E Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Unit F Technology in Music Education

- enhance students' teaching experience by using appropriate music technology
- create teaching materials by using appropriate technology
- demonstrate wide but basic knowledge in music technology
- use the Internet for teaching resources

Unit G Conducting

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
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Module Aim (continued):**Unit H Sound Engineering**

Provide students with:

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques
- simple electric engineering in terms of troubleshooting

Unit I Chamber Music

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Dublin Institute of Technology

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Module Aim (continued):**Unit J Advanced Digital Audio**

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Unit K The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to ‘historical worldviews’ and therefore encourage an understanding of the history of thought

Unit L Approaches to Historical Studies

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Unit M The Instrumental in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit D Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Unit E Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Unit F Technology in Music Education

- enhance one's teaching experience by using appropriate music technology
- create teaching materials by using appropriate technology
- demonstrate wide but basic knowledge in music technology
- use the Internet for teaching resources

Dublin Institute of Technology

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Learning Outcomes (continued):

Unit G Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit H Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recording in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in production of audio recordings

Unit I Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit J Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit K The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Dublin Institute of Technology

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Learning Outcomes (continued):

Unit L Approaches to Historical Studies

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Unit M The Instrumental in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

Learning and Teaching Methods:

Unit A Nineteenth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Orchestration

- One-hour lecture each week (1 semester) and self-directed learning

Unit E Technology-based Composition

- Combination of lectures and practical supervision in the Music Technology Centre

Unit F Technology in Music Education

- Combination of lectures and practical application

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning and Teaching Methods (continued):

Unit G Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit H Sound Engineering

This unit is taught by a combination of lectures and practical work.

Unit I Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit J Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit K The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit L Approaches to Historical Studies

One-hour lecture each week and self-directed learning

Unit M The Instrumental in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and wholetone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestral scores

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued):**Unit E Technology-based Composition**

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Unit F Technology in Music Education

- Identification and analyses of tasks in day-to-day teaching activity and the introduction of appropriate technology and knowledge
- Continuity in development of fluency in the use of the technology by tackling small projects
- Introduction to the use of public licence software

Unit G Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit H Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit I Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued):**Unit J Advanced Digital Audio**

Students will engage in the following activities:

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit K The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit L Approaches to Historical Studies

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

Unit M The Instrumental in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60%

Students are permitted to use a keyboard in the written examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

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Module Assessment (continued):

Unit D Orchestration

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment consists of weekly orchestration assignments

Examination consists of 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Unit E Technology-based Composition

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound:
- Quality of composition
- Artistic application of technology

Unit F Technology in Music Education

Continuous Assessment: 100%

Assessment criteria:

- Task and/or problem analysis
- Research skills for independent learning
- Fluency in practise
- Ability to systemically apply knowledge

Dublin Institute of Technology

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Module Assessment (continued):**Unit G Conducting**

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit H Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

Unit I Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment (continued):

Unit J Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Criteria for assessment:

- Quality of recorded sound
- Quality of mixed and mastered CD
- Appropriate application of technology

Unit K The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

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Module Assessment (continued):**Unit L Approaches to Historical Studies**

Continuous Assessment: 40% End of unit Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit.

Unit M The Instrumental in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

Dublin Institute of Technology

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Essential Reading:

Unit A Nineteenth-century Composition Techniques

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

Unit E Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London): www.resonancefm.com

Unit F Technology in Music Education

Reading material will be proposed according to the needs identified.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3521	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Essential Reading (continued):

Unit G Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P. 1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez : Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit H Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Media

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Unit I Chamber Music

Scores as directed by the lecturer.

Unit J Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 3521	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Essential Reading (continued):

Unit K The History of Ideas

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty

Martin Cothran: *Traditional Logic I: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit L Approaches to Historical Studies

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);

Kerman, Joseph: *Musicology* (London: Fontana, 1985);

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);

Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);

Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);

Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Unit M The Instrumental in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland – Breandán Breathnach - Mercier

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSE 3521	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Orchestration

Duration: 1 Semester

Unit E Technology-based Composition

Duration: 1 Semester

Unit F Technology in Music Education

Duration: 1 Semester

Unit G Conducting

Duration: 1 Semester

Unit H Sound Engineering

Duration: 1 Semester

Unit I Chamber Music

Duration: Full year

Unit J Advanced Digital Audio

Duration: 1 Semester

Unit K The History of Ideas

Duration: 1 Semester

Unit L Approaches to Historical Studies

Duration: 1 Semester

Unit M The Instrumental Tradition in Irish Music

Duration: 1 Semester

Date of Academic Council approval

Section 6.4

Musicology Strand

Year 3

This Musicology strand gives the learner the opportunity to specialise in different areas of Historical Studies, while at the same time taking the modules in Performance Studies and Ensemble. The emphasis is on developing students' critical abilities in a holistic manner with regard to music. Students will be introduced to the important inter-relationship between practice and research. Core subjects provide the firm foundation needed to engage in historical research. The modules in Analysis and Criticism, and Studies in Music History and Performance Practice, are essential elements, as the skills gained therein underpin all aspects of future research. Students may continue with further composition units as part of their Special Studies. A unit in the principles of orchestration is also important in developing the students' knowledge of compositional style.

The Historical Studies components are designed to develop the students' critical faculties in various ways. Students are introduced to the various issues of current research through a variety of teaching-learning contexts. The modules in the Approaches to Historical Studies will establish knowledge of specific areas of the discipline and allow students to specialise according to their own particular instruments and research interests. The Research Project in both years allows them to explore these issues and demonstrate a sound musicological research approach. In Year 4 the Musicology Seminars will introduce specific performance issues and further develop the area of practice-based research. Students will demonstrate their own research through presentations and class-based discussions. The emphasis is on the development of critical thinking and maintaining the important link between historical studies and practice.

Module Title	Duration	ECTS Credits
Research Project	Full year	15
Historical Studies 1 <i>Approaches to Historical Studies 1</i> <i>Orchestration</i>	Full year	5
Performance Studies 3 <i>Principal Study</i> <i>Related Instruments</i> <i>Repetiteur</i> <i>Rehearsal</i> <i>Performance Platform 3</i> <i>Language</i> <i>Performance Seminar</i>	Full year	15
Special Studies 1 Two to be chosen	Full year	5
Studies in Music History and Performance Practice 1	Full year	5
Analysis and Criticism	Full year	5
Ensemble/Piano Accompaniment	Full year	5
Studies in World Music Culture 1	1 Semester	5

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		15	MUSM 3524	Research Project

Module author: Dr Anne Leahy

Module Description Preparation and completion of a research project (6,000–8,000 words) in a chosen area of Historical Studies or Musicology

Module Aim:

The aim of this module is to:

- develop original thought through critical research and analysis
- broaden the experience of the student with regard to differing approaches to critical writing
- enable the student to employ research methodologies appropriate to the topic

Learning Outcomes:

On completion of this module, the learner will be able to:

- undertake and complete research in a chosen area of historical studies or musicology
- demonstrate original critical thought relating to selected research topic

Learning and Teaching Methods:

- One-hour research methodology class for six weeks
- 1 hour class once a fortnight over one academic year to involve seminar presentations to evaluate work in progress; independent library work/ other form of researching as appropriate

Module Content:

Introduction to research methods including: house style, bibliography, methodologies, electronic databases and other library-related issues.

Students may base their research project on any of the issues covered in Approaches to Historical Studies 1 or on a topic approved by the lecturer.

Some sample topics might include:

- performance practice issues in a specific work
- an interdisciplinary approach to a piece of music, for example considering the socio-historical and cultural context in tandem with musical and literary issues with regard to a specific piece of music
- employment of new methodologies which enable looking at a piece of music with a fresh approach, for example considering the performer/ listener context in addition to the music; questioning the autonomy of music in relation to a specific composition and recent musicological developments.

Students are encouraged to engage with innovative and fresh approaches to critical writing.

The module necessarily requires that the students carry out library research, music technology laboratory work or case studies in the field or a combination of all three.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		15	MUSM 3524	Research Project

Module Assessment:

The research project will be assessed using the following criteria:

- Logic and coherence in the overall structure: At this stage it is very important that students are able to structure and plan their work in an organised manner
- Focus of topic: the Research Project should remain focused and have definite aims and objectives, which should be laid out at the outset of the project
- Standard of presentation in keeping with Conservatory guidelines: a high level of writing skills is expected, free from errors in grammar and syntax
- Utilisation of resources: it is expected that students will have availed not only of the Conservatory Library itself, but also be aware of the available electronic resources and inter-library loan facilities
- Originality of thought: some original thought is expected
- Quality of critical evaluation: this is an essential part of any research project and students are expected to be objective and balanced in their discussions and arguments

Essential Reading: Reading material will be proposed according to the needs of the chosen topic

Further Details:

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3516	Historical Studies 1 Unit A Approaches to Historical Studies 1 Unit B Orchestration

Module author: Dr Anne Leahy

Module Description

Unit A Approaches to Historical Studies 1

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Unit B Orchestration

This unit introduces the student to the principles of orchestration with an emphasis on lighter textures.

Module Aim:

The aim of this module is to:

Unit A Approaches to Historical Studies 1

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Unit B Orchestration

- equip students with the skills to arrange music for orchestra from a piano score
- to evaluate and analyse the techniques of orchestration in works by selected composers
- to introduce students to the principles of score layout, notation, and instrumental characteristics

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Approaches to Historical Studies 1

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Unit B Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3516	Historical Studies 1 Unit A Approaches to Historical Studies 1 Unit B Orchestration

Learning and Teaching Methods:**Unit A Approaches to Historical Studies 1**

One-hour lecture each week and self-directed learning

Unit B Orchestration

One-hour lecture each week and self-directed learning

Module Content:**Unit A Approaches to Historical Studies 1**

Approaches to the study of music history to include:

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

Unit B Orchestration

- survey of techniques of instrumental and orchestral writing
- detailed study of selected orchestral scores
- score presentation
- reduction of orchestration score

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3516	Historical Studies 1 Unit A Approaches to Historical Studies 1 Unit B Orchestration

Module Assessment:

Unit A Approaches to Historical Studies

Continuous Assessment: 40% End of year Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit

Unit B Orchestration

Continuous Assessment: 40% End of year Examination: 60%

Continuous assessment: weekly orchestration assignments.

End of year written examination is 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3516	Historical Studies 1 Unit A Approaches to Historical Studies 1 Unit B Orchestration

Essential Reading:

Approaches to Historical Studies 1

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);
 Kerman, Joseph: *Musicology* (London: Fontana, 1985);
 Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);
 Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Unit B Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

Supplemental Reading:

Approaches to Historical Studies 1

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);
 Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);
 Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Further Details:

Unit A Approaches to Historical Studies 1

Duration: 1 Semester (Sem 5)

Unit B Orchestration

Duration: 1 Semester (Sem 6)

Date of Academic Council approval:

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 1 and 2 this unit focuses on the further development of students' performance abilities through further exploration of more advanced studies and repertoire. Students of Keyboard/Strings/Woodwind/Brass/Guitar will have the opportunity to study instruments related to their Principal Study instrument.

Unit B Related Instrument

This unit runs for one year and is designed to give students an opportunity to become familiar with the instruments related to their Principal Study instrument.

In the Keyboard department, it is envisaged that this would normally, but not exclusively be a continuation of the student's Second Study instrument, undertaken in the first two years of the programme.

Piano students may opt for organ or harpsichord and organ students may opt for piano or harpsichord.

In the orchestral department instruments may be studied as follows:

- Flute: piccolo/ alto flute
- Oboe: cor anglais
- Clarinet: bass clarinet/ E-flat clarinet
- Saxophone (alto): any of the remaining three—soprano, tenor or baritone;
- Guitar: lute (begun in Year 2 as second study)

Unit C Repetiteur

To provide the vocal student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit D Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit E Performance Platform 3

The Song Class complements the ongoing work of the Principal Study teacher in the development of knowledge and interpretative skills necessary when performing the repertoire of French Song.

Unit F Language

This unit is designed to enable the student to comprehend linguistic aspects of the French repertoire being studied.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Description (continued)

Unit G Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills and musical awareness for performance
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- develop students performing abilities

Unit B Related Instrument

- develop performance skills as related to Principal Study
- maximise the employment potential for graduates

Unit C Repetiteur

- further develop the art of performance by working with the accompanist and through awareness of the accompaniment to lead to increased understanding of the vocal repertoire to be performed

Unit D Rehearsal

- allow students to take an active part in the management of the rehearsal
- help develop an understanding of the overall structure of works
- assist students to appreciate the interplay of parts between the piano and orchestral instruments
- facilitate students to apply the art of being the accompanist to the piano part, when required by the score
- focus on the development of communication through the instrument

Unit E Performance Platform 3

- allow the student the opportunity to perform, under guidance of the specialist teacher, works in different styles and languages. The particular vocal repertoire will be advised by the principal teacher.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Aim (continued)

Unit F Language

- provide the student with the phonetic knowledge and linguistic skills necessary for the interpretation and performance of French repertoire

Unit G Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical reliability and fluency in the performance of advanced repertoire
- perform with stylistic and interpretative awareness
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Related Instrument

- demonstrate the skill of performing on related instruments

Unit C Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Unit D Rehearsal

- demonstrate an ability to perform with confidence in partnership with the accompanist
- appreciate the interplay of parts between the piano and orchestral instrument
- apply the art of being the accompanist to the piano part when required by the score, and continue to develop communication through the instrument

Unit E Performance Platform 3

- perform with artistic and linguistic skill, the French repertoire studied

Unit F Language

- perform with correct pronunciation and understanding the French repertoire studied
- use the International Phonetic Alphabet to perform repertoire in the particular language with the necessary degree of confidence

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Learning Outcomes (continued)

Unit G Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- critically comment on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Related Instrument

- One half-hour lesson per week and self-directed learning

Unit C Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed. Through rehearsal, the coach/repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit D Rehearsal

- Individual class with accompanist

Unit E Performance Platform 3

This is a group class in which the student will perform, and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Unit F Language

This is a group class in which the student will perform repertoire written in the particular language being studied and will also observe his/her peers in performance. The specialist teacher will encourage all students to develop initiative in preparing and presenting repertoire in the relevant language. The student will be encouraged to seek and understand literal and general translation of text written in the relevant language.

Unit G Performance Seminar

This aspect of the programme is taught through a seminar/master class setting, involving interaction and discussion in a live performance context.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Content:

Unit A Principal Study

- Solo repertoire representing different composers and different musical styles

Unit B Related Instrument

Students will study repertoire appropriate to their level and instrument, as directed by the lecturer

Unit C Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end-of-year examinations and in competition. Suitable vocal music may also be studied for performance in ensemble and for engagements outside the Conservatory.

Unit D Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles and engagements outside the Conservatory

Unit E Performance Platform 3

The syllabus will comprise selected music from the French Song repertoire.

Unit F Language

Introduction and practical application of the International Phonetic Alphabet and rules of pronunciation and prosody. Reference material for pronunciation and comprehension purpose, i.e. bilingual dictionaries, grammar books and books on phonetics and prosody will be used and applied to repertoire relevant to the student.

Unit F Performance Seminar

- critical listening
- technical aspects of piano playing
- style and interpretation
- approaches to practice
- preparing for performance
- analytical approaches
- selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Module Assessment:

This module will be assessed by a practical examination. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Assessment is by a practical examination at the end of the year.

Students are required to present solo repertoire representing different composers and different musical styles.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Related Instrument

The related instrument will be assessed separately.

Unit C Repetiteur

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit E Performance Platform 3

This unit is assessed through the Principal Study examination, where students are required to perform from the French Song repertoire.

Unit F Language

This unit is examined through Principal Study repertoire.

Unit G Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		15	MUSM 3514	Performance Studies 3 Unit A Principal Study Unit B Related Instrument Unit C Repetiteur Unit D Rehearsal Unit E Performance Platform 3 Unit F Language Unit G Performance Seminar

Essential Reading:

Unit A Principal Study; Unit C Repetiteur; Unit D Rehearsal;

As directed by the Lecturer

Unit E Performance Platform 3

French Song: Bernac, Pierre: *The Interpretation of French Song* (London: Victor, 1976)

Oratorio: Burrows, Donald, ed.: *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997)

Unit F Language

- Collins French Dictionary

Unit G Performance Seminar

- Piano repertoire as appropriate.

Further Details:

	Duration	Class Contact
<i>Principal Study</i>	Full year	1hr weekly
<i>Repetiteur/Rehearsal</i>	Full year	15-30 minutes weekly
		(Depending on Principal Study)
<i>Perf Platfrom</i>	Full year	2 hours weekly
<i>Language</i>	Full year	1 hour weekly
<i>Perf Seminar</i>	Full year	1.5 hours weekly

Orchestral Department:

Principal Study, Rehearsal, Related Instrument

Vocal Department:

Principal Study, Repetiteur, Song Class, Language

Keyboard Department:

Principal Study, Performance Seminar (Piano Discussion Class), Related Instrument

To be delivered over a year-long module

Date of Academic Council approval

Special Studies

Students have the opportunity to choose any two units from the list below, which allows them to study two unrelated subjects for the duration of one semester each. Both units must be passed

The combination of the two units carries 5 ECTS credits.

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Technology-based composition

Philosophy of Music and Music Education

Psychology of Music and Music Education

Teaching Methods 2

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3522	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit E Philosophy of Music and Music Education

This unit introduces the student to philosophical approaches to music and music education.

Unit F Psychology of Music and Music Education

This unit introduces the student to the study of psychology as it relates to music and music education. It gives a broad outline of the psychological theories, emphasising those aspects which have particular relevance for instrumental/vocal teachers.

Unit G Teaching Methods 2

Concepts explored in *Teaching Methods 1* are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Unit H Conducting

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3522	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Module Description (continued)**Unit I Sound Engineering**

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit J Chamber Music

This module provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Unit K Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit L The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit M The Instrumental Tradition in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Module Aim:

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit B Twentieth-century Composition Techniques**

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Unit E Philosophy of Music and Music Education

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Unit F Psychology of Music and Music Education

The aim is to give students a broad overview of psychology of music and music education with particular emphasis on applying the various psychological theories in the instrumental/vocal learning-teaching context.

Unit G Teaching Methods 2

The aim is to foster a more critical approach to instrumental /vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit H Conducting**

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Unit I Sound Engineering

Provide the students with:

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques
- simple electric engineering in terms of troubleshooting

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit J Chamber Music**

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Unit K Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit L The History of Ideas**

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to 'historical worldviews' and therefore encourage an understanding of the history of thought

Unit M The Instrumental Tradition in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning Outcomes (continued):**Unit D Technology-based Composition**

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Unit E Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Unit F Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit G Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Unit H Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

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Learning Outcomes (continued)

Unit I Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recordings in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in the production of audio recordings

Unit J Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit K Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit L The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Unit M The Instrumental Tradition in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

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Learning and Teaching Methods:**Unit A Nineteenth-century Composition Techniques**

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Technology-based Composition

This unit is taught through a combination of lectures and practical supervision in the Music Technology Centre

Unit E Philosophy of Music and Music Education

This unit is taught through lectures/seminars which will be held weekly. Students will be expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the subject content

Unit F Psychology of Music and Music Education

- Weekly lectures/seminars
- Students are expected to participate in class discussion, undertake independent study and give class presentations

Learning and Teaching Methods (continued)**Unit G Teaching Methods 2**

This unit is taught through weekly lectures/workshops.

Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Unit H Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit I Sound Engineering

This unit is taught through a combination of lectures and practical work.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning and Teaching Methods (continued):

Unit J Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit K Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit L The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit M The Instrumental Tradition in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and whole-tone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued):

Unit E Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- The nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America

Unit F Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued)

Unit G Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Unit H Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit I Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit J Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued):

Unit K Advanced Digital Audio

Students will engage in the following activities:

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit L The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit M The Instrumental Tradition in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60%

Students are permitted to use a keyboard in the written examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

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Module Assessment (continued):**Unit D Technology-based Composition**

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound
- Quality of composition
- Artistic application of technology

Unit E Philosophy of Music and Music Education

Continuous Assessment: 50% End of year Examination: 50%

Continuous Assessment:

- Class participation with presentations and short seminars

End of year Examination:

The following criteria will be applied:

- critical thinking
- knowledge of philosophical theories and their application to the teaching/learning context

Unit F Psychology of Music and Music Education

Class Presentation: 50% End of year Examination: 50%

The following criteria will be applied:

- critical thinking
- knowledge of psychological theories and their application to the teaching/learning context

Unit G Teaching Methods 2

Continuous Assessment: 50%

End of year Examination: 50%

Assessment is based on selected module content and consists of 3 written assignments.

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Module Assessment (continued):

Unit H Conducting

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit I Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

Unit J Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

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Module Assessment (continued):**Unit K Advanced Digital Audio**

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Criteria for assessment:

- Quality of recorded sound
- Quality of mixed and mastered CD
- Appropriate application of technology

Unit L The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

Unit M The Instrumental Tradition in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

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Essential Reading:

Unit A Nineteenth-century Composition Techniques

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London): www.resonancefm.com

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Essential reading (continued)

Unit E Philosophy of Music and Music Education

Alpers, P. (1987) *What is Music: an Introduction to the Philosophy of Music*

The Pennsylvania State University Press

Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon Press

Elliott, David J (1995) *Music Matters*: New York Oxford University Press

Reimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of Colorado

Swanwick, K. (1979) *A Basis for Music Education*, NFER-Nelson

Swanwick, K. (1994) *Musical Knowledge*, London: Routledge

Fletcher, Peter. (1987) *Education and Music* Oxford University Press

Landis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff*. Virginia, Music Educators National Conference

Unit F Psychology of Music and Music Education

Gardner, H. *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books (1983)

Hargreaves, D.) *The Developmental Psychology of Music*, Cambridge: Cambridge University Press (1986)

Sloboda, J. *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP (1985)

Supplemental Reading:

Plummeridge, C. 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89 (1982)

Swanwick, K. (*Music, Mind and Education*, London: Routledge (1988))

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Essential Reading (continued):

Unit G Teaching Methods 2

Fowler, C (ed) (1988) *The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance* (NSU)

Sadie, S (ed) (1982) *Performance Practice after 1600* (Macmillan)

Supplemental Reading:

Brendel, A (1982) *Musical Thoughts and Afterthoughts* (Robson)

Swanwick, K (1979) *A Basis for Music Education* (NFER-Nelson)

Unit H Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P. 1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez: Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit I Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

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Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 3522	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Essential Reading (continued):

Unit J Chamber Music

Scores as directed by the lecturer.

Unit K Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Unit L The History of Ideas

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty

Martin Cothran: *Traditional Logic I: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit M The Instrumental Tradition in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland – Breandán Breathnach - Mercier

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSM 3522	Special Studies Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Technology-based Composition

Duration: 1 Semester

Unit E Philosophy of Music and Music Education

Duration: 1 Semester

Unit F Psychology of Music and Music Education

Duration: 1 Semester

Unit G Teaching Methods 2

Duration: 1 Semester

Unit H Conducting

Duration: 1 Semester

Unit I Sound Engineering

Duration: 1 Semester

Unit J Chamber Music

Duration: Full year

Unit K Advanced Digital Audio

Duration: 1 Semester

Unit L The History of Ideas

Duration: 1 Semester

Unit M The Instrumental Tradition in Irish Music

Duration: 1 Semester

Date of Academic Council approval

Section 6.5

Irish Traditional Music Studies Strand Year 3

This strand introduces the student to the numerous and diverse aspects of traditional Irish music, including the harping tradition, song—both in Irish and English—dance, instrumental music and pre-twentieth-century collecting, all of which are presented from a socio-historic perspective. The playing of recordings in class of various artistes, as well as concerts and workshops featuring some of the best-known names in Irish music today, expose students to the considerable variety of regional styles and variation techniques, thus enabling them to improve their aural and analytical skills. Since performance is such an integral part of the strand, students, in addition to their Performance Studies, are encouraged to avail of any performance opportunities and to participate in traditional music groups, workshops and concerts. Students also have the opportunity to study Ethnomusicology and Sound Engineering, both of which subjects are particularly relevant for those students who, after graduation may wish to continue their studies in traditional Irish music or Ethnomusicology.

Module Title	Duration	ECTS Credits
Performance Studies 3	Full year	20
<i>Principal Study</i>		
<i>Specialist Workshops and Lunchtime concerts</i>	8 weeks	
The Instrumental Tradition	Full year	5
Stylistic and Socio-historic Issues 1	Full year	5
Studies in Irish Traditional Music 1	Full year	5
Cycle A <i>The Harping Tradition</i>		
<i>The Collectors before 1900</i>		
Cycle B <i>The Collectors since 1900</i>		
<i>Developments in ITM since 1900</i>		
The Song Tradition 1	Full year	5
Studies in World Music Culture 1	Full year	5
Ensemble	Full year	5
Early Music Ensemble 1	Full year	5
Special Studies 1	Full year	5

There is a requirement for students taking this strand to attend an Irish Language course for one week each year—if possible the week before term begins in September. Native Irish speakers may be granted an exemption from this requirement.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSC 3514	Performance Studies 3 Unit A Principal Study Unit B Performance Seminar and Specialist Recitals in ITM

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on levels of achievement in Years 1 and 2, students of the *Irish Traditional Music Studies* strand further their studies on their chosen Major Instrument (65%) and Minor Instrument (35%).

Unit B Performance Seminar and Specialist Recitals in ITM

This unit provides an interactive forum consisting of performance seminars/masterclasses and lunchtime recitals in which leading national and international artists are invited to work with students on a weekly basis on crucial aspects of performance practice in Irish Traditional Music.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate a firm technique, stylistic foundation, individual performance style and expansion of the repertoire studied
- develop an awareness of the fundamentals of Irish traditional music performance

Unit B Performance Seminar and Specialist Recitals in ITM

- provide students with the opportunity of working closely with leading Irish Traditional Music performers and hearing experienced practitioners in a live performance context

Learning Outcomes:

On completion of the module in *Irish Traditional Music*, the learner will be able to:

Unit A Principal Study

- perform with a firm foundation in technique and a further developing individual style
- demonstrate an increased knowledge and understanding of stylistic parameters in the performance of Irish traditional music
- demonstrate an increased facility to expand his/her repertoire through oral transmission and sight-reading

Unit B Performance Seminar and Specialist Recitals in ITM

- demonstrate an understanding of performance practice in traditional Irish music
- describe stylistic issues relating to regional style, individual style and improvisation
- distinguish between different approaches to interpretation, repertoire and variation in instrumental and vocal traditions

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSC 3514	Performance Studies 3 Unit A Principal Study Unit B Performance Seminar and Specialist Recitals in ITM

Learning and Teaching Methods:

Unit A Principal Study

Individual tuition with self-directed learning.

Unit B Performance Seminar and Specialist Recitals in ITM

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Module content for *Irish Traditional Music*

Unit A Principal Study

- Repertoire of tunes/songs
- Instrumental/vocal techniques
- Stylistic issues (with emphasis on ornamentation)
- Oral transmission issues
- Sight-reading

Unit B Performance Seminar and Specialist Recitals in ITM

- Interpretation, repertoire and variation in instrumental and vocal traditions
- Stylistic issues, including regional style, individual style and improvisation placed in a historic context
- Ensemble in Irish Traditional Music

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 2100		20	MUSC 3514	Performance Studies 3 Unit A Principal Study Unit B Performance Seminar and Specialist Recitals in ITM

Module Assessment: This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

The unit in *Irish Traditional Music Studies* will be assessed in two parts.

Part One of the practical examination takes place in January and constitutes 20% of the module mark. In this part, the facility to learn a tune through oral transmission and the ability to sight read a tune in a traditional manner is examined.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria are used in assessment:

- overall performance (assured style appropriate to each year of the programme)
- technical mastery
- demonstrable knowledge (through performance and viva) appropriate to the year of the programme of issues related to performance (stylistic parameters, ornamentation, variation, other styles and performers)
- development of an individual style (including facility at variation)
- breadth of repertoire

Unit B Performance Seminar and Specialist Recitals in ITM

This unit will be assessed through the principal study examination .

Further Details:

<i>Principal Study</i>	Full year	1 hour weekly
<i>Seminars and Specialist Recitals</i>	[8 weeks]	2 hours weekly

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3302	The Instrumental Tradition

Module Author: Mr Peter Browne

Module Description: This module introduces the student to traditional Irish instrumental music, and provides a comprehensive background. This overview will include tune types and repertoire, instruments, history, playing styles (both regional and individual) and an illustrative selection of key figures in the instrumental tradition.

Module Aim:

The aim of this module is to provide students with knowledge leading to an understanding and critical awareness of Irish traditional instrumental music and through this to generate and develop ways for this knowledge to be employed in description, appreciation and analysis.

Learning Outcomes:

On completion of this module, the learner will be able to:

- identify the various dance/instrumental forms
- use the knowledge gained to form a basis for further exploration of this subject area
- develop critical listening skills
- develop a language of criticism in discerning different styles locate and use sources of information, books, periodicals, archives and web-based sources

Learning and Teaching Methods:

Weekly lectures incorporating discussion and listening, practical work and critical analysis.

Module Content:

- The history and development of Irish traditional instrumental music
- The tune types both major and minor, universal and regional
- Instruments
- Techniques, styles, regions, ornamentation and embellishment, questions of taste, the 'idiom'
- From solo expression to group playing
- Regional styles
- Representative examples of significant players

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3302	The Instrumental Tradition

Module Assessment:

Continuous Assessment: 50%

End of year Examination: 50%

Continuous Assessment:

2 essays/projects on selected topics (30%)

Criteria for assessment:

- Independent thinking
- Independent research

4 short assignments intended to demonstrate an ongoing appreciation of material discussed in the lecture (20%)

End of module written examination:

Criteria for assessment:

- Depth of knowledge
- Evidence of analytical and interpretative skills

Essential Reading:

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Ceol na hÉireann Vols. 1, 2, 3 - eds Terry Moylan, Seán Potts, Patricia Logan - Na Píobairí Uilleann (15 Henrietta St. Dublin 2)

The Dance Music of Willie Clancy - ed. Pat Mitchell - Na Píobairí Uilleann.

The Blooming Meadows - Fintan Vallely, Charlie Piggott - Town House

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland - Breandán Breathnach - Mercier

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

Between the Jigs and the Reels - Caoimhín MacAoidh - Drumlin Publications, Manorhamilton, Co Leitrim

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Piobaire, Dal gCais, Treoir and other periodicals.

Further Details: The module is delivered over the year.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3303	Stylistic and Socio-historic issues 1

Module Author: Mr Odhrán Ó Casaide

Module Description:

This module is an exploration of Irish traditional music. There are two distinct elements. The first concerns the vocal tradition in the Irish language. Examples of the main song genres are illustrated and analysed melodically, stylistically and textually. The second element deals specifically with the socio-historical context which determined the evolution of Irish traditional music. This module illustrates how the themes and folkloric content of song texts and performance practice offer a window on the past.

Module Aim:

The aim of this module is to equip students with a critical awareness of Irish traditional song and its socio-historical context.

Learning Outcomes:

On completion of this module, the learner will be able to:

- analyse song genres melodically stylistically and textually
- demonstrate through performance various genres reflecting textual sensitivity
- discuss in some detail the socio-historical context of the musical genres prior to the 17th century

Learning and Teaching Methods:

The module is taught as a series of weekly lectures. Live demonstration and a wide range of recorded and printed materials are used for demonstration, analysis and discussion. Performance assignments will be given and time allocated to enabling suitable, textually aware interpretation. A project is undertaken by each student on a Irish traditional music topic agreed with the lecturer.

Module Content:

- The vocal tradition: Melodic and textual analysis and performance of songs of the various genres, including lullabies, laments, love songs, sacred music, children's sings, occupation songs, drinking songs, songs of exile
- The socio-historical context of Irish music up to the 17th century: music in Ireland before the Norman invasion; early instruments (other than the harp); the middle ages; development of the bagpipes; clan marches; Irish scales and modes

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3303	Stylistic and Socio-historic Issues 1

Module Assessment:

100% Assessment

Continuous Assessment: 25%

Lecture Recital: 75%

Continuous Assessment:

Two written assignments (c.1000 words), one in each semester.

Lecture Recital:

Students will give a 15-minute presentation on a topic approved by the lecturer and submit a written copy (c.2000 words) on the day of the presentation.

Essential Reading:

Breathnach, Breandain: *Folk Music and Dances of Ireland* (Cork: Mercier Press, 1977)

Ó Canainn, Tomás: *Traditional Music in Ireland* (London: Routledge, 1978)

O Sullivan Donal: *Irish Folk Song and Dance* (Cork: Mercier Press, 1952)

Ó Suilleabháin, Dónal: *Songs of the Irish* (Cork: Mercier Press, 1960)

Further Details: The module is delivered over the year.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module author: Dr Marian Deasy/ Mr Peter Browne

Module Description:

Unit A The Harping Tradition

Based on knowledge gained from history and musical analysis, this unit provides a detailed look at the place of the harp, harping and harpers in the Irish musical tradition, from the earliest times to the present day.

Unit B The Collectors before 1900

This unit surveys the work of the collectors of Irish traditional music prior to 1900, focusing particularly on the collecting and editing of the major nineteenth-century collectors, E. Bunting, G. Petrie, P.W. Joyce, W. Forde, and J.E. Pigot.

Unit C The Collectors since 1900

This unit of the module surveys the work of collecting Irish traditional music since the beginning of the twentieth century, commencing with the Goodman collection. This semester will cover methods, changes in methodology and technology, the principal collectors and collections, repositories, publications, uses and influences on the wider world of traditional music and song. It will also examine the changing ways in which these collections and repositories are used today by musicians, learners and other interested people from the traditional music community.

Unit D Developments in Irish Traditional Music since 1900

This unit surveys changes and developments in traditional Irish music since 1900 (roughly coinciding with the advent of electronic recording and reproduction). It charts the changes from solo to group playing, increased variety of instrumentation, changes in methods of learning and transmission, growth in institutions, organisations and events connected to traditional music, the internationalisation of folk music, its effects on the Irish tradition and interaction with other genres of music - jazz, classical, world. The "innovation" debate.

Module Aim:

The aim of this module is to:

Unit A The Harping Tradition

- illustrate how the instrument developed over the centuries
- describe how the harper's lifestyle and role were influenced by political and sociological considerations
- outline the most significant people and events within the harping tradition
- discuss the modal and stylistic qualities of the music

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Aim (continued):

Unit B The Collectors before 1900

- introduce the student to the early collectors and their collections
- analyse their methods of collecting, and discuss how their backgrounds and attitudes towards Irish traditional music influenced their treatment of the tunes, particularly when preparing them for publication
- encourage the students to adopt a critical and discerning approach to the subject

Unit C The Collectors since 1900

- provide a history, description and evaluation of collecting, collectors and their work and how it has changed particularly with the advent of electronic recording
- to provide a list of the archives where the main collectors' work now resides
- to examine how the collected material has been and is now used by the traditional music community and look at questions of access and copyright

Unit D Developments in Irish Traditional Music since 1900

- examine the ways in which traditional Irish music has constantly changed over the chosen period
- critically analyse these changes and the possible reasons for them to have taken place and examine the effects on the nature of music making in Ireland as a result of their having taken place

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A The Harping Tradition

- describe the origins and development of the harp
- identify the various stylistic features in the music
- demonstrate a knowledge of the lifestyle and music of the most important Irish harpers from the sixteenth to the mid-nineteenth centuries
- describe the various political and sociological considerations that led to the decline and eventual demise of the tradition
- provide an evaluation of the state of the harp in Ireland from 1845 to the present day

Unit B The Collectors before 1900

- discuss the work of the various collectors in relation to collecting, the types of tunes contained in their manuscript and printed collections, and their manner of editing the tunes
- evaluate the significance of these collectors and the authenticity of their transcriptions

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Learning Outcomes (continued):

Unit C The Collectors since 1900

- describe, assess, classify, evaluate and differentiate between the work of the various collectors and give views on the value of what their work represents today
- distinguish and compare the skills and attributes which the collectors under discussion during the course may have possessed
- examine and discuss the changes in methods and social circumstance which affected the work of collection
- Illustrate how the collections of music are used today and assess their importance to musicians

Unit D Developments in Irish Traditional Music since 1900

- describe and chart the changes and principal developments in traditional music since 1900
- analyse and offer a critical view on how these changes have affected traditional music making
- give biographical detail on some of the people at the centre of these developments

Learning and Teaching Methods:

Unit A The Harping Tradition

This unit is taught through weekly lectures, listening, discussion and analysis.

Unit B The Collectors before 1900

This unit is taught through weekly lectures, discussion and analysis

Unit C The Collectors since 1900

Weekly lectures, practical work reading and examining the collections, critical analysis and discussion. Listening and first hand acquaintance with at least one traditional music archive.

Unit D Developments in Irish Traditional Music since 1900

Weekly lectures, practical work, listening, critical analysis, discussion.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Content:

• **Unit A The Harping Tradition**

- Early Irish instruments
- The bardic tradition
- History, evolution and development of the Irish harp
- The lifestyle and social status of the harper
- Manner of performance
- The itinerant harpers and their music
- Carolan and his music
- The decline of the harping tradition and the various attempts, including the Granard and Belfast Festivals, to revive it
- Bunting's role as a collector at the Belfast Harp Festival
- The harp from 1845 to the present day

Unit B The Collectors before 1900

- The commencement of collecting and publishing in Ireland
- Pre-nineteenth-century collecting and publishing: collectors/publishers, contents of the various manuscripts and publications and editorial procedures
- Nineteenth-century collectors: particularly Bunting, Petrie, Joyce, Forde and Pigot.
- Included here will be a description of their methods of collecting, the contents of their manuscripts/publications and their manner of editing the tunes
- Less significant collectors of the period

Unit C The Collectors since 1900

- Life and work of Goodman, O'Neill, Breathnach
- Archives: ITMA, RTÉ, RBÉ, CCE, private collections
- Publications and how these changed in form, content and use
- Change in methods, principally from notation to electronic recording
- Increased availability of equipment and the resulting 'democratisation' of collection
- Classification, indexing and presentation
- An assessment of the value of the collections to today's traditional musicians
- Access and copyright

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Content (continued):

Unit D Developments in Irish Traditional Music since 1900

- Historical development from solos and duets to céili bands and group playing
- Changes in instrumentation and sources of material
- Commercialisation and mass communication
- Influences from other musical cultures
- The increase in popularity since the late 1950's.
- The “revival”
- Seán Ó Riada - his life and influence
- Organisations, music societies, the state and academic institutions
- Changes in methods of learning and transmission
- The innovation/tradition debate

Module Assessment:

Unit A The Harping Tradition / Unit B The Collectors before 1900

End of year Written Examination: 50% 2 Essays: 50%

Assessment criteria as follows:

- detailed knowledge of the subject, evidence of reading and where appropriate personal research,
- literacy, ability to discuss the topic and structure the answers in a clear, concise, and logical manner, the inclusion of appropriate musical extracts/examples to illustrate points made.

Unit C The Collectors since 1900

Unit D Developments in Irish Traditional Music since 1900

Continuous Assessment: 50% End of year written examination: 50%

Assessment:

1 major essay/project: 30% 2 short assignments: 20% [in each unit]

Criteria of assessment:

- Depth of knowledge
- Interpretative and analytical ability

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Essential Reading:

Unit A The Harping Tradition

Buckley, Ann: 'Musical Instruments in Ireland from the Ninth to the Fourteenth Centuries', *Irish Musical Studies* i, *Musicology in Ireland*, eds. Gerard Gillen and Harry White (Dublin: Irish Academic Press, 1990)

Clark, Nora: *The Story of the Irish Harp: Its History and Influence*, (North Creek Press, 2003)

Moloney, Colette: 'Style and Repertoire in the Gaelic Harp Tradition', *Irish Musical Studies* iv, eds. Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

O' Sullivan, Donal: *Carolan: The Life Times and Music of an Irish Harper*, 2 vols.(London: Routledge, 1958)

Rimmer, Joan: *The Irish Harp* (Cork: Mercier Press, 1969)

Vallely, Fintan ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Yeats, Grainne: *Feile na gCruitir* – The Belfast Harp Festival, 1792 (Dublin: Gael Linn, 1982),

Yeats Grainne: *The Harp of Ireland* (Belfast: Belfast Harpers' Bicentenary Ltd., 1996)

Unit B The Collectors before 1900

Bunting, Edward: *A General Collection of the Ancient Irish Music* (Dublin and London, 1796)

Bunting, Edward: *A General Collection of the Ancient Music of Ireland* (London, 1809)

Bunting, Edward: *The Ancient Music of Ireland* (Dublin, 1840)

Hogan, Ita M.: *Anglo-Irish Music 1780-1830* (Cork: Cork University Press, 1966)

Joyce, Patrick W.: *Ancient Irish Music* (1873)

Joyce, Patrick W.: *Irish Peasant Songs* (1906)

Joyce, Patrick W.: *Old Irish Folk Music and Songs* (Dublin: Hodges, Figgis & Co. Ltd., 1909)

O' Sullivan, Donal: *Irish Folk Music Song and Dance* (Cork: Mercier Press, 1952)

Petrie, George: *Ancient Music of Ireland* (Dublin, 1855)

Petrie, George: *Music of Ireland* (Dublin, 1882)

Ui Eigearthaigh, Caitlin: 'Patrick Weston Joyce: The Collector as Editor', *Eigse Cheol Tire*, vol.2 (Dublin: Folk Music Society of Ireland, 1975)

Vallely, Fintan, ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Essential Reading (continued):

Unit C The Collectors since 1900

Carolan, N.: *A Harvest Saved: Francis O'Neill and Irish Music in Chicago* (Ireland: Ossian Publications, 1997)

Vallely, F. (ed.): *A Companion to Traditional Irish Music* (Cork: Cork University Press, 1999)

Collections of *Goodman, O'Neill, Breathnach* and later books by region or composer

De Noraidh, L. *Binneas thar meoin*. RBÉ UCD.

Shields, Hugh, ed.: *Tunes of the Munster Pipers Irish Traditional Music from the James Goodman Manuscripts*, (Dublin: Irish Traditional Music Archive, 1997)

Web references, journals and other:

Articles and references in *Ceol, Ceol Tíre, Journal of Music in Ireland, Dal gCais, An Píobaire, Treoir* and other periodicals.

Articles and references in *Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir* and other periodicals.

Unit D Developments in Irish Traditional Music since 1900

Curtis P.J.: *Notes from the Heart*. Torc

Freyer Grattan & Bernard Harris: *The Achievement of Seán Ó Riada*. Ballina Heritage.

Ó Canainn, T. & Gerard Victory: *Seán Ó Riada* (Gartan)

O'Connor, Nuala: *Bringing it all Back Home* (London: BBC Books, 1991)

Vallely, Fintan, ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Wallis, G. and Wilson, Sue: *The Rough Guide to Irish Music* (London: Rough Guides, 2001)

Articles and references in *Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir* and other periodicals.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3304	Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Supplemental Reading:

Unit A The Harping Tradition

Boydell, Barra: 'The Iconography of the Irish Harp as a National Symbol', *Irish Musical Studies* iv, eds Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

Joyce, Sandra: 'An Introduction to O'Carolan's Music in Eighteenth-Century Printed Collections', *Irish Musical Studies* iv, eds. Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

Moloney, Colette: *The Irish Music Manuscripts of Edward Bunting (1773-1843): An Introduction and Catalogue* (Dublin: Irish Traditional Music Archive, 1999)

Unit B The Collectors before 1900

Stanford, Charles V.: *The Complete Collection of Irish Music as noted by George Petrie, LL.D., R.H.A. 1789-1866* (London: Boosey & Co., Parts I and II (1902), Part III (1905))

Further Details:

Each unit lasts one semester. Students take Units A and B **or** Units C and D depending on the year cycle. Students will complete all four units over two years.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3309	Traidisiún na hAmhránaíochta The Song Tradition 1

Module Author: Antaine Ó Faracháin

Module Description: Traidisiún na hAmhránaíochta/ The Song Tradition

Tugann an modúl seo léargas ginearálta ar amhránaíocht dhúchasach na hÉireann i mBéarla agus i nGaeilge. Déantar iniúchadh ar na gnéithe sainiúla a bhaineann leis na traidisiúin amhránaíochta seo. Déantar plé ar stíleanna éagsúla agus ar an gcomhthéacs cultúrtha ina chleachtaítear an amhránaíocht agus pléitear tuairimí agus teoiricí faoin amhránaíocht. Breathnaítear freisin ar áit na hamhránaíochta i dtraidisiún cheol na hÉireann. (Is féidir an modúl seo a thógáil i nGaeilge, i mBéarla nó ar bhonn dátheangach.)

This unit gives a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions. The particular traits of these traditions are examined. Various styles are discussed along with the cultural context in which traditional singing is practised. Opinions and theories regarding singing are also discussed as well as the place of traditional singing within the general context of Irish music. (This module may be taken in Irish, English, or on a bilingual basis.)

Aidhm an mhodúil/Module Aim:

Is í aidhm an mhodúil seo ná léargas ginearálta a thabhairt ar amhránaíocht dhúchasach na hÉireann, i mBéarla agus i nGaeilge.

The aim of this module is to give a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3309	Traidisiún na hAmhránaíochta The Song Tradition 1

Torthaí Foghlama/Learning Outcomes:

Ar chríochnú an mhodúil seo beidh an scoláire in ann na hábhair seo a leanas a phlé:

- forbairt na dtraidisiún amhránaíochta in Éirinn.
- tréithe sainiúla na dtraidisiún seo.
- stíleanna éagsúla amhránaíochta.
- an comhthéacs cultúrtha ina chleachtaítear an amhránaíocht thraidisiúnta.
- tuairimí agus teoiricí maidir leis an amhránaíocht dhúchasach.
- áit na hamhránaíochta i dtraidisiún cheol na hÉireann.
- stór amhrán a phlé agus/nó a chasadh.

On completion of this module, the learner will be able to discuss:

- the development of the both the *sean nós* and English song traditions in Ireland.
- the particular traits of these traditions.
- various styles of singing.
- the cultural context in which traditional singing is practised.
- opinions and theories regarding singing.
- the place of traditional singing within the general context of Irish music.
- discuss and/or sing a repertoire of songs.

Modhanna Foghlama agus Múinteoireachta/Learning and Teaching Methods:

Múinfear an modúl seo tríd léachtaí /seimineáir/ranganna praiticiúla a thabharfar ar bhonn seachtainiúil don bhliain acadúil ar fad. Beidh éisteacht, plé agus léamh i gceist chomh maith le foghlaim phraiticiúil agus cleachtadh amhrán. Beifear ag súil go ndéanfaidh an scoláire taighde neamhspleách dá c(h)uid féin faoin ábhar freisin.

This module will be taught through weekly lectures/seminars/practical classes for the full academic year. This will include listening to examples of song, discussion, recommended reading/listening etc. as well as the practical learning and practice of songs. The student will also be expected to engage in independent research, reading, listening etc.

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Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3309	Traidisiún na hAmhránaíochta The Song Tradition 1

Ábhar an mhodúil/Module Content:

Rogha ó réimse na n-ábhar seo a leanas/A selection from the following range of content:

- Léargas ginearálta ar amhránaíocht dhúchasach na hÉireann, i mBéarla agus i nGaeilge.
- An amhránaíocht i nGaeilge – tréithe sainiúla.
- An amhránaíocht i mBéarla – tréithe sainiúla.
- Stair/Cultúr/Comhthéacs cultúrtha na hamhránaíochta.
- Rangú, Seánraí, Saghsanna amhrán.
- Meadarachtaí, Frasú, Modhanna, Foirm, Rím srl.
- Caoineadh agus nósanna caointeoireachta.
- Amhráin spioradálta.
- Amhráin Mhacarónacha.
- Bailéidí.
- Cúrsaí inniseoireachta.
- Láimhseáil ama sna hamhráin.
- Feidhmeanna na hamhránaíochta.
- Focail na n-amhrán.
- Seachadadh na n-amhrán.
- Cur i láthair na n-amhrán agus teicnící.
- Sean-Nós.
- Téarmaí a úsáidtear chun cur síos ar an amhránaíocht agus na srianta a bhaineann leo.
- Aesteitici.
- Stór amhrán – Foinsí, Forbairt, Saghsanna, Réimse srl.
- Seanchas na n-amhrán.
- Mothúcháin.
- Athruithe sa chomhthéacs cultúrtha agus athruithe cleachtas san amhránaíocht dhúchasach.
- Draíocht na n-amhrán, Seachrán Sí.
- Stór amhrán i nGaeilge agus i mBéarla a fhoghlaim
- Overview of the Irish and English language song traditions.
- The Irish language song tradition – defining characteristics.
- The English language song tradition – defining characteristics.
- History/Background/Cultural context of song.
- Classification of song, Genres, Types etc.
- Poetic metres, phrasing, modes, form, rhyme etc.
- Keening, Lament.
- Spiritual songs.
- Macaronic songs.
- Narrative Ballads.

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Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3309	Traidisiún na hAmhránaíochta The Song Tradition 1

Ábhar an mhodúil/Module Content: (continued)

- Questions of narrative.
- How time is handled in songs.
- Functions of song.
- Words of songs.
- The transmission of songs.
- The rendering of a song, techniques etc.
- Sean-Nós.
- Terminology used to describe song and its limitations.
- Aesthetics.
- Repertoire – acquisition of, development of, types of, range of etc.
- The folklore/stories behind the songs.
- Feelings.
- Changes in the cultural context and practice of traditional song.
- The magic of song, the power of songs to transport us into another world.
- Learning a repertoire of songs in Irish and English.

Measúnú an mhodúil/Module Assessment:

Measúnú Leanúnach: 30% -Aiste(i) Taighde ar stiúradh an léachtóra.

Amhránaíocht phraiticiúil: 30%

Scrúdú Scríofa: 30%

Tinreamh/Rannpháirtíocht/Gairmiúlacht: 10%

Continuous Assessment: 30% - Research Essay(s) as directed by lecturer.

Practical Singing: 30%

Written Examination: 30%

Attendance/Participation/Studentship: 10% (as outlined in the Student Handbook)

Úsáidfear rogha de na critéir mheasúnaithe seo a leanas:

Doimhneacht agus réimse eolais agus cumas anailise an scoláire, fianaise d'fhoghlaím fhéinriartha agus de thaighde neamhspleách, tinreamh, rannpháirtíocht agus gairmiúlacht ghinearálta an scoláire. Cruthaitheacht.

A selection from the following assessment criteria will be used:

Depth and range of knowledge as well as analytical ability of student. Evidence of independent learning and research. Attendance, participation and general professional approach/studentship of student. Creativity.

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Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3309	Traidisiún na hAmhránaíochta The Song Tradition 1

Léitheoireacht agus Éisteacht Riachtanach:

Réimse as an liosta seo a leanas agus mar a shocrófar leis an léachtóir.

Essential Reading and Listening:

A selection from the following list and as arranged with lecturer.

O'Boyle, Seán: *The Irish Song Tradition* (Cork: Ossian Publications, 1989)
 Ó Canainn, Tomás: *Traditional Music in Ireland* (London: Routledge, 1978)
 Ó Faracháin, Antaine: *Seachrán Sí - Marana agus fianaise amhránaithe ar an amhránaíocht dhúchasach in Éirinn* (2005, St. Patrick's College, Drumcondra, Dublin 9).
 Ó Madagáin, Breandán, 'Functions of Irish Song in the Nineteenth Century', *Bealoideas* 53: 130–216 (1985)
 Shields, Hugh: *Narrative Singing in Ireland*, Dublin: Irish Academic Press, 1993.
Amhráin is Ansa Liom (TG4)
Bláth na Sú Craobh (TG4)
Coiscéimeanna Ceoil (TG4).

Léitheoireacht agus Éisteacht Bhreise:

Réimse as an liosta seo a leanas agus mar a shocrófar leis an léachtóir.

Supplemental Reading and Listening:

A selection from the following list and as arranged with lecturer.

Bodley, Seoirse: 'Technique and Structure in Sean-Nós Singing', *Éigse Cheol Tíre: Irish Folk Music Studies* i (Dublin: Folk Music Society of Ireland, 1972)
 Mac Mathúna, Séamas: *Traditional Songs and Singers* (Dublin: Comhaltas Ceoltóirí Éireann, 1977)
 Ní Riain, Nóirín: 'The Nature and Classification of Traditional Religious Songs in Irish', *Irish Musical Studies* ii, eds. Gerard Gillen & Harry White (Dublin: Irish Academic Press, 1993).
 Ó Madagáin, Breandán: 'Songs for Emotional Release in the Gaelic Tradition', *Irish Musical Studies* ii, eds. Gerard Gillen & Harry White (Dublin: Irish Academic Press, 1993)

Sonraí breise/Further Details:

1.5 uair a chloig sa tseachtain don bhliain acadúil iomlán

1.5 hours per week for full academic year

Dáta faofa ag an gComhairle Acadúil:.....

Date of Academic Council approval

Special Studies

Students choose two units, which allows them to study two unrelated subjects for the duration of one semester each. Both units must be passed.
The combination of the two units carries 5 ECTS credits.

Nineteenth-century Composition Techniques
Twentieth-century Composition Techniques
Arrangement
Orchestration
Technology-based composition
Philosophy of Music and Music Education
Psychology of Music and Music Education
Teaching Methods 2
Conducting
Sound Engineering
Advanced Digital Audio
The History of Ideas
Approaches to Historical Studies

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Orchestration

The principles of orchestration are introduced with an emphasis on smaller textures.

Unit E Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit F Philosophy of Music and Music Education

This unit introduces the student to philosophical approaches to music and music education.

Unit G Psychology of Music and Music Education

This unit introduces the student to the study of psychology as it relates to music and music education. It gives a broad outline of the psychological theories, emphasising those aspects which have particular relevance for instrumental/vocal teachers.

Unit H Teaching Methods 2

Concepts explored in *Teaching Methods 1* are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Description (continued)

Unit I Conducting

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Unit J Sound Engineering

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit K Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit L The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit M Approaches to Historical Studies

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim:

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Unit E Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Aim (continued):

Unit F Philosophy of Music and Music Education

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

The aim is to give students a broad overview of psychology of music and music education with particular emphasis on applying various psychological theories in the instrumental/vocal learning-teaching context.

Unit H Teaching Methods 2

The aim is to foster a more critical approach to instrumental/vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Unit I Conducting

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Unit J Sound Engineering

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):

Unit K Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Unit L The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to ‘historical worldviews’ and therefore encourage an understanding of the history of thought

Unit M Approaches to Historical Studies

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit D Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Unit E Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Learning Outcomes (continued):

Unit F Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit H Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Unit I Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit J Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recordings in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in the production of audio recordings

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning Outcomes (continued):

Unit K Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit L The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Unit M Approaches to Historical Studies

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning and Teaching Methods:

Unit A Nineteenth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Orchestration

- One-hour lecture each week (1 semester) and self-directed learning

Unit E Technology-based Composition

This unit is taught by a combination of lectures and practical supervision in the Music Technology Centre

Unit F Philosophy of Music and Music Education

This unit is taught through lectures/seminars which will be held weekly. Students will be expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the subject content

Unit G Psychology of Music and Music Education

- Weekly lectures/seminars
- Students are expected to participate in class discussion, undertake independent study and give class presentations

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning and Teaching Methods (continued):

Unit H Teaching Methods 2

This unit is taught through weekly lectures/workshops.

Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Unit I Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit J Sound Engineering

This unit is taught through a combination of lectures and practical work.

Unit K Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit L The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit M Approaches to Historical Studies

One-hour lecture each week and self-directed learning

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and wholetone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestral scores

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Content (continued):

Unit E Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Unit F Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- The nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America

Unit G Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Content (continued):

Unit H Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Unit I Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit J Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Content (continued):

Unit K Advanced Digital Audio

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit L The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit M Approaches to Historical Studies

Approaches to the study of music history to include:

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment:

Unit A Nineteenth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60% Students are permitted to use a keyboard in the examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Assessment (continued):

Unit D Orchestration

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment consists of weekly orchestration assignments

Examination consists of 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Unit E Technology-based Composition

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound:
- Quality of composition
- Artistic application of technology

Unit F Philosophy of Music and Music Education

Continuous Assessment: 50% End of year Examination: 50%

Continuous Assessment:

- Class participation with presentations and short seminars

End of year Examination:

The following criteria will be applied:

- critical thinking
- knowledge of philosophical theories and their application to the teaching/learning context

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Module Assessment (continued):

Unit G Psychology of Music and Music Education

Class Presentation: 50% End of year Examination: 50%

The following criteria will be applied:

- critical thinking
- knowledge of psychological theories and their application to the teaching/learning context

Unit H Teaching Methods 2

Continuous Assessment: 50%

End of year Examination: 50%

Assessment is based on selected module content and consists of 3 written assignments.

Unit I Conducting

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit J Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment (continued):

Unit K Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Unit L The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment (continued):

Unit M Approaches to Historical Studies

Continuous Assessment: 40% Written Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies

Essential Reading:

Unit A Nineteenth-century Composition Techniques

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

Unit E Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London): www.resonancefm.com

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Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Essential Reading (continued):

Unit F Philosophy of Music and Music Education

Alperson, P. (1987) *What is Music: an Introduction to the Philosophy of Music*
 The Pennsylvania State University Press
 Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon Press
 Elliott, David J (1995) *Music Matters*: New York Oxford University Press
 Reimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of Colorado
 Swanwick, K. (1979) *A Basis for Music Education*, NFER-Nelson
 Swanwick, K. (1994) *Musical Knowledge*, London: Routledge
 Fletcher, Peter. (1987) *Education and Music* Oxford University Press
 Landis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff*. Virginia, Music Educators National Conference

Unit G Psychology of Music and Music Education

Gardner, H. *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books (1983)
 Hargreaves, D.) *The Developmental Psychology of Music*, Cambridge: Cambridge University Press (1986)
 Sloboda, J. *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP (1985)
 Supplemental Reading:
 Plummeridge, C. 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89 (1982)
 Swanwick, K. (*Music, Mind and Education*, London: Routledge (1988))

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Essential Reading (continued):

Unit H Teaching Methods 2

Fowler, C (ed) (1988), *The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance* (NSU)

Sadie, S (ed) (1982), *Performance Practice after 1600* (Macmillan)

Supplemental Reading:

Brendel, A (1982), *Musical Thoughts and Afterthoughts* (Robson)

Swanwick, K (1979). *A Basis for Music Education* (NFER-Nelson)

Unit I Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P.1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez: Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Essential Reading (continued):

Unit J Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Media

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Unit K Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Essential Reading (continued):

Unit L The History of Ideas

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty

Martin Cothran: *Traditional Logic 1: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit M Approaches to Historical Studies

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);

Kerman, Joseph: *Musicology* (London: Fontana, 1985);

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);

Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);

Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);

Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUST 3308	Special Studies 1 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Advanced Digital Audio Unit L The History of Ideas Unit M Approaches to Historical Studies

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Orchestration

Duration: 1 Semester

Unit E Technology-based Composition

Duration: 1 Semester

Unit F Philosophy of Music and Music Education

Duration: 1 Semester

Unit G Psychology of Music and Music Education

Duration: 1 Semester

Unit H Teaching Methods 2

Duration: 1 Semester

Unit I Conducting

Duration: 1 Semester

Unit J Sound Engineering

Duration: 1 Semester

Unit K Advanced Digital Audio

Duration: 1 Semester

Unit L The History of Ideas

Duration: 1 Semester

Unit M Approaches to Historical Studies

Duration: 1 Semester

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3000	Early Music Ensemble 1

Module author: Ms. Laoise O'Brien

Module Description:

The Early Music Ensemble for traditional music students brings together two performance styles which are related in many ways. The object of the course is to introduce traditional music students to the repertoires of the 12th through to 18th centuries through research and performance on their own instruments.

Module Aim:

The aim of this module is to provide students with the aural and academic knowledge necessary to understand and perform early repertoire. They will learn to compare and contrast styles, ornamentation and approaches to this repertoire. There is a strong harmonic component to this repertoire, which will further develop traditional students' critical and analytical skills.

Learning Outcomes: On completion of this module the student will be able to:

- identify music from the medieval, renaissance and baroque periods
- have a good overview of the history of this periods
- identify the main exponents of this repertoire today
- have a good knowledge of the history or predecessor of their own instrument and how it differs from its period instrument counterpart
- perform a variety of pieces from different regions and periods
- programme a concert with regard to issues such as temperament, pitch, key relations and national styles.

Learning and Teaching Methods:

Performance-based class with presentations and handouts.

Module content:

- Medieval music performance
- Renaissance music performance
- Baroque music performance
- Ensemble techniques
- There is a strong emphasis on secular repertoire but an overview of sacred repertoire is also provided.
- Practical issues of playing early music: e.g. pitch, temperament

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Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 3000	Early Music Ensemble 1

Module Assessment

Project: 50%; Performance: 50%

The Project will consist of a presentation on a subject of the student's choice relating to his/her instrument and/or the performance of period music.

The Performance mark will be based on participation in concerts throughout the academic year.

Criteria for assessment

Stylistic and historical awareness

Research

Presentation and Performance

Reading List:

McGee, Timothy, *Medieval and Renaissance Music* (Toronto: University of Toronto Press, 1985)

Phillips, E.V. and Jackson, J.P.C., *Performing Medieval and Renaissance Music – An Introductory Guide* (London: MacMillan and Co., 1986).

Sadie, Stanley and Brown, H.M. eds., *Performance Practice 'Music before 1600'* (London: New Grove, MacMillan and Co., 1989).

Quantz, J.J., *On Playing the Flute* (Oxford: Oxford University Press, 1985).

Jacques(-Martin) Hotteterre, ('le Romain') 1674-1763, *Principles of the flute, recorder and oboe (Principes de la Flûte)* (New York : Dover Publications, 1983).

Rathmines Lending 788.3

A performer's guide to medieval music

Bloomington : Indiana University Press, c2000.

Rathmines Lending 781.43072902

A performer's guide to Renaissance music

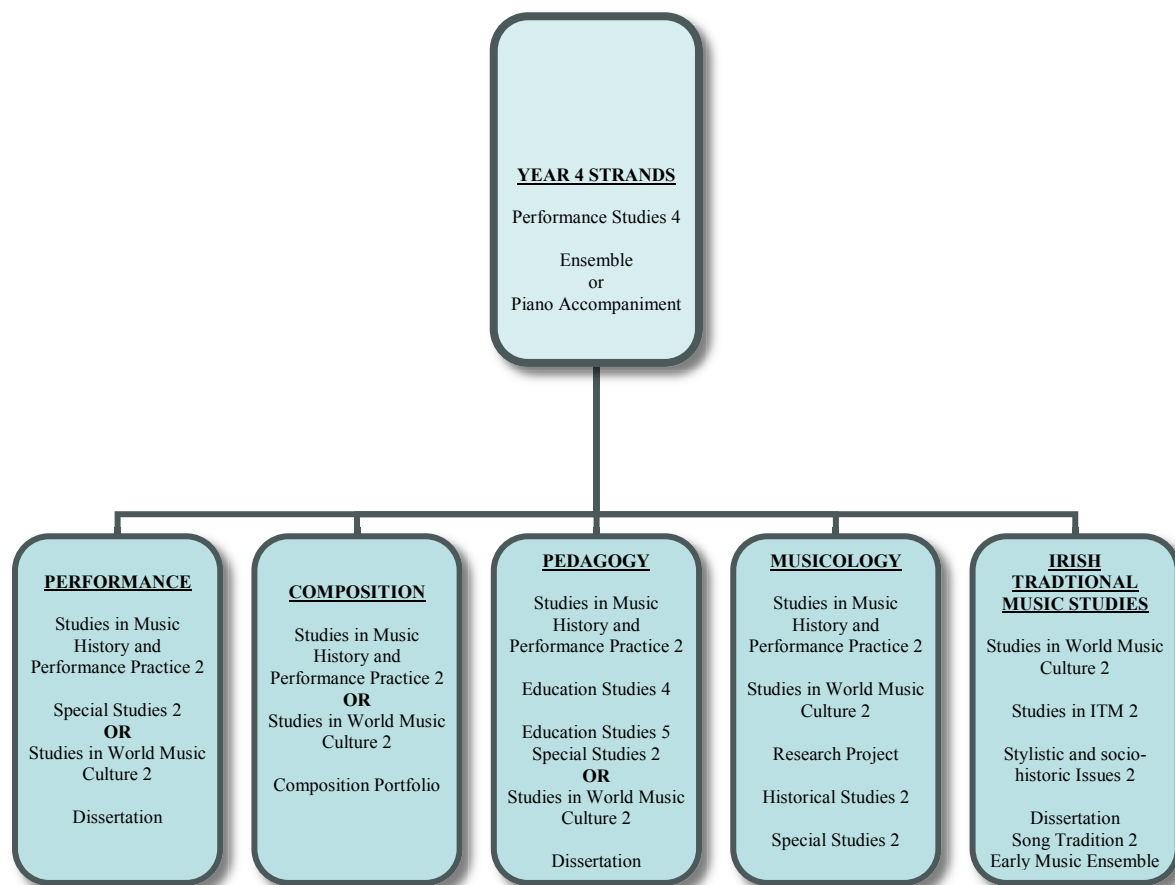
Bloomington, IN : Indiana University Press, c2007

Rathmines Lending 781.439031

Schulenberg, David, *Music of the Baroque* (New York : Oxford University Press, 2008).

Further Details

Duration: full year



Each strand includes Performance Studies 4 which has different levels of requirement depending on the strand chosen. All students take the Ensemble or Piano Accompaniment module. Dissertation is a core module in all strands except Composition.

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Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4202	Studies in Music History and Performance Practice 2

Module author: Programme Committee

Module Description:

Based on knowledge gained from the study of history in years 1 and 2, aural awareness and aural analysis, this module provides a more detailed examination of the main historical periods of western music. It is designed to enable the student to evaluate the stylistic and interpretative aspects of the music being studied, and place music in a wider socio-political context.

Module Aim:

- To provide the student with a range of analytical and interpretive skills.
- To provide a deeper understanding of the complex issues surrounding the music studied

Learning Outcomes:

On completion of this module, the learner will be able to:

- place a piece in its historical context
- demonstrate in their writing, historical awareness, a knowledge of contemporary writings and research relevant to the periods being studied

Learning and Teaching Methods: Lecture (12 one-hour lectures per unit), discussion, and (if appropriate) presentation and/or performance.

Module Content:

Students will be required to select two units from a selection offered covering a wide range of historical periods.

Module Assessment:

Continuous Assessment: 50%

End of year written exam: 50%

Continuous Assessment consists of two essays (c.1500 words), one for each unit.

Examination: (2-hours) students will be required to answer one question from each unit taken.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4202	Studies in Music History and Performance Practice 2

Reading List:

Bach, C.P.E.: *Versuch über die wahre Art das Clavier zu spielen: Essay on the True Manner of Playing Keyboard Instruments* (New York: W.W. Norton & Co., 1949)

Boyden, David: *The History of Violin Playing: its origins to 1761* (Oxford: Oxford University Press, 1965)

Cone, Edward T.: *Musical Form and Musical Performance*, (New York: W.W.Norton and Co., 1968)

Donington, Robert: *Baroque Music: Style and Performance - A Handbook* (New York: W.W. Norton and Co., 1982)

McGee, Timothy: *Medieval and Renaissance Music* (Toronto: University of Toronto Press, 1985)

Newman, William S.: *The Sonata in the Classic Era* (W.W. Norton and Co., 1983)

Phillips, E.V. and Jackson, J.P.C.: *Performing Medieval and Renaissance Music – An Introductory Guide* (London: MacMillan and Co., 1986)

Roche, Jerome: *The Madrigal* (Oxford: Oxford University Press, 1990)

Sadie, Stanley and Brown, H.M. eds.: *Performance Practice 'Music before 1600'* (London: New Grove, MacMillan and Co., 1989)

Strunk, Oliver, ed.: *Source Readings in Music History*, Volumes 3–5 (London: Faber and Faber, 1981)

McClintock, Carol, ed.: *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1989)

Quantz, J.J. : *On Playing the Flute* (Oxford: Oxford University Press, 1985)

Further Details:

Duration: Two twelve-week units

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4201	Studies in World Music Culture 2

Module author: Mr. Dermot Dunne

Module Description:

This module looks at a wide variety of folk music traditions from across the globe. The music is studied in the context of the political, social, economic and religious context of the regions where it is performed. Students will also study the changes to the music tradition of an ethnic group with the passing of time and the influence of the world outside their own culture.

Module Aim:

The aim of this module is to provide students with the aural and academic knowledge necessary to appreciate music that comes from outside of the Western classical tradition.

Learning Outcomes:

On completion of this module the student will be able to:

- identify different music from around the world
- identify the main players within the regions studied.
- demonstrate an understanding of the impact of politics, economic issues, gender roles, social and religious forces on the music of a region.
- Demonstrate an understanding of outside forces on local traditions
- Demonstrate an understanding of contemporary influences on folk music including fusion styles.

Learning and Teaching Methods:

The main teaching methods include lectures, listening to recordings and watching video performances. Where possible students will be encouraged to perform pieces from the cultures studied.

Module content:

- A comprehensive look world-wide at the traditional and art music of different regions including:
- The music of Scandinavia,
- Eastern European music including various gypsy traditions
- Jewish music
- North American music including blues, jazz, country, cajun and other ethnic styles
- The Flamenco and Celtic music traditions of Spain
- The classical traditions of India, Turkey and Japan
- South American music including Brazilian and Argentinean music
- The griot traditions of West Africa
- Balinese gamelan traditions

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4201	Studies in World Music Culture 2

Module Assessment:

Continuous assessment (50%): Two 1,500 word essays

End of module examination (50%): A two-hour written paper

Reading List:

Blacking, John: *How Musical is Man?* (Seattle: University of Washington Press, 1974)

Blacking, John: *Music, Culture and Experience Selected Papers of John Blacking* (Chicago: University of Chicago Press, 1995)

Blum, Stephen, Bohlman, Philip and Neuman, Daniel M., eds.: *Ethnomusicology and Modern Music History* (Urbana/Chicago: University of Illinois Press, 1991)

Bohlman, Philip: *The Study of Folk Music in the Modern World* (Bloomington, Indiana: Indiana University Press, 1988)

Bohlman, Philip V.: *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002)

Broughton, Simon, ed.: *World Music: The Rough Guide* (London: Rough Guides Ltd., 1994)

Feld, Steven, *Sound and Sentiment* (Philadelphia: University of Pennsylvania Press, 1982/ 1990)

Hood, Mantle: *The Ethnomusicologist* (New York: McGraw-Hill Books Co., 1971)

Manuel, Peter: *Popular Musics of the Non-Western World: An Introductory Survey* (New York: Oxford University Press, 1988)

Merriam, Alan P.: *The Anthropology of the West*, (Chicago: The Northwestern University Press, 1964)

Myers, Helen, ed.: *Ethnomusicology: An Introduction* (Basingstoke, Hampshire: Macmillan Press, 1992)

Myers, Helen, ed.: *Ethnomusicology: Historical and Regional Studies* (Basingstoke, Hampshire: Macmillan Press, 1992)

Bohlman, Philip, ed.: *Comparative Musicology and Anthropology of Music* (Chicago: University of Chicago Press, 1991)

Nettl, Bruno: *Music in Primitive Culture* (Cambridge MA.: Harvard University Press, 1956)

Nettl, Bruno: *Theory and Music in Ethnomusicology* (New York/London: Free Press, Macmillan Publishing Co., 1964)

Nettl, Bruno: *The Study of Ethnomusicology: Twenty-nine issues and concepts* (Urbana: University of Illinois Press, 1983)

Sachs, Curt: *A Short History of World Music* (London: Dobson Books Ltd., 1949)

Scott, Derek B.: *Music, Culture and Society: A Reader* (New York: Oxford University Press, 2000)

Seeger, Charles: *Studies in Musicology 1935-1975* (Berkeley/Los Angeles: University of California Press, 1977)

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4201	Studies in World Music Culture 2

Reading List (continued):

Slobin, Mark: *Subcultural Sounds. Micromusics of the West* (Hanover: Wesleyan University Press, 1993)

Stokes, Martin, ed.: *Ethnicity, Identity and Music: The Musical Construction of Place* (Oxford/Providence: Berg Publishers, 1994)

Titon, Jeff Todd, ed.: *Worlds of Music: An Introduction to the World's Peoples* (New York: Schirmer Books, Macmillan Publications 1992)

Web references, journals and other:

The Garland Library of Readings in Ethnomusicology: A Core Collection of Important Ethnomusicological Articles in Seven Volumes, Shelemay, Kay Kaufman, ed., Garland Publishing, Inc., New York 1990.

Further Details

Duration: 1 Semester (12 2-hour lectures).

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4600	Ensemble

Module author: Mr Ciarán O Connell.

Module Description:

The Conservatory has several Ensembles that provide students with a progressively professional music-making environment. Students from Year 4 attend ensembles as required.

(See addendum re extra ensembles on page 449)

Ensemble Title	Contact Time	ECTS credits
DIT Symphony Orchestra	2 hours	5
DIT Traditional Ensemble	2 hours	
DIT Wind Ensemble	2 hours	
DIT Choral Society	2 hours	
Chamber Choir	2 hours	

Module aim

The aim of this module is to:

- further develop the skills necessary for ensemble playing/singing
- provide the opportunity to explore more repertoire for the various ensembles in as many different styles as possible
- continue to develop the necessary social skills to perform successfully in an ensemble.

Learning Outcomes:

On completion of this module, the learner will have:

- consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
- acquired the skills of ensemble participation within the relevant discipline
- acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles
- an awareness of the elements pertaining to professional behaviour in rehearsal and performance

Learning and Teaching Methods:

- Ensemble rehearsal and, individual and sectional coaching as deemed necessary by the relevant Ensemble Director

Module content:

Repertoire chosen by the Director of each Ensemble, to be prepared for public performance.

Module Assessment:

This unit is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4201	Piano Accompaniment

Module Author: Dr David Mooney

Module Description: This module is designed to provide the student with the opportunity to improve and refine his/her skills in the art of piano accompaniment through workshop and direct experience of working with selected instrumentalists and singers.

Module Aim:

The aim of this module is to

- broaden the skill base of the pianist through actual experience of working with instrumentalists and singers
- introduce students to appropriate repertoire
- develop the artistry and expertise necessary to be able to work as an accompanist

Learning Outcomes:

On completion of this module, the learner will

- be able to demonstrate the skills associated with performing works with instrumentalists and singers
- be able to engage in elementary coaching of instrumentalists and singers as an accompanist

Learning and Teaching Methods:

Students will work primarily in a group setting with support from their principal study teacher during the principal study lesson. They will have the option of observing staff accompanists and répétiteurs at work. Students will be assigned to an orchestral or vocal teacher to carry out specific piano accompaniment duties in the Junior Conservatory.

Module Content:

Students will attend a weekly group workshop on accompaniment repertoire, both vocal and instrumental, concentrating on the skills associated with collaborative performance such as ensemble, balance, interpretative issues, listening skills.

Module Assessment Students will be required to undertake performances with selected junior students. There will be an emphasis on the development of collaborative music skills with emphasis on attendance, punctuality and commitment, responsiveness to other performers and the quality of the final performances. Both the principal study teacher and a collaborating orchestral or vocal teacher will have input into the assessment process.

Essential Reading: music scores as required

Supplemental Reading: Gerald Moore, *Am I Too Loud?* (London, Hamilton, 1962)

Web references, journals and other:

Further Details: This is a year-long module and will be available to principal study pianists only, as an alternative to Ensemble.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		10	MUSG 4525	Dissertation

Module author: Dr Anne Leahy

Module Description

Preparation and completion of a research project related to the student's Strand.

Module Aim:

The aim of this module is to:

- develop original thought through critical research and analysis
- be able to employ research methodologies appropriate to the topic

Learning Outcomes:

On completion of this module, the learner will be able to:

- undertake and complete research in the area of the strand chosen
- demonstrate critical thinking about a piece or pieces of music

Learning and Teaching Methods:

- One-hour research methodology class for six weeks; 30 minutes per week with the supervisor
- Seminar presentations to evaluate work in progress
- Independent library work/ other form of researching as appropriate

Module Content:

Depending on the topic chosen, students may spend much of the module doing library research, music technology laboratory work or case studies in the field or a combination of all three.

Module Assessment:

Submission of Dissertation: 100%

Criteria for assessment are:

- Utilisation of resources
- Adherence to project
- Original thought
- Critical analysis
- Presentation according to guidelines

Further Details:

Duration: Full year with a weekly half-hour meeting with a supervisor

The required length is between 8,000 and 10,000 words

Date of Academic Council approval

Section 7.1

Performance Strand
Year Four

Module Title	Duration	ECTS Credits
Performance Studies 4 <i>Principal Study</i> <i>Rehearsal</i> <i>Performance Seminar</i> Or -----	Full year	35
Vocal Performance Studies 4 <i>Principal Study</i> <i>Repetiteur</i> -----	Full year	30
Performance Platform 4: Opera and Oratorio	Full year	5
Studies in Music History and Performance Practice 2	Full year	5
Studies in World Music Culture 2 Or Special Studies 2	1 Semester	5
	Full year	5
Dissertation	Full year	10
Ensemble/Piano Accompaniment	Full year	5

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3513		35	MUSP 4100	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies/concert studies, scales and arpeggios, sight-reading, self-prepared work, solo repertoire, as appropriate to each instrument.

- The performance, 50 minutes in length, held in public at the end of the year, is a demonstration of work the student has learned during the final year of the programme
- The programme of music to be performed will be chosen in consultation with the Principal Study teacher and submitted for the approval of the programme committee at least 3 months before the date of the performance
- The works chosen will display skill in programme building and will build on the musical and technical achievements of earlier years

Unit B Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit C Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- consolidate students' technical skills, musical awareness and interpretative competence developed in Years 1-3 to achieve instrumental performance at professional level
- continue to promote productive practice and independent learning
- continue to expand students' knowledge of the repertoire
- further develop students' performing abilities to a level where they can perform in public with confidence and ease

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3513		35	MUSP 4100	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module Aim (continued)

Unit B Rehearsal

- further develop an understanding of the overall structure of works
- develop an understanding of the interplay of parts between the piano and orchestral instruments
- show how to apply the art of being the accompanist to the piano part when required by the score
- help develop communication through the instrument and ensure relationship to the accompanist on equal terms

Unit C Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students' understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- present himself/herself for a public recital and display a high level of artistic and technical competence
- choose and prepare pieces to produce a varied and balanced programme
- perform with confidence the chosen works, having regard to the style, content and intention of the composers
- research and develop comprehensive programme notes on the works
- display an intellectual understanding of the music performed
- show an ability to communicate in public performance

Unit B Rehearsal

- demonstrate an ability to perform and communicate with confidence in partnership with the accompanist
- demonstrate leadership and communication with the accompanist in solo repertoire
- display partnership with the pianist in duo work
- perform a final recital with professionalism in all aspects of the performance

Unit C Performance Seminar

- perform for his/her peers and give a critique of his/her own performance
- articulate the decisions underpinning his/her musical decision making
- comment critically on the performance of his/her peers
- analyse and discuss issues relating to piano repertoire and piano performance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3513		35	MUSP 4100	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Rehearsal

- Individual class with accompanist

Unit C Performance Seminar

This aspect of the programme is taught through a seminar/master class setting, involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

Description of syllabus content covered in this unit:

- Scales and arpeggios
- Instrumental studies
- Self-prepared work (strings)
- Quick study (organ)
- Sight-reading
- Solo repertoire representing different composers and different musical styles
- Concerto repertoire (piano, woodwind and brass)

Unit B Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Unit C Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice
- Preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3513		35	MUSP 4100	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to individual instruments/voice are examined in this part

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Performance Seminar:

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Essential Reading:

Unit A Principal Study Unit B Rehearsal

- As directed by the Lecturer

Unit C Performance Seminar

- Piano repertoire as appropriate.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3513		35	MUSP 4100	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Further Details:		
	Duration	Class Contact
<i>Principal Study</i>	Full year	1-1.5 hours weekly (Depending on Principal Study)
<i>Rehearsal</i>	Full year	30/60 minutes weekly
<i>Performance Seminar</i>	Full year	1.5 hours weekly
Orchestral Department: Principal Study, Rehearsal Keyboard Department: Principal Study, Performance Seminar (Piano Discussion Class) To be delivered over a year-long module		

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3514		30	MUSG 4101	Vocal Performance Studies 4 Unit A Principal Study Unit B Repetiteur

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' achievements in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies, vocal exercises, scales and arpeggios, sight-reading and solo repertoire.

The performance, 50 minutes in length, held in public at the end of the year, is a demonstration of work the student has learned during the final year of the programme.

The programme of music to be performed will be chosen in consultation with the Principal Study teacher and submitted for the approval of the programme committee at least 3 months before the date of the performance.

The works chosen will display skill in programme building and will build on the musical and technical achievements of earlier years.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/Repetiteur.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further consolidate students' technical skills, musical awareness and interpretative competence developed in Years 1-3 to achieve vocal performance at professional level
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- further develop students' performing abilities to a level where they can perform in public with confidence and ease

Unit B Repetiteur

- further develop the art of performance by working with an accompanist and, through awareness of the accompaniment, to lead to an increased understanding of the vocal repertoire to be performed

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3514		30	MUSG 4101	Vocal Performance Studies 4 Unit A Principal Study Unit B Repetiteur

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- present himself/herself for a public recital and display a high level of artistic and technical competence
- choose and prepare pieces to produce a varied and balanced programme
- perform, with confidence, the chosen works having regard for the style, content and intention of the composers
- research and develop comprehensive programme notes on the works
- display an intellectual understanding of the music performed
- show an ability to communicate in public performance

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Module Content:

Unit A Principal Study

- Scales, arpeggios and vocal exercises
- Vocal studies
- Quick Study
- Sight-reading
- Solo repertoire representing different composers and different musical styles

Unit B Repetiteur

The repertoire will be chosen in consultation with the Principal Study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSP 3514		30	MUSG 4101	Vocal Performance Studies 4 Unit A Principal Study Unit B Repetiteur

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies and elements specific to voice are examined in this part.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Essential Reading:

Unit A Principal Study / Unit B Repetiteur

As directed by the lecturer.

Further Details:

Module Principal Study

Obligatory Units

Vocal Department:

Principal Study, Repetiteur

Duration of units

Principal Study Full year

Repetiteur Full year

Contact hours

1 hour weekly

1 hour weekly

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4202	Performance Platform 4: Opera & Oratorio

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing operatic arias and oratorios.

Module Aim:

The aim of this module is to allow the student the opportunity to perform operatic arias and oratorios under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the Principal Study teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the broad operatic/oratorio repertory.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 60%

Presentation/Performance: 40%

Essential Reading:

Oratorio: Burrows, Donald, ed.: *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997)

Operatic Aria: Kobbe, G.: *Kobbe's Complete Opera Book* (London: Putnam, 1976)

Web Source: www.ipasource.com

Further Details:

Performance Platform 4

Duration of Module

Full year

Contact hours

2-3 hours weekly

Special Studies 2

Students choose two units, which allows them to study two unrelated subjects for the duration of one semester each. Students may not take units already studied in Year 3.

Both units must be passed.

The combination of the two units carries 5 ECTS credits.

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Orchestration

Technology-based composition

Philosophy of Music and Music Education

Psychology of Music and Music Education

Teaching Methods 2

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

Approaches to Historical Studies

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Orchestration

The principles of orchestration are introduced with an emphasis on smaller textures.

Unit E Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit F Philosophy of Music and Music Education

This unit introduces the student to philosophical approaches to music and music education.

Unit G Psychology of Music and Music Education

This unit introduces the student to the study of psychology as it relates to music and music education. It gives a broad outline of the psychological theories, emphasising those aspects which have particular relevance for instrumental/vocal teachers.

Unit H Teaching Methods 2

Concepts explored in *Teaching Methods 1* are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Description (continued)**Unit I Conducting**

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Unit J Sound Engineering

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit K Chamber Music

This unit provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Unit L Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit M The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit N Approaches to Historical Studies

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Unit O The Instrumental Tradition in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Aim:

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Unit E Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Aim (continued):**Unit F Philosophy of Music and Music Education**

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

The aim is to give students a broad overview of psychology of music and music education with particular emphasis on applying various psychological theories in the instrumental/vocal learning-teaching context.

Unit H Teaching Methods 2

The aim is to foster a more critical approach to instrumental/vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Unit I Conducting

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Unit J Sound Engineering

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Aim (continued):**Unit K Chamber Music**

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Unit L Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Module Aim (continued):

Unit M The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to ‘historical worldviews’ and therefore encourage an understanding of the history of thought

Unit N Approaches to Historical Studies

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Unit O The Instrumental Tradition in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit D Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Unit E Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

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Learning Outcomes (continued):

Unit F Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Unit G Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit H Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Unit I Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit J Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recordings in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in the production of audio recordings

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Learning Outcomes (continued):

Unit K Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit L Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit M The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Unit N Approaches to Historical Studies

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Unit O The Instrumental Tradition in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

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Learning and Teaching Methods:**Unit A Nineteenth-century Composition Techniques**

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Orchestration

- One-hour lecture each week (1 semester) and self-directed learning

Unit E Technology-based Composition

This unit is taught by a combination of lectures and practical supervision in the Music Technology Centre

Unit F Philosophy of Music and Music Education

This unit is taught through lectures/seminars which will be held weekly. Students will be expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the subject content

Unit G Psychology of Music and Music Education

- Weekly lectures/seminars
- Students are expected to participate in class discussion, undertake independent study and give class presentations

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning and Teaching Methods (continued):**Unit H Teaching Methods 2**

This unit is taught through weekly lectures/workshops.

Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Unit I Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit J Sound Engineering

This unit is taught through a combination of lectures and practical work.

Unit K Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit L Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit M The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit N Approaches to Historical Studies

One-hour lecture each week and self-directed learning

Unit O The Instrumental Tradition in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and wholetone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestral scores

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Module Content (continued):

Unit E Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Unit F Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- The nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America

Unit G Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

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Module Content (continued):

Unit H Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Unit I Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit J Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit K Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

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Module Content (continued):**Unit L Advanced Digital Audio**

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit M The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit N Approaches to Historical Studies

Approaches to the study of music history to include:

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

Unit O The Instrumental Tradition in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60% Students are permitted to use a keyboard in the examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

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Module Assessment (continued):**Unit D Orchestration**

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment consists of weekly orchestration assignments

Examination consists of 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Unit E Technology-based Composition

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound:
- Quality of composition
- Artistic application of technology

Unit F Philosophy of Music and Music Education

Continuous Assessment: 50% End of year Examination: 50%

Continuous Assessment:

- Class participation with presentations and short seminars

End of year Examination:

The following criteria will be applied:

- critical thinking
- knowledge of philosophical theories and their application to the teaching/learning context

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<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment (continued):**Unit G Psychology of Music and Music Education**

Class Presentation: 50% End of year Examination: 50%

The following criteria will be applied:

- critical thinking
- knowledge of psychological theories and their application to the teaching/learning context

Unit H Teaching Methods 2

Continuous Assessment: 50%

End of year Examination: 50%

Assessment is based on selected module content and consists of 3 written assignments.

Unit I Conducting

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit J Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

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Module Assessment (continued):

Unit K Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group.

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

Unit L Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Unit M The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

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Module Assessment (continued):**Unit N Approaches to Historical Studies**

Continuous Assessment: 40% Written Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit

Unit O The Instrumental Tradition in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

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Essential Reading:**Unit A Nineteenth-century Composition Techniques**

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

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Essential Reading (continued):**Unit E Technology-based Composition**

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London) : www.resonancefm.com

Unit F Philosophy of Music and Music Education

Alperson, P. (1987) *What is Music: an Introduction to the Philosophy of Music*

The Pennsylvania State University Press

Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon Press

Elliott, David J (1995) *Music Matters*: New York Oxford University Press

Reimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of Colorado

Swanwick, K. (1979) *A Basis for Music Education*, NFER-Nelson

Swanwick, K. (1994) *Musical Knowledge*, London: Routledge

Fletcher, Peter. (1987) *Education and Music* Oxford University Press

Landis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education:*

Contributions of Dalcroze, Kodaly and Orff. Virginia, Music Educators National Conference

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Essential Reading (continued)

Unit G Psychology of Music and Music Education

Gardner, H. *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books (1983)

Hargreaves, D.) *The Developmental Psychology of Music*, Cambridge: Cambridge University Press (1986)

Sloboda, J. *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP (1985)

Supplemental Reading:

Plummeridge, C. 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89 (1982)

Swanwick, K. (*Music, Mind and Education*, London: Routledge (1988)

Unit H Teaching Methods 2

Fowler, C (ed) (1988) The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance (NSU)

Sadie, S (ed) (1982) Performance Practice after 1600 (Macmillan)

Supplemental Reading:

Brendel, A (1982) Musical Thoughts and Afterthoughts (Robson)

Swanwick, K (1979) A Basis for Music Education (NFER-Nelson)

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Essential Reading (continued):

Unit I Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P.1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez : Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit J Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Media

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Unit K Chamber Music

Scores as directed by the lecturer.

Unit L Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

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Essential Reading (continued):

Unit M The History of Ideas

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)
 Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty
 Martin Cothran: *Traditional Logic 1: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit N Approaches to Historical Studies

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);
 Kerman, Joseph: *Musicology* (London: Fontana, 1985);
 Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);
 Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)
 Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);
 Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);
 Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Unit O The Instrumental Tradition in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.
 Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn
 Folk Music and Dances of Ireland – Breandán Breathnach - Mercier
 A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien
 The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides
 The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Orchestration

Duration: 1 Semester

Unit E Technology-based Composition

Duration: 1 Semester

Unit F Philosophy of Music and Music Education

Duration: 1 Semester

Unit G Psychology of Music and Music Education

Duration: 1 Semester

Unit H Teaching Methods 2

Duration: 1 Semester

Unit I Conducting

Duration: 1 Semester

Unit J Sound Engineering

Duration: 1 Semester

Unit K Chamber Music

Duration: Full year

Unit L Advanced Digital Audio

Duration: 1 Semester

Unit M The History of Ideas

Duration: 1 Semester

Unit N Approaches to Historical Studies

Duration: 1 Semester

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co- Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSP 4203	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Philosophy of Music and Music Ed. Unit G Psychology of Music and Music Ed. Unit H Teaching Methods 2 Unit I Conducting Unit J Sound Engineering Unit K Chamber Music Unit L Advanced Digital Audio Unit M The History of Ideas Unit N Approaches to Historical Studies Unit O The Instrumental Tradition in ITM

Further Details (continued):

Unit O The Instrumental Tradition in Irish Music

Duration: 1 Semester

Date of Academic Council approval

Section 7.2

**Composition Strand
Year 4**

Module Title	Duration	ECTS Credits
Composition Portfolio <i>Composition Portfolio</i> <i>Composition Seminar</i>	Full year	35
Performance Studies 4 <i>Principal Study</i> <i>Repetiteur</i> <i>Rehearsal</i> <i>Performance Platform 4</i> <i>Performance Seminar</i>	Full year	15
Ensemble/Piano Accompaniment	Full year	5
Studies in Music History and Performance Practice 2* or Studies in World Music Culture 2*	Full year	5

* Classical performers take Studies in Music History and Performance Practice 2. Traditional performers take Studies in World Music Culture 2.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		35	MUSC 4111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Module Author: Dr Gráinne Mulvey

Module Description:

Unit A Portfolio

The unit further explores twentieth-century composition techniques, post-modernism and present-day trends and continues to develop skill in the disciplines of creative composition and self-expression.

Unit B Composition Seminar

This unit introduces the student to the principal trends in contemporary post-1945 composition, including contemporary Irish music.

Module Aim:

The aim of this module is to:

Unit A Portfolio

- consolidate and expand on compositional processes of the 20th century
- demonstrate an individual style through the understanding of 20th-century techniques and repertoire

Unit B Composition Seminar

- equip the composer with a thorough knowledge of contemporary trends and compositional techniques
- encourage the student to explore the wealth of contemporary repertoire
- encourage critical evaluation through analysis and discussion

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Portfolio

- compose in an individual style
- apply further knowledge of compositional styles to free composition studies
- write more extended compositions

Unit B Composition Seminar

- write critical commentaries and evaluate their compositions
- describe the characteristics of different compositional skills and utilize them as compositional tools
- apply analytical skills

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		35	MUSC 4111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Learning and Teaching Methods:

Unit A Portfolio

- Weekly individual tutorials
- Analysis of late compositional trends will be reinforced by short exercises
- Minimum 4 hours per day self-directed learning

Unit B Composition Seminar

- The unit will be taught by a monthly two-hour seminar
- Works are examined through analysis, discussion and critical assessment

Module Content:

Unit A Portfolio

- Critical analysis of later 20th century works
- Examination of late 20th-century compositional trends, spectral composition, sound transformation
- Extension of orchestral techniques, conceptual writing and collaboration with other art disciplines
- Writing critical commentaries on works

Unit B Composition Seminar

- Critical analysis of selected works chosen by the lecturer

Module Assessment:

Unit A Portfolio Requirements

- Portfolio of compositions, ranging from solo to large ensemble
- A work for orchestral forces or wind band is mandatory (electro-acoustic works can also be submitted)

Assessment criteria

- Understanding of techniques expanded upon Year 3
- Presentation of composition skills in works of longer duration displaying logical train of thought, effective planning, a thorough knowledge of instrumental effects, imaginative and creative processes analogous to an individual voice
- The commentaries, as in Year 3, should each reflect the methods behind the works produced.

A two-hour exam requires the student to write a piece for two or more instruments.

The student will be assessed as follows:

Portfolio of compositions: 70%

Commentaries: 15%,

Two-hour exam paper: 15%

Unit B Composition Seminar

There is no individual assessment as this is a supporting module to the composition portfolio.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		35	MUSC 4111	Composition Portfolio Unit A Portfolio Unit B Composition Seminar

Essential Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Supplemental Reading:

Blatter, A.: *Instrumentation/Orchestration* (New York: Schirmer Books, 1997)

Read, G.: *Music Notation: a Manual of Modern Practice* (New York: Taplinger Publication, 1979)

Schiff, D.: *The Music of Elliott Carter* (London: Faber and Faber, 1998)

Xenakis, I.: *Formalized Music*. (Hillsdale, NY: Pendragon Press, 1992)

Works selected by the lecturer

Further Details: One hour individual tutorial per week and a two-hour group seminar per month based on analysis and techniques: to be delivered year-long.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of solo repertoire, as appropriate to each instrument.

Unit B Repetiteur

This unit provides the vocal student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit C Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit D Performance Platform

This class complements the ongoing work of the Principal Study teacher in the development of knowledge and interpretative skills necessary for the performance of Oratorio and Operatic arias.

Unit E Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further consolidate students' technical skills, musical awareness and interpretative competence developed in Years 1-3 to achieve instrumental/vocal performance at professional level
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- further develop students' performing abilities to a level where they can perform in public with confidence and ease

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Aim (continued)

Unit B Repetiteur

- further develop the art of performance by working with the accompanist and through awareness of the accompaniment to lead to increased understanding of the vocal repertoire to be performed

Unit C Rehearsal

- further develop an understanding of the overall structure of works
- understand the interplay of parts between the piano and orchestral instruments
- apply the art of being the accompanist to the piano part when required by the score
- develop communication through the instrument and relate to the accompanist on equal terms

Unit D Performance Platform

- allow the student the opportunity to perform, under guidance of the specialist teacher, works in different styles and languages. The particular vocal repertoire will be advised by the Principal Study teacher.

Unit E Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- perform with a high level of technical and artistic awareness
- demonstrate technical reliability and fluency in the performance of repertoire
- perform with stylistic and interpretative awareness in performance
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Learning Outcomes (continued)

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Unit C Rehearsal

- demonstrate an ability to perform and communicate with confidence in partnership with the accompanist
- demonstrate leadership and communication with the accompanist in solo repertoire
- display partnership with the pianist in duo work
- perform a final recital with professionalism in all aspects of the performance

Unit D Performance Platform

- perform with artistic and linguistic skill, repertoire from opera and oratorio

Unit E Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed. Through rehearsal, the coach/repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit C Rehearsal

- Individual class with accompanist

Unit D Performance Platform

This is a group class in which the student will perform, and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Unit E Performance Seminar

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Content:

Unit A Principal Study

- Solo repertoire representing different composers, styles and periods
- Competition and ensemble repertoire (singers)

Unit B Repetiteur

The repertoire will be chosen in consultation with the Principal Study teacher and will be suitable for performance at the end-of-year examinations and in competition. Suitable vocal music may also be studied for performance in ensemble and for engagements outside the Conservatory.

Unit C Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Unit D Performance Platform

The syllabus will comprise broad repertoire from Oratorio and Operatic arias.

Unit E Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice
- Preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Module Assessment:

This module will be assessed by a practical examination. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

This unit will be assessed by a practical examination at the end of the module using the following criteria:

- technical ability and fluency including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Assessment (continued)

Unit B Repetiteur

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Performance Platform

This unit is assessed through the Principal Study examination, where students are required to perform from opera/oratorio Repertoire.

Unit E Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Essential Reading:

Unit A Principal Study Unit B Repetiteur Unit C Rehearsal

As directed by the Lecturer

Unit D Performance Platform

Oratorio: Burrows, Donald, ed.: *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997)

Operatic Aria: Kobbe, G.: *Kobbe's Complete Opera Book* (London: Putnam, 1976)

Unit E Performance Seminar

Piano repertoire as appropriate.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSG 3515		15	MUSG 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Further Details:		
	Duration	Class Contact
<i>Principal Study</i>	Full year	1 hour weekly
<i>Repetiteur/Rehearsal</i>	Full year	30-60 minutes weekly
<i>Performance Platform</i>	Full year	2-3 hours weekly
<i>Performance Seminar</i>	Full year	1.5 hours weekly
Orchestral Department:		
Principal Study, Rehearsal		
Vocal Department:		
Principal Study, Repetiteur, Performance Platform		
Keyboard Department:		
Principal Study, Performance Seminar (Piano Discussion Class)		
To be delivered over a year-long module		

Date of Academic Council approval

Section 7.3

Pedagogy Strand
Year 4

Module	Duration	ECTS Credits
Performance Studies 4 <i>Principal Study</i> <i>Rehearsal</i> <i>Performance Seminar</i> Or -----	Full year	20
Vocal Performance Studies 4 <i>Principal Study</i> <i>Repetiteur</i> -----	Full year	15
Performance Platform 4: Opera and Oratorio	Full year	5
Education Studies 4 <i>Practice of Instrumental/Vocal Teaching</i> <i>Educational Issues</i>	1 Semester 1 Semester	5
Education Studies 5 <i>Teaching Practice</i>	Full year	10
Dissertation	Full year	10
Studies in Music History and Performance Practice 2	Full year	5
Studies in World Music Culture 2 Or ---	1 Semester ---	5 ---
Special Studies 2	Full year	5
Ensemble/Piano Accompaniment	Full year	5

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3517		20	MUSE 4500	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of scales, studies, solo and concerto repertoire, and orchestral excerpts as appropriate to the syllabus for each instrument. Students of Keyboard/Strings/Woodwind/Brass/Guitar will have the opportunity to study instruments related to their Principal Study instrument. Students will undertake a specific study of pedagogical principles relating to their Principal Study instrument and, in the case of woodwind and brass, the study may be extended to include related instruments.

Unit B Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit C Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further consolidate students' technical skills musical awareness and interpretative awareness developed in Years 1-3 to achieve instrumental performance at professional level
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- further develop students' performing abilities to a level where they can perform in public with confidence and ease
- further develop an understanding of pedagogical principles related to Principal Study (and in related instruments in the case of woodwind and brass)

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3517		20	MUSE 4500	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module Aim (continued)

Unit B Rehearsal

- further develop an understanding of the overall structure of works
- understand the interplay of parts between the piano and orchestral instruments
- apply the art of being the accompanist to the piano part when required by the score
- develop communication through the instrument and relate to the accompanist on equal terms

Unit C Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students' understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate an ability to perform with a high level of technical and artistic awareness
- demonstrate technical reliability and fluency in the performance of repertoire
- demonstrate stylistic and interpretative awareness in performance
- demonstrate an intellectual understanding of the music performed
- demonstrate an ability to communicate in public performance
- demonstrate knowledge of the pedagogical principles of the Principal Study (and related instruments in the case of woodwind and brass)

Unit B Rehearsal

- demonstrate an ability to perform and communicate with confidence in partnership with the accompanist
- demonstrate leadership and communication with the accompanist in solo repertoire
- display partnership with the pianist in duo work
- perform a final recital with professionalism in all aspects of the performance

Unit C Performance Seminar

- perform for his/her peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of his/her peers
- analyse and discuss issues relating to piano repertoire and piano performance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3517		20	MUSE 4500	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons, to include pedagogical principles relating to Principal Study (and related instruments in the case of woodwind and brass)
- Self-directed practice
- Performance opportunities

Unit B Rehearsal

- Individual class with accompanist

Unit C Performance Seminar

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

Description of syllabus content covered in this unit:

- Scales and arpeggios
- Instrumental/vocal studies
- Self-prepared work (strings)
- Quick study
- Sight-reading
- Solo repertoire representing different composers and different musical styles
- Concerto repertoire (piano, woodwind and brass)
- Pedagogical principles related to Principal Study (and related instruments in the case of woodwind and brass)

Unit B Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3517		20	MUSE 4500	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Module Content (continued)

Unit C Performance Seminar

- Critical listening
- Technical aspects of piano playing
- Style and interpretation
- Approaches to practice
- Preparing for performance
- Analytical approaches
- Selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. All technical areas including scales/arpeggios/studies/quick studies and elements specific to individual instruments/voice and strand are examined in this part. Pedagogical principles will be examined through a *viva voce* and prepared pedagogical repertoire.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3517		20	MUSE 4500	Performance Studies 4 Unit A Principal Study Unit B Rehearsal Unit C Performance Seminar

Essential Reading:**Unit A Principal Study Unit B Rehearsal**

As directed by the lecturer, and to include pedagogical repertoire and literature.

Unit C Performance Seminar

Piano repertoire as appropriate.

Further Details:

	Duration	Class Contact
<i>Principal Study</i>	Full year	1-1.5 hours weekly
<i>Rehearsal</i>	Full year	30 minutes weekly
<i>Performance Seminar</i>	Full year	1.5 hours weekly

Orchestral Department:

Principal Study, Rehearsal, Related Instrument

Keyboard Department:

Principal Study, Performance Seminar (Piano Discussion Class).

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3518		15	MUSE 4501	Vocal Performance Studies 4 (Pedagogy) Unit A Principal Study Unit B Repetiteur

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' achievements in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of studies, vocal exercises, scales and arpeggios, sight-reading and solo repertoire. Students will undertake a specific study of pedagogical principles relating to voice.

Unit B Repetiteur

This unit provides the student with the opportunity to work with a Conservatory Coach/Repetiteur.

Module Aim

The aim of this module is to:

Unit A Principal Study

- further consolidate students' technical skills, musical awareness and interpretative competence developed in Years 1-3 to achieve vocal performance at professional level.
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- further develop students' performing abilities to a level where they can perform in public with confidence and ease
- develop an understanding of pedagogical principles relating to voice

Unit B Repetiteur

- further develop the art of performance by working with an accompanist and, through awareness of the accompaniment, to lead to an increased understanding of the vocal repertoire to be performed

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate an ability to perform with a high level of technical and artistic awareness
- demonstrate technical reliability and fluency in the performance of the repertoire
- demonstrate stylistic and interpretative awareness in performance
- demonstrate an intellectual understanding of the music performed
- demonstrate an ability to communicate in public performance
- demonstrate pedagogical principles relating to voice

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3518		15	MUSE 4501	Vocal Performance Studies 4 (Pedagogy) Unit A Principal Study Unit B Repetiteur

Learning Outcomes (continued)**Unit B Repetiteur**

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Learning and Teaching Methods:**Unit A Principal Study**

- Individual lessons, to include pedagogical issues relating to voice
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed and rehearsed. Through rehearsal, the repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Module Content:**Unit A Principal Study**

- Scales, arpeggios and vocal exercises
- Vocal studies and Quick Study
- Sight-reading
- Solo repertoire representing different composers and different musical styles
- Pedagogical principles relating to voice

Unit B Repetiteur

The repertoire will be chosen in consultation with the principal study teacher and will be suitable for performance at the end of year examinations and in competitions. Suitable vocal music may also be studied for performance in ensembles and for engagements outside the Conservatory.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSE 3518		15	MUSE 4501	Vocal Performance Studies 4 (Pedagogy) Unit A Principal Study Unit B Repetiteur

Module Assessment:

This module will be assessed by practical examinations. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark. Elements to be examined include: quick study, studies, sight-reading, technical exercises. Pedagogical principles will be examined through a *viva voce* and prepared pedagogical repertoire.

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are assessed on their performance of repertoire.

The following criteria for assessment are used:

- technical ability and fluency, including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Essential Reading:

Unit A Principal Study / Unit B Repetiteur

As directed by the lecturer and to include pedagogical repertoire and literature.

Further Details:

Obligatory Units

Vocal Department:

Principal Study, Repetiteur

Duration of units

Principal Study Full year

Repetiteur Full year

Contact hours

1 hour weekly

30 minutes weekly

To be delivered over a year-long module

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4202	Performance Platform 4: Opera & Oratorio

Module Author: Programme Committee

Module Description:

This unit focuses on the development of stylistic awareness and interpretive skills when performing operatic arias and oratorios.

Module Aim:

The aim of this module is to allow the student the opportunity to perform operatic arias and oratorios under the guidance of the specialist teacher. The repertoire will be chosen in consultation with the Principal Study teacher.

Learning Outcomes:

On completion of this module, the learner will be able to perform with artistic and linguistic skill, the repertoire studied.

Learning and Teaching Methods:

This is a group class in which the student will perform and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Module Content:

The syllabus will comprise works chosen from the broad operatic/oratorio repertory.

Module Assessment:

This module will be assessed by:

Attendance, Participation and Continuous Assessment: 60%

Presentation/Performance: 40%

Essential Reading:

Oratorio: Burrows, Donald, ed.: *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997)

Operatic Aria: Kobbe, G.: *Kobbe's Complete Opera Book* (London: Putnam, 1976)

Web Source: www.ipasource.com

Further Details:

Performance Platform 4

Duration of Module

Full year

Contact hours

2-3 hours weekly

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4526	Education Studies 4 Unit A Educational Issues Unit B Practice of Music Teaching

Module Author:

Unit A Educational Issues Dr Mary Lennon

Unit B Practice of Music Teaching Dr Mary Lennon / Mr Peter Dains

Module Description:

Unit A Educational Issues

This unit provides a forum for the exploration of current issues in music education, drawing on current research and policy documents relating to education and the arts.

Unit B Practice of Music Teaching

This unit builds on the teaching observation experience and the theoretical principles acquired in the education modules in year 3 and also links in with the *Teaching Practice* module.

Module Aim:

The aim of this module is to:

Unit A Educational Issues

- develop students' awareness of current issues in music education
- encourage a critical and analytical approach to interpreting the results of music education research
- examine relevant policy documents relating to music education

Unit B Practice of Music Teaching

- further examine approaches to instrumental/vocal teaching, focusing on teacher behaviour (with particular emphasis on teachers' ways of communicating), the nature of the subject matter content and the teaching/learning context
- to give students an understanding of the knowledge and skills required in instrumental/vocal teaching
- to provide a forum for discussion and analysis of microteaching activities and teaching practice

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Educational Issues

- discuss current issues in music education
- demonstrate an ability to interpret research in music education in an informed manner
- demonstrate an awareness of current policy developments relating to music education

Unit B Practice of Music Teaching

- explain the processes involved in instrumental/vocal teaching with particular reference to teacher behaviour and teachers' ways of communicating
- analyse and describe the knowledge and skills required by the instrumental/vocal teacher
- evaluate their own teaching practice

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4526	Education Studies 4 Unit A Educational Issues Unit B Practice of Music Teaching

Learning and Teaching Methods:

Unit A Educational Issues

This unit is taught through weekly seminar/workshop with an emphasis on a discursive mode of teaching/learning. Students will be expected to undertake independent study, participate in class discussion and give class presentations.

Unit B Practice of Music Teaching

This unit is taught through weekly seminar/workshop with an emphasis on a discursive mode of teaching/learning. The unit is closely linked to the **Teaching Practice** module and the use of microteaching will enable students to connect theory and practice and discuss issues arising from their own teaching practice experience. Students will be expected to undertake independent study, participate in class discussion and give class presentations.

Module Content:

Unit A Educational Issues

This course will address issues relating to instrumental/vocal teaching currently being addressed by the music education community. Topics will be chosen by the lecturer with due regard to the composition of the student group and to current issues. The syllabus will be built around journal articles, policy documents and publications produced by government departments and bodies such as the Arts Council.

Unit B Practice of Music Teaching

- Effective communication: verbal behaviour (including teachers' use of language, questions, explanations, imagery); non-verbal behaviour (including teacher modelling)
- Teacher knowledge
- Planning/Lesson structure
- Assessment and evaluation
- Discrimination diagnosis and remediation
- Learners and learning contexts
- Teaching styles

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4526	Education Studies 4 Unit A Educational Issues Unit B Practice of Music Teaching

Module Assessment:

Unit A Educational Issues

Class Presentation: 50% Written Report: 50%

Students are assessed on their ability to discuss current issues in music education and to interpret music education research and policy in an informed manner. Students will give a class presentation and a written report on specific journal articles/policy documents/educational issues. Assessment will be conducted with reference to the following criteria:

- ability to reflect critically on current issues in music education
- evidence of critical thinking and independent thought
- ability to organise material
- clarity of expression and presentation

Unit B Practice of Music Teaching

Class Presentation: 50% End of year Written Examination: 50%

Students are assessed on their ability to discuss and analyse the pedagogical principles involved in instrumental/vocal teaching and their ability to evaluate their own teaching practice.

Assessment will be conducted with reference to the following criteria:

- ability to explain the pedagogical processes involved in instrumental/vocal teaching
- ability to describe the knowledge and skills required by the instrumental/vocal teacher
- ability to evaluate their own teaching practice
- ability to organise material
- clarity of expression in oral and written presentations

Essential Reading:

Unit A Educational Issues

As required by the lecturer from:

- current music education journals such as the *British Journal of Music Education*, the *Bulletin of the Council for Research in Music Education*, *Music Education Research*, *Sociology of Music*
- policy documents relating to music and education issued by Government departments
publications produced by bodies such as the Arts Council, Music Network, Forum for Music in Ireland

Unit B Practice of Music Teaching

Kyriacou, C. (1991) *Essential Teaching Skills*, Cheltenham: Stanley Thornes

Hallam, S (1998) *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*, Oxford: Heinemann

Harris, P. and Crozier, R. () *The Music teacher's Companion*, London: ABRSM

Further Details: Duration of module: Full year

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		10	MUSE 4528	Education Studies 5 Teaching Practice

Module author: Dr Mary Lennon

Module Description:

Building on the student's experience of the **Teaching Observation** module in year 3, this module provides students with direct experience of individual instrumental/vocal teaching situations through supervised teaching practice. Students undertake an average of one hour of teaching practice per week throughout the academic year. Teaching Practice placements suitable to each student's instrument/voice will be organised by Conservatory management each year. Students are expected to report on their experiences at the 'Practice of Instrumental/Vocal Teaching' class, where videotaped excerpts from students' teaching will be observed and analysed.

Module Aim:

The aim of this module is to:

- provide students with teaching experience in a professional environment
- provide ongoing and informed feedback on students' teaching
- enable students to apply the knowledge and skills acquired in previous modules in a real teaching situation

Learning Outcomes:

On completion of this module, the learner will be able to:

- conduct an instrumental/vocal lesson in a professional manner
- demonstrate essential teaching skills
- engage in self evaluation and reflective practice

Learning and Teaching Methods:

This module is based on supervised teaching practice whereby the student teaches two individual junior students over the course of the academic year and is supervised on a regular basis. It is closely linked to the "Practice of instrumental/Vocal teaching Module".

Module Content:

- Supervised Teaching Practice

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		10	MUSE 4528	Education Studies 5 Teaching Practice

Module Assessment:

Students receive feedback from their supervisors on an ongoing basis and are assessed on the basis of a sample instrumental/vocal lesson. Assessment will be conducted with reference to the following criteria:

- ability to conduct an instrumental/vocal lesson in a professional manner
- evidence of essential teaching skills
- sample instrumental/vocal lesson: 100%

Essential Reading: (as for “Practice of instrumental/Vocal Teaching” unit)

Kyriacou, C. (1991) *Essential Teaching Skills*, Cheltenham: Stanley Thornes

Hallam, S (1998) *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*, Oxford: Heinemann

Harris, P. and Crozier, R. (??) *The Music Teacher's Companion*, London: ABRSM

Further Details:

Duration of module: 2 semesters Contact hours per week: 1

Date of Academic Council approval

Special Studies 2

Students have the opportunity to choose two units, which allows them to study two unrelated subjects for the duration of one semester each. Students may not take units already studied in Year 3. Both units must be passed
The combination of the two units carries 5 ECTS credits.

Group A

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Orchestration

Technology-based Composition

Technology in Music Education

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

Approaches to Historical Studies

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Orchestration

The principles of orchestration are introduced with an emphasis on smaller textures.

Unit E Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit F Technology in Music Education

This unit introduces a range of technologies that could be useful in the practice of music education.

Unit G Conducting

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

Unit H Sound Engineering

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit I Chamber Music

This module provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Description (continued):**Unit J Advanced Digital Audio**

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit K The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit L Approaches to Historical Studies

Students examine the development of Historiography and approaches to the study of Music History. In addition, they will be introduced to recent developments and trends in Musicology.

Unit M The Instrumental in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Module Aim

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Unit B Twentieth-century Composition Techniques

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Aim (continued):

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Orchestration

- equip the student with the skills to arrange music for orchestra from a piano score
- evaluate and analyse the techniques of orchestration in works by selected composers
- introduce the student to the principles of score layout, notation, and instrumental characteristics

Unit E Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Unit F Technology in Music Education

- enhance students' teaching experience by using appropriate music technology
- create teaching materials by using appropriate technology
- demonstrate wide but basic knowledge in music technology
- use the Internet for teaching resources

Unit G Conducting

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):

Unit H Sound Engineering

Provide students with:

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques
- simple electric engineering in terms of troubleshooting

Unit I Chamber Music

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Aim (continued):**Unit J Advanced Digital Audio**

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

Unit K The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to ‘historical worldviews’ and therefore encourage an understanding of the history of thought

Unit L Approaches to Historical Studies

- make students aware of different approaches to the study of Music History
- introduce students to musicological concepts of the last 100 years
- explore these issues through the study of specific musicological and other scholarly writings

Unit M The Instrumental in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Unit D Orchestration

- discern the individual characteristics of instruments and instrumental families in the orchestra
- orchestrate a piece of music from a piano score
- select appropriate media for a variety of textual and sonorous circumstances

Unit E Technology-based Composition

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Unit F Technology in Music Education

- enhance one's teaching experience by using appropriate music technology
- create teaching materials by using appropriate technology
- demonstrate wide but basic knowledge in music technology
- use the Internet for teaching resources

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Learning Outcomes (continued):**Unit G Conducting**

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit H Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recording in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in production of audio recordings

Unit I Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit J Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit K The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Learning Outcomes (continued):**Unit L Approaches to Historical Studies**

- examine Music History in an objective and critical manner
- distinguish between different musicological ideas and methodologies
- critically analyse the writings of others in the area of musicology and historical studies
- apply methodologies to their own writings

Unit M The Instrumental in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

Learning and Teaching Methods:**Unit A Nineteenth-century Composition Techniques**

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Orchestration

- One-hour lecture each week (1 semester) and self-directed learning

Unit E Technology-based Composition

- Combination of lectures and practical supervision in the Music Technology Centre

Unit F Technology in Music Education

- Combination of lectures and practical application

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Learning and Teaching Methods (continued):

Unit G Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit H Sound Engineering

This unit is taught by a combination of lectures and practical work.

Unit I Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit J Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit K The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit L Approaches to Historical Studies

One-hour lecture each week and self-directed learning

Unit M The Instrumental in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and wholetone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Orchestration

- Survey of techniques of instrumental and orchestral writing
- Detailed study of selected orchestral scores
- Score presentation
- Reduction of orchestral scores

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Content (continued):

Unit E Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

Unit F Technology in Music Education

- Identification and analyses of tasks in day-to-day teaching activity and the introduction of appropriate technology and knowledge
- Continuity in development of fluency in the use of the technology by tackling small projects
- Introduction to the use of public licence software

Unit G Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit H Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit I Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Content (continued):**Unit J Advanced Digital Audio**

Students will engage in the following activities:

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit K The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit L Approaches to Historical Studies

- contextual studies (social, cultural, economic as well as musical)
- historical concepts of the musical canon, periodisation, reception history and authenticity
- recent developments and issues in musicology such as genre, cultural theory, gender studies and ethnological, social and political concerns

Unit M The Instrumental in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60%

Students are permitted to use a keyboard in the written examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Assessment (continued):**Unit D Orchestration**

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment consists of weekly orchestration assignments

Examination consists of 1 piece of orchestration

The following criteria for assessment will apply:

- Appropriateness of instrumentation
- Musical response
- Technical accuracy
- Balance
- Use of orchestral colour
- Presentation

Unit E Technology-based Composition

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound:
- Quality of composition
- Artistic application of technology

Unit F Technology in Music Education

Continuous Assessment: 100%

Assessment criteria:

- Task and/or problem analysis
- Research skills for independent learning
- Fluency in practise
- Ability to systemically apply knowledge

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Assessment (continued):**Unit G Conducting**

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit H Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

Unit I Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Assessment (continued):

Unit J Advanced Digital Audio

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Criteria for assessment:

- Quality of recorded sound
- Quality of mixed and mastered CD
- Appropriate application of technology

Unit K The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Module Assessment (continued):**Unit L Approaches to Historical Studies**

Continuous Assessment: 40% End of unit Examination: 60%

Continuous Assessment: one essay (2000 words) (30%) and one oral presentation to last no longer than 15 minutes (10%).

Topics to be chosen from any area of the unit content as approved by the lecturer.

In the week following the oral presentation, the student will submit a written form of the presentation; (10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Logical argument
- Evidence of research and original thought
- Critical and objective evaluation
- Consistency of presentation

The examination will be two hours long. Students will be asked to answer two questions from a selection of questions covering the topics covered over the duration of the unit.

Unit M The Instrumental in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Essential Reading:**Unit A Nineteenth-century Composition Techniques**

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Orchestration

Adler, S.: *The Study of Orchestration* (New York/London, W.W. Norton and Co., 2002)

Unit E Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London): www.resonancefm.com

Unit F Technology in Music Education

Reading material will be proposed according to the needs identified.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Essential Reading (continued):**Unit G Conducting**

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P. 1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez : Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit H Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Media

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Unit I Chamber Music

Scores as directed by the lecturer.

Unit J Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Essential Reading (continued):**Unit K The History of Ideas**

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty

Martin Cothran: *Traditional Logic I: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit L Approaches to Historical Studies

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983);

Kerman, Joseph: *Musicology* (London: Fontana, 1985);

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997);

Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002);

Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002);

Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Unit M The Instrumental in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland – Breandán Breathnach - Mercier

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	<i>Co-Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSE 4530	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Orchestration Unit E Technology-based Composition Unit F Technology in Music Education Unit G Conducting Unit H Sound Engineering Unit I Chamber Music Unit J Advanced Digital Audio Unit K The History of Ideas Unit L Approaches to Historical Studies Unit M The Instrumental Tradition in ITM

Further Details:

Unit A Nineteenth-century Composition Techniques

Duration: 1 Semester

Unit B Twentieth-century Composition Techniques

Duration: 1 Semester

Unit C Arrangement

Duration: 1 Semester

Unit D Orchestration

Duration: 1 Semester

Unit E Technology-based Composition

Duration: 1 Semester

Unit F Technology in Music Education

Duration: 1 Semester

Unit G Conducting

Duration: 1 Semester

Unit H Sound Engineering

Duration: 1 Semester

Unit I Chamber Music

Duration: Full year

Unit J Advanced Digital Audio

Duration: 1 Semester

Unit K The History of Ideas

Duration: 1 Semester

Unit L Approaches to Historical Studies

Duration: 1 Semester

Unit M The Instrumental Tradition in Irish Music

Duration: 1 Semester

Date of Academic Council approval

Section 7.4

Musicology Strand
Year 4

Module Title	Duration	ECTS Credits
Major Dissertation	Full year	20
Historical Studies 2 <i>Approaches to Historical Studies 2</i> <i>Musicology Seminars</i>	Full year	5
Studies in World Music Culture 2	Full year	5
Performance Studies 4 <i>Principal Study</i> <i>Repetiteur</i> <i>Rehearsal</i> <i>Song Class</i> <i>Performance Seminar</i>	Full year	15
Studies in Music History and Performance Practice 2	Full year	5
Special Studies 2	Full year	5
Ensemble/Piano Accompaniment	Full year	5

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		20	MUSM 4101	Major Dissertation

Module author: Dr Anne Leahy

Module Description

Preparation and completion of a major Dissertation (c.15000 words) in a chosen area of historical studies

Module Aim: The aim of this module is to:

- enable students to put into practice their knowledge of research concepts and skills necessary to successfully complete a critically-informed dissertation

Learning Outcomes:

On completion of this module, the learner will be able to:

- undertake and complete research in a chosen area of historical studies with a clear understanding of the requisite methodologies and approaches necessary
- demonstrate the skills required to produce an academic paper

Learning and Teaching Methods:

- One hour per week with a supervisor
- Seminar presentations to evaluate work in progress
- Independent library work/other form of researching as appropriate

Module Content:

Depending on the topic chosen, students may spend much of the module doing library research, music technology laboratory work or case studies in the field or a combination of all three

Module Assessment:

The research project will be assessed using the following criteria:

- Logical and coherent in the overall structure with clear development of ideas
- Well presented and written in keeping with Conservatory guidelines: a high level of writing skills is expected, free from errors in grammar and syntax
- Utilisation of resources: it is expected that students will have availed not only of the Conservatory Library itself, but also be aware of the available electronic resources and inter-library loan facilities
- Originality of thought: some original thought is expected
- Quality of critical evaluation: this is an essential part of any research project and students are expected to be objective and balanced in their discussions and arguments

Essential Reading: According to the topic chosen

Further Details: delivered as a year-long module

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4516	Historical Studies 2 Unit A Approaches to Historical Studies 2 Unit B Musicology Seminars

Module Author: Dr. Kerry Houston / Paul McNulty

Module Description

Unit A Approaches to Historical Studies 2

Students build on the knowledge gained in Approaches to Historical Studies 1.

Concepts underlying current musicological thought are further explored by means of reading of key musicological texts.

Unit B Musicology Seminars

In this self-directed unit students will attend seminars in the Conservatory (or conferences approved by the course tutor) to gain experience of hearing academic papers being delivered, chaired, and discussed. Students will write reports on papers they have attended.

Module Aim:

The aim of the module is to:

Unit A Approaches to Historical Studies 2

- further explore issues introduced in Approaches to Historical Studies 1
- provide the student with an opportunity to specialise in areas specific to his/her own instrument and research interests
- provide the student with a sound approach to musicological discourse so that s/he will be in a position to carry out further research on issues other than those explored in the module

Unit B Musicology Seminars

- become familiar with the process of delivering academic papers
- to listen critically to what is being said and to be able to make a response orally, if appropriate, and in written form
- foster an interest in research and the dissemination of scholarship in the oral tradition and written tradition (for example, in the publishing of Conference Proceedings)

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4516	Historical Studies 2 Unit A Approaches to Historical Studies 2 Unit B Musicology Seminars

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Approaches to Historical Studies 2

- apply methodologies and critical skills to his/her own writings
- clearly differentiate between approaches to the study of Music History
- approach the study of issues in Music History and Musicology in an organised and structured manner
- think independently and form critical opinions in the discipline
- create their own paper, showing clear understanding of the different approaches required in the discipline, depending on the topic

Unit B Musicology Seminars

- demonstrate a thorough understanding of delivering academic papers
- critically evaluate academic papers attended
- write a report on two academic papers
- distinguish between different musicological ideas and methodologies
- apply methodologies to their own writings

Learning and Teaching Methods:**Unit A Approaches to Historical Studies 2**

- One-hour lecture each week for one semester and self-directed learning

Unit B Musicology Seminars

- As directed by Unit A lecturer

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4516	Historical Studies 2 Unit A Approaches to Historical Studies 2 Unit B Musicology Seminars

Module Content:

Unit A Approaches to Historical Studies 2

Building on the knowledge gained in *Approaches to Historical Studies 1*, students will continue to explore areas of historiography, contextual studies, historical concepts of the musical canon, reception history and performance practice.

Students will also engage in inter-disciplinary research, and current trends in musicology will be addressed.

Unit B Musicology Seminars

This will vary according to the cohort of students and staff specialisms.

Module Assessment:

Unit A Approaches to Historical Studies 2

70% of Module

Continuous Assessment: 40% Examination: 60%

Assessment: one essay (2000 words) (30%) and one oral presentation c.15 mins (10%).

Topics may be chosen from any area of the module as approved by the lecturer.

The oral presentation is followed up with a written submission.

(10% will be divided as follows: 7% for presentation and 3% for written submission)

Criteria for assessment:

- Coherent and logical argument
- Evidence of research
- Original thought required
- Critical and objective evaluation
- Consistency of presentation.

The examination will be two hours long.

Two questions from a selection covering the topics covered over the course of the unit.

Unit B Musicology Seminars

30% of Module

Assessment: 100%

The student is to submit a written report (c.2000-3000 words) on two academic papers attended.

Criteria for assessments:

- Coherent and logical argument
- Demonstrate a critical awareness of the papers' main arguments
- Critical and objective evaluation of the papers

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4516	Historical Studies 2 Unit A Approaches to Historical Studies 2 Unit B Performance Seminars

Essential Reading:**Unit A Approaches to Historical Studies 2**

Dahlhaus, Carl: *Foundations of Music History* (Cambridge: Cambridge University Press, 1983)

Kerman, Joseph: *Musicology* (London: Fontana, 1985)

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven/ London: Yale University Press, 1997)

Butt, John: *Playing with History* (Cambridge: Cambridge University Press, 2002)

Supplemental Reading:

Kivy, Peter: *Introduction to a Philosophy of Music* (Oxford: Oxford University Press, 2002)

Adorno, Theodore W.: *Essays on Music* (Berkeley: University of California Press, 2002)

Cooke, Deryck: *The Language of Music* (Oxford: Oxford University Press, 1963)

Allen, Warren Dwight: *Philosophies of Music History: A Study of General Histories of Music 1600–1960* (New York: Dover, 1962)

Johnson, Julian: *Who Needs Classical Music?* (New York: Oxford University Press, 2002)

Kerman, Joseph: *Contemplating Music: Challenges to Musicology* (Cambridge: Harvard University Press, 1985)

Kramer, Lawrence: *Musical Meaning: Towards a Critical History* (Berkeley: University of California Press, 2002)

Unit B Musicology Seminars

Butt, John: *Playing with History: the Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002)

Lawson, Colin: *The Historical Performance of Music: an Introduction* (Cambridge/ New York: Cambridge University Press, 1999)

Brown, Clive: *Classical and Romantic Performing Practice* (Oxford: Oxford University Press, 1999)

Lang, Paul Henry: *Musicology and Performance*, eds. Alfred Mann and George J. Buelow (New Haven: Yale University Press, 1997)

Cyr, Mary: *Performing Baroque Music* (Aldershot: Scolar Press, 1992)

Supplemental Reading: Taruskin, Richard: *Text and Act: Essays on Music and Performance* (New York/ Oxford: Oxford University Press, 1995)

Kivy, Peter: *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca/ London: Cornell University Press, 1995)

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 3, this unit focuses on the further development of students' performance abilities through a more advanced programme of solo repertoire, as appropriate to each instrument.

Unit B Repetiteur

This unit provides the vocal student with the opportunity to work with a Conservatory Coach/Repetiteur.

Unit C Rehearsal

The Principal Study Rehearsal provides an opportunity for the student to work with a Conservatory accompanist.

Unit D Performance Platform

This class complements the ongoing work of the Principal Study teacher in the development, knowledge and interpretative skills necessary for the successful application of particular style when performing oratorio and operatic arias.

Unit E Performance Seminar

This unit provides a performance platform for keyboard students and is designed to expand their knowledge of the repertoire, develop their critical listening skills, and develop their understanding of piano technique and interpretation. Student performances are at the centre of this unit and the lecturer acts as facilitator in encouraging analysis and discussion of the performances presented.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further consolidate students' technical skills and musical awareness developed in Years 1-3 to achieve instrumental performance at professional level
- continue to promote productive practice and independent learning
- further expand students' knowledge of the repertoire
- further develop students' performing abilities

Unit B Repetiteur

- further develop the art of performance by working with the accompanist and through awareness of the accompaniment to lead to increased understanding of the vocal repertoire to be performed

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Aim (continued)

Unit C Rehearsal

- further develop an understanding of the overall structure of works
- understand the interplay of parts between the piano and orchestral instrumental
- apply the art of being the accompanist to the piano part when required by the score
- develop communication through the instrument and relate to the accompanist on equal terms

Unit D Performance Platform

- allow the student the opportunity to perform, under guidance of the specialist teacher, repertoire from opera and oratorio

Unit E Performance Seminar

- develop students' powers of musical criticism
- involve students in the analysis and discussion of performance related issues
- give students opportunities to perform for their peers
- expand students' knowledge of the repertoire of the instrument
- develop students understanding of piano technique and interpretation

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- perform with a high level of technical and artistic awareness
- demonstrate technical reliability and fluency in the performance of repertoire
- perform with stylistic and interpretative awareness in performance
- demonstrate an intellectual understanding of the music performed
- perform with a sense of communication and value

Unit B Repetiteur

- demonstrate an ability to perform with confidence, in partnership with the accompanist

Unit C Rehearsal

- demonstrate an ability to perform and communicate with confidence in partnership with the accompanist
- demonstrate leadership and communication with the accompanist in solo repertoire
- display partnership with the pianist in duo work
- perform a final recital with professionalism in all aspects of the performance

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Learning Outcomes (continued):

Unit D Performance Platform

- perform with artistic and linguistic skill, the opera and oratorio repertoire studied

Unit E Performance Seminar

- perform for their peers and give a critique of their own performance
- articulate the decisions underpinning their musical decision making
- comment critically on the performance of their peers
- analyse and discuss issues relating to piano repertoire and piano performance

Learning and Teaching Methods:

Unit A Principal Study

- Individual lessons
- Self-directed practice
- Performance opportunities

Unit B Repetiteur

The student will prepare vocal material in advance for the class with the coach/repetiteur. Aspects of performance and interpretation of the material being studied will be discussed. Through rehearsal, the coach/repetiteur will assist in developing the student's interpretative and communicative skills in performance.

Unit C Rehearsal

- Individual class with accompanist

Unit D Song Class

This is a group class in which the student will perform, and also observe his/her peers in performance. Under the direction of the specialist teacher the student will also be encouraged to discuss the material performed in class.

Unit E Performance Seminar

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Content:

Unit A Principal Study

- Solo repertoire representing different composers, styles and periods
- Competition and ensemble repertoire (singers)

Unit B Repetiteur

The repertoire will be chosen in consultation with the Principal Study teacher and will be suitable for performance at the end of year examinations and in competition. Suitable vocal music may also be studied for performance in ensemble and for engagements outside the Conservatory.

Unit C Rehearsal

- Repertoire chosen for the end-of-year examination
- Competitions both within the Institute and externally
- Performances with Conservatory Ensembles
- Engagements outside the Conservatory

Unit D Performance Platform

The syllabus will comprise the broad repertoire from opera and oratorio.

Unit E Performance Seminar

- critical listening
- technical aspects of piano playing
- style and interpretation
- approaches to practice
- preparing for performance
- analytical approaches
- selected repertoire from the Baroque, Classical, Romantic, Impressionistic, 20th-century and Contemporary works

Module Assessment:

This module will be assessed by a practical examination. A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

This unit will be assessed by a practical examination at the end of the module using the following criteria:

- technical ability and fluency including control of instrument, sound and musical colour
- style and interpretation
- intellectual understanding
- imagination and communication

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Module Assessment (continued):

Unit B Repetiteur

This unit is assessed through the principal study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit C Rehearsal

This unit is assessed through the Principal Study examination where students are required to demonstrate an ability to perform with an accompanist.

Unit D Performance Platform

This unit is assessed through the Principal Study examination, where students are required to perform repertoire from opera and oratorio.

Unit E Performance Seminar

This unit is assessed through the Principal Study examination where students are expected to demonstrate intellectual understanding and critical awareness of issues relating to piano technique and interpretation.

Essential Reading:

Unit A Principal Study; Unit B Repetiteur; Unit C Rehearsal;

As directed by the Lecturer.

Unit D Performance Platform

Oratorio: Burrows, Donald, ed.: *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997)

Operatic Aria: Kobbe, G.: *Kobbe's Complete Opera Book* (London: Putnam, 1976)

Unit E Performance Seminar

Piano repertoire as appropriate.

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSM 3514		15	MUSP 4200	Performance Studies 4 Unit A Principal Study Unit B Repetiteur Unit C Rehearsal Unit D Performance Platform Unit E Performance Seminar

Further Details:

	Duration	Class Contact
<i>Principal Study</i>	Full year	1 hour weekly
<i>Repetiteur/Rehearsal</i>	Full year	15-30 minutes weekly
<i>Performance Platform</i>	Full year	2-3 hours weekly
<i>Piano Seminar</i>	Full year	1.5 hours weekly

Orchestral Department:

Principal Study, Rehearsal

Vocal Department:

Principal Study, Repetiteur, Performance Platform

Keyboard Department:

Principal Study, Performance Seminar (Piano Discussion Class)

To be delivered over a year-long module

Date of Academic Council approval

Special Studies 2

Students have the opportunity to choose any two units from the list below, which allows them to study two unrelated subjects for the duration of one semester each. Students may not take units already studied in Year 3. Both units must be passed.

The combination of the two units carries 5 ECTS credits.

Nineteenth-century Composition Techniques

Twentieth-century Composition Techniques

Arrangement

Technology-based composition

Philosophy of Music and Music Education

Psychology of Music and Music Education

Teaching Methods 2

Conducting

Sound Engineering

Chamber Music

Advanced Digital Audio

The History of Ideas

The Instrumental Tradition in Irish Music

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
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Module Author: Programme Committee

Module Description:

Unit A Nineteenth-century Composition Techniques

The unit introduces the student to a detailed study of the harmonic language and composition techniques of the nineteenth century.

Unit B Twentieth-century Composition Techniques

The student is introduced to the harmonic language of the early twentieth century through the study of selected genres.

Unit C Arrangement

This unit introduces the student to the principles of choral and instrumental arrangement.

Unit D Technology-based Composition

This unit will cover a wide range of technology-driven compositional methods. Students will gain the necessary knowledge and skills to realise their compositional thought.

Unit E Philosophy of Music and Music Education

This unit introduces the student to philosophical approaches to music and music education.

Unit F Psychology of Music and Music Education

This unit introduces the student to the study of psychology as it relates to music and music education. It gives a broad outline of the psychological theories, emphasising those aspects which have particular relevance for instrumental/vocal teachers.

Unit G Teaching Methods 2

Concepts explored in *Teaching Methods 1* are developed to include pedagogical methods relevant to instrumental/vocal teaching at intermediate to advanced level. This unit emphasises the links between practice and theory and students are given the opportunity to analyse the various approaches observed through class discussion.

Unit H Conducting

This unit provides a practical introduction to choral/orchestral conducting while at the same time developing musicianship skills essential to all instrumentalists, singers, teachers and composers.

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Module Description (continued)**Unit I Sound Engineering**

This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than its artistic value.

Unit J Chamber Music

This module provides a progressive and professional learning environment for the undergraduate student, introducing chamber music repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through specialist chamber music coaching and performance opportunities. Students are assigned chamber music groups by lecturers.

Unit K Advanced Digital Audio

This unit will introduce students to advanced digital audio technologies for use in recording, composition, radio production and performance. Students will gain additional knowledge and skills in sound recording, advanced audio manipulation, mixing, mastering and presentation.

Unit L The History of Ideas

In this unit, students will consider the principal areas and themes of philosophical thinking (such as the Theory of Knowledge/Basic Logic) with a simple introduction to the ideas of a number of important philosophers from Plato to Adorno, Derrida and Rorty.

Unit M The Instrumental Tradition in Irish Music

This unit introduces the student to traditional Irish instrumental music, and provides a general history and background. It will include tune types, repertoire and instruments with an overview of playing styles and techniques and an acquaintance with the main features of the traditional idiom.

Module Aim:

The aim of this module is to:

Unit A Nineteenth-century Composition Techniques

- consolidate and expand upon material studied in earlier modules
- provide the student with a sound knowledge of harmonic practice in the nineteenth century
- explore the compositional process with reference to selected set works

Dublin Institute of Technology

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Module Aim (continued):**Unit B Twentieth-century Composition Techniques**

- consolidate and expand upon skills developed in Composition Techniques 2 (applied) and related analytical studies
- introduce the student to the various compositional processes used in the early twentieth century
- explore the compositional processes involved through the study of set works

Unit C Arrangement

- introduce the student to more advanced principles of choral and instrumental arrangement, consolidating techniques from earlier modules in composition techniques
- enable the student to arrange material for any musical medium
- be able to effectively transfer musical material from one medium to another

Unit D Technology-based Composition

- clarify students' artistic needs with regard to compositional methods and technology
- equip students with basic listening, audio recording and processing skills
- provide individual and/or specialised skills and knowledge in the area between music, computer technology, and electronics
- widen knowledge regarding methods and/or style of presentation of composition

Unit E Philosophy of Music and Music Education

- familiarise students with philosophical theories relating to music and music education
- encourage critical thinking about the nature and purpose of music and music education

Unit F Psychology of Music and Music Education

The aim is to give students a broad overview of psychology of music and music education with particular emphasis on applying the various psychological theories in the instrumental/vocal learning-teaching context.

Unit G Teaching Methods 2

The aim is to foster a more critical approach to instrumental /vocal teaching and learning through the refinement of diagnostic skills and the evaluation of pedagogical methods related to intermediate and advanced levels of teaching.

Dublin Institute of Technology

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Module Aim (continued):**Unit H Conducting**

- provide a technical foundation in conducting skills
- develop rehearsal techniques
- develop psychological strategies for working with groups
- encourage a listening ear

Unit I Sound Engineering

Provide the students with:

- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with:

- recording skills
- skills to handle recorded sound material
- post-production techniques
- simple electric engineering in terms of troubleshooting

Dublin Institute of Technology

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Module Aim (continued):**Unit J Chamber Music**

- give students the opportunity to apply and develop core skills in the art of playing chamber music at an advanced level
- develop small ensemble rehearsal and performance skills
- explore chamber music repertoire in the individual student's chosen instrument
- begin to develop the expertise and artistry necessary for chamber music performance at the highest level
- develop aural, technical and music skills required for chamber music performance

Chamber Music Coaching

- give students the opportunity to work with a chamber music lecturer on repertoire
- enhance further the core skills being developed in the principal study programme

Masterclass/Seminar

- provide performance opportunities and develop students' performance presentation skills
- expose students to a variety of approaches in technique and interpretation
- develop students' critical and analytical abilities

Unit K Advanced Digital Audio

- equip students with digital audio recording, sound manipulation and music presentation skills (recordings, demos, compositions, radio programming, arrangements, etc.)
- address live and studio recording issues via digital means
- introduce students to advanced functionality of industry-standard digital audio technologies (ProTools LE including integration with Sibelius and QuickTime software)
- prepare students for Unit B Technology-based Composition by addressing individual skills needs
- prepare students for future professional recording of demos, compositions, arrangements, etc.

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Module Aim (continued):

Unit L The History of Ideas

- To acquire an initial command of essential philosophical language appearing regularly in modern scholarship
- To teach students to think critically
- To give students the tools to critically evaluate arguments
- To foster a curiosity in relation to 'historical worldviews' and therefore encourage an understanding of the history of thought

Unit M The Instrumental Tradition in Irish Music

The aim of this unit is to provide students with knowledge leading to an understanding and awareness of Irish traditional instrumental music and through this to provide a solid introductory basis for further study enabling informed description, appreciation and analysis.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Nineteenth-century Composition Techniques

- complete an excerpt by a selected nineteenth-century composer
- demonstrate stylistic awareness and appropriate knowledge of harmonic resources
- apply knowledge to free composition studies where appropriate

Unit B Twentieth-century Composition Techniques

- complete an extract/s in a selected twentieth-century style
- demonstrate stylistic awareness appropriate to the style concerned
- apply knowledge/skills to free composition studies where appropriate

Unit C Arrangement

- arrange musical material for any medium: choral or instrumental
- recognise the melodic, harmonic and structural implications in any style and fulfil effective transfer of knowledge to musical material concerned

Dublin Institute of Technology

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Learning Outcomes (continued):**Unit D Technology-based Composition**

- create music with the aid of technologies
- demonstrate research skills aimed at identifying necessary technologies and/or skills for their musical activity
- demonstrate skills and knowledge in the specialised area of composition
- demonstrate compositional knowledge which relies heavily on technological aids

Unit E Philosophy of Music and Music Education

- demonstrate a knowledge of a variety of philosophies of music
- demonstrate a knowledge of the philosophies underpinning various approaches to music education
- demonstrate an ability to think critically about the nature and purpose of music and music education

Unit F Psychology of Music and Music Education

- outline the main aspects of the psychological theories relating to music
- describe the psychological processes involved in music teaching and learning
- apply psychological theories to the instrumental/vocal teaching situation

Unit G Teaching Methods 2

- engage the intermediate-to-advanced learner in the processes of music learning
- employ appropriate diagnostic skills and provide educationally sound solutions
- demonstrate proficiency in relation to the selection of repertoire, performance practice and interpretation

Unit H Conducting

- demonstrate fundamental conducting techniques
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Dublin Institute of Technology

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Learning Outcomes (continued):

Unit I Sound Engineering

- create audio recordings using appropriate and/or traditional recording techniques and technologies
- produce digital audio recordings in an industry standard format, namely audio CD and MP3 formats
- convert digital audio material to appropriate file formats according to specific requirements
- set up a simple recording system, troubleshoot and understand health and safety issues
- demonstrate basic knowledge in the production of audio recordings

Unit J Chamber Music

- demonstrate the technical and interpretative skills on their chosen instrument within a chamber music ensemble in rehearsal and concert settings
- demonstrate effective and efficient self-directed study skills and the ability to work effectively as part of a team
- demonstrate an ability to rehearse efficiently using appropriate verbal communications skills
- demonstrate thorough knowledge of, and competence in, the chosen repertoire

Unit K Advanced Digital Audio

- record, manipulate and present audio for demo recordings or creative compositions
- demonstrate skills and knowledge in advanced functionality of ProTools technologies
- demonstrate recording and compositional knowledge

Unit L The History of Ideas

- Derive knowledge by a process of reasoning
- Demonstrate the ability to form a theory, examine a theory, know when a theory is true or false and on what grounds
- Engage in more careful expression of thought

Unit M The Instrumental Tradition in Irish Music

- identify and describe the various instruments and the principal instrumental tune types
- use the knowledge gained to form a basis for more in depth exploration of the subject.
- develop critical listening skills.

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Learning and Teaching Methods:**Unit A Nineteenth-century Composition Techniques**

- One-hour lecture each week (1 semester) and self-directed learning

Unit B Twentieth-century Composition Techniques

- One-hour lecture each week (1 semester) and self-directed learning
- Practical application of techniques learned with self-directed learning

Unit C Arrangement

- One-hour lecture each week (1 semester), discussion and regular project work

Unit D Technology-based Composition

This unit is taught through a combination of lectures and practical supervision in the Music Technology Centre

Unit E Philosophy of Music and Music Education

This unit is taught through lectures/seminars which will be held weekly. Students will be expected to undertake independent study, participate in class discussion and give a presentation on a specific aspect of the subject content

Unit F Psychology of Music and Music Education

- Weekly lectures/seminars
- Students are expected to participate in class discussion, undertake independent study and give class presentations

Learning and Teaching Methods (continued)**Unit G Teaching Methods 2**

This unit is taught through weekly lectures/workshops.

Students are expected to undertake independent learning related to the survey of didactic literature for their principal study instrument.

Unit H Conducting

Conducting classes are delivered in groups. Interactive learning takes place with the student group forming the choir and conducting in turn.

Unit I Sound Engineering

This unit is taught through a combination of lectures and practical work.

Dublin Institute of Technology

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Learning and Teaching Methods (continued):

Unit J Chamber Music

Students will be taught in chamber music groups, with an emphasis on self-directed preparation for both public and private classes.

Unit K Advanced Digital Audio

This unit is taught through a combination of lectures, presentations and supervision.

Unit L The History of Ideas

This unit is taught through weekly lectures, discussion fora, text examination, and the writing of clearly stated arguments.

Unit M The Instrumental Tradition in Irish Music

Weekly lectures incorporating listening, practical work, discussion and critical analysis.

Dublin Institute of Technology

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Module Content:

Unit A Nineteenth-century Composition Techniques

- Students will study *Lieder* accompaniment by a selected nineteenth-century composer and choral writing in the style of one of the prominent composers of choral music in the nineteenth century

Unit B Twentieth-century Composition Techniques

- Wholetone composition
- Free pentatonic and free diatonic composition
- Quartal harmony, modality
- Serial composition
- Atonality

Unit C Arrangement

- Exploration of arrangement possibilities in folk melodies in tandem with modal, pentatonic and whole-tone scales
- Exploration of atonality, serialism, avant-garde and minimalism with regard to arrangement in different styles
- Exploration of rhythmic transformation, using given material in order to write for untuned percussion
- Arrangements of piano and small ensemble music for different orchestral forces
- Choral descant writing

Unit D Technology-based Composition

- Identification of a technique to realise their artistic expression
- Research of required technology
- Practice of the techniques
- Learning about the latest compositional methods
- Learning computer skills if necessary
- Use of public licence software

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Module Content (continued):

Unit E Philosophy of Music and Music Education

- Philosophical approaches to music
- Musical meaning and the nature of musical experience
- The nature of musical experience
- Musical performance and interpretation
- Philosophical approaches to music education with reference to Swanick, Elliott and Fletcher
- Music education and musical knowledge
- Historical overview of the development of philosophies of music education in Europe and North America

Unit F Psychology of Music and Music Education

- Psychology, music and music education
- Music and cognitive processes: understanding the musical mind
- Musical ability
- Musical development and music education
- Theories and styles of learning
- Skill acquisition
- Motivation
- Creativity

Dublin Institute of Technology

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Module Content (continued):

Unit G Teaching Methods 2

- Methodology of more advanced notation
- Performance practice
- Interpretation
- Critical evaluation for teaching and learning
- Survey of examination syllabi and Department of Education curricula
- Improvisation
- Survey of didactic literature
- Diagnostics and remediation

Unit H Conducting

- Technical elements to include: beat patterns, indicating specific tempi, expression, mood
- Development of a good stance, using eye contact, facial expression
- Score preparation
- Development of confidence in conducting through working with small groups

Unit I Sound Engineering

- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats

Unit J Chamber Music

- Study of practice, and rehearsal and score-reading techniques
- Rhythm, pulse and use of metronomes
- Professional marking of scores and performance skills will be overseen
- Performance preparation

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Module Content (continued):

Unit K Advanced Digital Audio

Students will engage in the following activities:

- Research of required technology
- Practice of recording, manipulation, mixing, mastering, etc. techniques
- Presentation of CD portfolio
- Use of public licence software

Unit L The History of Ideas

- The concept of philosophical thinking
- The Early Greeks (Socrates, Plato, Aristotle)
- The Middle Ages (Augustine of Hippo)
- Modern /Postmodern thinking (Nietzsche, Adorno, Rorty)
- Introduction to basic logic
- The Art of critical thinking

Unit M The Instrumental Tradition in Irish Music

- The history and development of Irish traditional instrumental music
- Main and lesser tune types
- Instruments
- Techniques, styles, ornamentation and embellishment, questions of taste, the traditional music idiom
- From solo expression to group playing

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Module Assessment:**Unit A Nineteenth-century Composition Techniques**

Continuous Assessment: 40%

End of year Examination: 60%

Assessment will take the form of weekly assignments and will be examined using the following criteria:

- Stylistic and musical awareness
- Technical proficiency
- Use of resources

Unit B Twentieth-century Composition Techniques

Continuous Assessment: 40%

End of year Examination: 60%

Continuous assessment will consist of regular assignments related to the above examination requirements.

The following criteria are applied:

- Successful application of the techniques studied
- Use of twentieth-century harmonic language
- Creative ability

Unit C Arrangement

The student will produce six individual arrangements (from solo to orchestral) for assessment and sit a three-hour paper for the final examination.

Continuous Assessment: 40%

End of year Examination: 60%

Students are permitted to use a keyboard in the written examination.

The following criteria for assessment will be applied:

- Appropriateness of resources
- Technical accuracy
- Stylistic and technical considerations
- Musical response
- Originality of idiom used

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Module Assessment (continued):**Unit D Technology-based Composition**

- Submission of at least one composition and continuous assessment: 100%

Criteria for assessment:

- Quality of sound
- Quality of composition
- Artistic application of technology

Unit E Philosophy of Music and Music Education

Continuous Assessment: 50% End of year Examination: 50%

Continuous Assessment:

- Class participation with presentations and short seminars

End of year Examination:

The following criteria will be applied:

- critical thinking
- knowledge of philosophical theories and their application to the teaching/learning context

Unit F Psychology of Music and Music Education

Class Presentation: 50% End of year Examination: 50%

The following criteria will be applied:

- critical thinking
- knowledge of psychological theories and their application to the teaching/learning context

Unit G Teaching Methods 2

Continuous Assessment: 50%

End of year Examination: 50%

Assessment is based on selected module content and consists of 3 written assignments.

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Module Assessment (continued):

Unit H Conducting

Continuous Assessment: 50%

Practical Examination: 50%

Continuous assessment consists of regular practical exercises.

Practical Examination:

This examination takes the form of conducting the group in a prepared piece.

Criteria for assessment:

- Technical proficiency
- Stylistic awareness
- Musical response

Unit I Sound Engineering

Combination of Written and Practical Assessments: 60% (written), 40% (practical)

Attendance and participation will also be taken into consideration

Criteria for Assessment:

- Precision and fluency of practical elements
- Depth of systematic knowledge
- Understanding of technical constituents of systems and procedures

Unit J Chamber Music

Continuous Assessment: 100%

Continuous assessment will be based on the individual and the individual's contribution to the group

Assessment criteria:

- Technical and interpretative proficiency in rehearsal and performance settings
- Self-directed preparation and rehearsal techniques
- Contribution to the group
- Knowledge and competence of chosen repertoire
- Professional attitude and attendance

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Module Assessment (continued):**Unit K Advanced Digital Audio**

- Submission of CD portfolio (choice of: recordings, compositions, radio presentation, arrangements, etc.): 100%

Criteria for assessment:

- Quality of recorded sound
- Quality of mixed and mastered CD
- Appropriate application of technology

Unit L The History of Ideas

Continuous Assessment (100%)

- Class Quiz (20%): basic philosophical language in general use (assessed in week 6)
- Interactive Forum (50%): students will involve themselves in active discussion throughout the course
- The critical examination of selected texts / The understanding of the nature of argument through the writing of premise and argument (30%): students will submit short written assignments

Unit M The Instrumental Tradition in Irish Music

Continuous Assessment (100%) comprising:

2 short assignments intended to demonstrate an ongoing appreciation of material discussed in lectures and acquired through reading and research (20% x 2 = 40%)

1 essay/project on a selected topic (60%)

Criteria for assessment include:

- Independent thinking
- Independent research

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Essential Reading:**Unit A Nineteenth-century Composition Techniques**

Tunley, David: *Harmony in Action* (London/ Boston: Faber Music, 1984)

Pratt, George: *The Dynamics of Harmony: Principles and Practice* (Oxford: Oxford University Press, 1996)

Supplemental Reading:

Sturman, Paul: *Advanced Harmony, Melody and Composition* (Cambridge: Cambridge University Press, 1995)

Unit B Twentieth-century Composition Techniques

Essential Reading: Scores of set works to be selected annually

Additional Reading:

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit C Arrangement

Smith-Brindle, R.: *Musical Composition* (Oxford: Oxford University Press, 1986)

Smith-Brindle, R.: *Serial Composition* (Oxford: Oxford University Press, 1966)

Unit D Technology-based Composition

Essential Reading, References, Tools

If available, PDF manual will be installed on the computers.

Supportive study material

Magazine: WIRE

Leonardo Music Journal

Radio: Resonance 104.4 FM (London): www.resonancefm.com

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Essential reading (continued)

Unit E Philosophy of Music and Music Education

Alpers, P. (1987) *What is Music: an Introduction to the Philosophy of Music*

The Pennsylvania State University Press

Dunsby, J. (1995) *Performing Music: Shared Concerns*, Oxford: Clarendon Press

Elliott, David J (1995) *Music Matters*: New York Oxford University Press

Reimer, B. and Wright, J.E. (eds) (1992) *On the Nature of Musical Experience*, University Press of Colorado

Swanwick, K. (1979) *A Basis for Music Education*, NFER-Nelson

Swanwick, K. (1994) *Musical Knowledge*, London: Routledge

Fletcher, Peter. (1987) *Education and Music* Oxford University Press

Landis, B and Carder P (1972) *The Eclectic Curriculum in American Music Education*:

Contributions of Dalcroze, Kodaly and Orff. Virginia, Music Educators National Conference

Unit F Psychology of Music and Music Education

Gardner, H. *Frames of Mind: The theory of Multiple Intelligences*, New York: Basic Books (1983)

Hargreaves, D.) *The Developmental Psychology of Music*, Cambridge: Cambridge University Press (1986)

Sloboda, J. *The Musical Mind: the Cognitive Psychology of Music*, Cambridge: Cambridge UP (1985)

Supplemental Reading:

Plummeridge, C. 'Theories of Instruction and the Practice of Music Teaching', SMA Bulletin, No.89 (1982)

Swanwick, K. (*Music, Mind and Education*, London: Routledge (1988)

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4102	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Essential Reading (continued):

Unit G Teaching Methods 2

Fowler, C (ed) (1988) *The Crane Symposium: Toward an Understanding of the Teaching and Learning of Music Performance* (NSU)

Sadie, S (ed) (1982) *Performance Practice after 1600* (Macmillan)

Supplemental Reading:

Brendel, A (1982) *Musical Thoughts and Afterthoughts* (Robson)

Swanwick, K (1979) *A Basis for Music Education* (NFER-Nelson)

Unit H Conducting

Hermann Scherchen *Handbook of Conducting* (translated from German by M.D. Calvocoressi, Oxford: O.U.P. 1989)

Sir Henry Wood *About Conducting* Sylvan Press

Jean Vermeil *Conversations with Boulez: Thoughts on Conducting* Amadeus Press 1996

Norman Del Mar *Anatomy of the Orchestra* London Faber 1983

Unit I Sound Engineering

All necessary material will be given in the form of hardcopy or electronic handouts; students will be directed towards additional resources if required.

Manual if available, PDF manual will be installed on the computers.

Magazine:

Professional Sound MIX

Sound on Sound / Paul White Series

Sound and Recording Magazine

Web:

<http://www.prorec.com>

<http://www.audiomedia.com>

<http://mixonline.com>

<http://www.professional-sound.com>

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSM 4102	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Essential Reading (continued):

Unit J Chamber Music

Scores as directed by the lecturer.

Unit K Advanced Digital Audio

PDF manuals available on computers in MTC

Additional literature and help guides provided

Unit L The History of Ideas

Bertrand Russell: *History of Western Philosophy*, (Simon & Schuster, Inc., 1972)

Short selection from philosophical texts by Plato, Augustine, Descartes, Kant, Nietzsche, Rorty

Martin Cothran: *Traditional Logic 1: an Introduction to Formal Logic*, (Memoria press, 2000)

Unit M The Instrumental Tradition in Irish Music

The Companion to Irish Traditional Music - ed. Fintan Vallely - Cork University Press.

Our Musical Heritage - Seán Ó Riada - Fundúireacht an Riadaigh/Gael Linn

Folk Music and Dances of Ireland – Breandán Breathnach - Mercier

A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O'Brien

The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides

The Complete Guide to Celtic Music by June Skinner Sawyers. Guide to Celtic music - profiles, history, developments. Pub: Aurum Press, London.

Articles and references in:

Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir and other periodicals and websites.

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<i>Pre-Requisite Modules code(s)</i>	<i>Co- Requisite Modules code(s)</i>	<i>ECTS Credits</i>	<i>Module Code</i>	<i>Module Title</i>
		5	MUSM 4102	Special Studies 2 Unit A Nineteenth-century Composition Techniques Unit B Twentieth-century Composition Techniques Unit C Arrangement Unit D Technology-based Composition Unit E Philosophy of Music and Music Ed. Unit F Psychology of Music and Music Ed. Unit G Teaching Methods 2 Unit H Conducting Unit I Sound Engineering Unit J Chamber Music Unit K Advanced Digital Audio Unit L The History of Ideas Unit M The Instrumental Tradition in ITM

Further Details:**Unit A Nineteenth-century Composition Techniques***Duration:* 1 Semester**Unit B Twentieth-century Composition Techniques***Duration:* 1 Semester**Unit C Arrangement***Duration:* 1 Semester**Unit D Technology-based Composition***Duration:* 1 Semester**Unit E Philosophy of Music and Music Education***Duration:* 1 Semester**Unit F Psychology of Music and Music Education***Duration:* 1 Semester**Unit G Teaching Methods 2***Duration:* 1 Semester**Unit H Conducting***Duration:* 1 Semester**Unit I Sound Engineering***Duration:* 1 Semester**Unit J Chamber Music***Duration:* Full year**Unit K Advanced Digital Audio***Duration:* 1 Semester**Unit L The History of Ideas***Duration:* 1 Semester**Unit M The Instrumental Tradition in Irish Music***Duration:* 1 Semester

Date of Academic Council approval

Irish Traditional Music Studies Strand Year 4

This strand builds on the elements presented in Year 3, but looks at the various aspects of the tradition in even greater depth, further developing students' knowledge and fostering an increasingly analytical approach to the material. Accordingly, students will study Irish and English-language songs, again with emphasis on regional styles and variation, and continue with their study of Ethnomusicology. The study of collecting since the beginning of the twentieth century traces the changes in attitude towards collecting and the impact brought about by the advent of recording equipment and modern technology. This then leads into the element entitled *Developments since 1900*, which explores numerous topics of general interest, such as the 'revival' and increasing popularity of traditional Irish music since the 1950s, the influence of the ceili band and the influence of other musical cultures on our indigenous music. Since performance is such an integral part of the strand, students, in addition to their Performance Studies, are encouraged to participate in traditional groups, workshops and concerts. The research and writing of a dissertation based on a topic of the student's choice and with the approval of the appointed supervisor, allows the student to pursue his/her area of interest, while at the same time applying the various knowledge and skills acquired thus far.

Module Title	Duration	ECTS Credits
Performance Studies 4 <i>Principal Study</i> <i>Specialist Workshops/Recitals</i>	Full year	20
Ensemble	Full year	5
Stylistic & Socio-historic Issues in ITM 2	Full year	5
Studies in Irish Traditional Music 2 Cycle A <i>The Harping Tradition</i> <i>The Collectors before 1900</i> Cycle B <i>Developments in ITM since 1900</i> <i>The Collectors after 1900</i>	Full year	5
The Song Tradition 2	Full year	5
Studies in World Music Culture 2	Full year	5
Dissertation	Full year	10
Early Music Ensemble 2	Full year	5

There is a requirement for students taking this strand to attend an Irish Language course for one week each year, where possible the week before term begins in September. Native Irish speakers may be granted an exemption from this requirement.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSC 3514		20	MUST 4300	Performance Studies 4 Unit A Principal Study Unit B Specialist Workshops/Recitals

Module Author: Programme Committee

Module Description:

Unit A Principal Study

Building on students' levels of achievement in Year 3, this unit focuses on the further development of students' performance abilities focusing on the specific needs and requirements relating to Irish Traditional Music. The student is required to give a public recital of between 45-50 minutes in length. Students are required to present a balanced programme of Irish traditional music and/or song, spread appropriately over their chosen instruments(s) and/or voice, and display a high degree of accomplishment with regard to ornamentation and variation. Students may opt to present a recital on their Principal Study instrument only or may opt to present a recital involving multiple instruments and/or voice.

Unit B Performance Seminar and Specialist Recitals

This unit provides an interactive forum consisting of performance seminars/master classes and lunchtime recitals in which leading national and international artists are invited to work with students on a weekly basis on crucial aspects of performance practice in Irish Traditional Music.

Module Aim:

The aim of this module is to:

Unit A Principal Study

- further develop students levels of performance through instrumental/vocal tuition.
- continue to promote productive practice and independent learning
- develop students' critical and analytical skills
- further consolidate a firm technique and stylistic foundation, individual performance style and expansion of the repertoire studied
- further develop an awareness of the fundamentals of Irish traditional music performance

Unit B Performance Seminar and Specialist Recitals

- provide students with the opportunity of working closely with leading Irish Traditional Music performers and of hearing practitioners in the field in a live performance context.

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A Principal Study

- demonstrate technical fluency and interpretative awareness in performance
- demonstrate critical and analytical skills

Unit B Performance Seminar and Specialist Recitals

- demonstrate an understanding of performance practice in traditional Irish music
- describe stylistic issues relating to regional style, individual style and improvisation
- distinguish between different approaches to interpretation, repertoire and variation in instrumental and vocal traditions

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSC 3514		20	MUST 4300	Performance Studies 4 Unit A Principal Study Unit B Specialist Workshops/Recitals

Learning and Teaching Methods:

Unit A Principal Study

This unit is taught through a combination of individual tuition and group performance seminars.

Unit B Performance Seminar and Specialist Recitals

This aspect of the programme is taught through a seminar/master class setting involving interaction and discussion in a live performance context.

Module Content:

Unit A Principal Study

- Repertoire of tunes/songs
- Instrumental/vocal techniques
- Stylistic issues (with emphasis on ornamentation)
- Oral transmission issues
- Sight-reading

Unit B Performance Seminar and Specialist Recitals in ITM

- Interpretation, repertoire and variation in instrumental and vocal traditions
- Stylistic issues, including regional style, individual style and improvisation placed in a historic context
- Ensemble in Irish Traditional Music

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
MUSC 3514		20	MUST 4300	Performance Studies 4 Unit A Principal Study Unit B Specialist Workshops/Recitals

Module Assessment: A student **referred** in this module will be reassessed the following May/June: there are no supplemental assessments in September.

Unit A Principal Study

Part One of the practical examination takes place in January and constitutes 20% of the module mark.

In this part the facility to learn his/her repertoire through oral transmission and sight-reading is examined

Part Two takes place in May/June and constitutes 80% of the module mark.

In this examination students are examined on their performance of repertoire.

See Appendix for syllabus details.

The following criteria of assessment are used:

- delivery of overall performance with an assured style
- mastery of technique
- Demonstration of knowledge (through performance and viva), of issues related to performance (stylistic parameters, ornamentation, variation, other styles and performers)
- Recognition of a developing individual style (including facility at variation)
- breadth of repertoire

Unit B Performance Seminar and Specialist Recitals

This unit will be assessed through the principal study examination where the student will be expected to demonstrate an understanding of performance practice including stylistic issues relating to regional style, individual style and improvisation.

Further Details:

Duration

Principal Study

Full Year

Seminars and Specialist Recitals

8 weeks

Class Contact

1 hour weekly

2 hours weekly

Unit A Principal Study This unit is delivered year-long.

There is no September supplemental examination in Principal Study.

Date of Academic Council approval

Dublin Institute of Technology

<i>Pre-Requisite Modules code(s)</i>	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4303	Stylistic and Socio-historic issues in Irish Traditional Music 2

Module Author: Odhrán Ó Casaide

Module Description:

This module consists of two distinct elements:

Element 1: The song genre is explored in detail with particular emphasis on historical, religious and love songs. The love-song genre is considered in all its aspects. Variants in vocal styles are analysed as is the mapping of text to melody.

Element 2: The socio-historical context of Irish traditional music during the 17th 18th and 19th centuries is explored in a way that contextualises the interwoven strands of major historical events, the evolution of musical genres and the great musical and cultural figures.

Module Aim:

The aim of this module is to provide a more in-depth grasp of the melodic/textual content and variation in Irish traditional music, as well as of its socio-historical context. It aims to develop students' analytic and performance skills.

Learning Outcomes:

On completion of this module, the learner will be able to:

- discuss in some depth the various manifestations of the love-song genre
- analyse the main characteristics of regional vocal variation
- describe the socio-historical context of the musical tradition since the 17th century.
- perform either vocal or instrumental illustrations of such variation

Learning and Teaching Methods:

The module is taught as a series of weekly lectures. Live demonstration and a wide range of recorded and printed materials are used for illustration, analysis and discussion. Emphasis is placed on developing the student's ability to perform examples of regional variants.

Dublin Institute of Technology

Pre-Requisite Modules code(s)	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4303	Stylistic and Socio-historic Issues in Irish Traditional Music 2

Module Content:

- The historical, religious and love-song genres. The love song is considered in all its aspects. Thematic characteristics and influences; the woman's love lyric; Norman influences and imagery, the *pastorelle*, the *reverie*, the *chanson de malmarié*.
- The socio-historical context of Irish traditional music and song during the 17th, 18th and 19th centuries; the contribution of major cultural and musical figures in shaping and preserving the musical tradition.
- Regional variation: the broad regional features of melodic structure and ornamentation
- Song reconstruction: principles in mapping song texts to possible melodic examples

Module Assessment:

100% Assessment

Continuous Assessment: 25%

Lecture Recital: 75%

Continuous Assessment:

Two written assignments (c.1000 words), one in each semester.

Lecture Recital:

Students will give a 15-minute presentation on a topic approved by the lecturer and submit a written copy (c.2000 words) on the day of the presentation.

Essential Reading:

O Boyle, Sean: *The Irish Song Tradition* (Cork: Ossian Publications, 1989)

O Tuama, Seán (1978), *An Grá in Amhrán na nDaoine*, an Clomhar, Tta

Supplemental Reading:

Ní Ualacháin, Padraigín, *The Hidden Ulster*,

Journals:

Journal of the Folk-Song Society, No. 23 vol. vi (third part) January 1920 London

Journal of the Folk-Song Society, vol. xxi, London 1924

Further Details: The module is delivered year-long.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module author: Dr Marian Deasy/ Mr Peter Browne

Module Description:

Unit A The Harping Tradition

Based on knowledge gained from history and musical analysis, this unit provides a detailed look at the place of the harp, harping and harpers in the Irish musical tradition, from the earliest times to the present day.

Unit B The Collectors before 1900

This unit surveys the work of the collectors of Irish traditional music prior to 1900, focusing particularly on the collecting and editing of the major nineteenth-century collectors, E. Bunting, G. Petrie, P.W. Joyce, W. Forde, and J.E. Pigot.

Unit C The Collectors since 1900

This unit of the module surveys the work of collecting Irish traditional music since the beginning of the twentieth century, commencing with the Goodman collection. This semester will cover methods, changes in methodology and technology, the principal collectors and collections, repositories, publications, uses and influences on the wider world of traditional music and song. It will also examine the changing ways in which these collections and repositories are used today by musicians, learners and other interested people from the traditional music community.

Unit D Developments in Irish Traditional Music since 1900

This unit surveys changes and developments in traditional Irish music since 1900 (roughly coinciding with the advent of electronic recording and reproduction). It charts the changes from solo to group playing, increased variety of instrumentation, changes in methods of learning and transmission, growth in institutions, organisations and events connected to traditional music, the internationalisation of folk music, its effects on the Irish tradition and interaction with other genres of music - jazz, classical, world. The "innovation" debate.

Module Aim:

The aim of this module is to:

Unit A The Harping Tradition

- illustrate how the instrument developed over the centuries
- describe how the harper's lifestyle and role were influenced by political and sociological considerations
- outline the most significant people and events within the harping tradition
- discuss the modal and stylistic qualities of the music

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Aim (continued):

Unit B The Collectors before 1900

- introduce the student to the early collectors and their collections
- analyse their methods of collecting, and discuss how their backgrounds and attitudes towards Irish traditional music influenced their treatment of the tunes, particularly when preparing them for publication
- encourage the students to adopt a critical and discerning approach to the subject

Unit C The Collectors since 1900

- provide a history, description and evaluation of collecting, collectors and their work and how it has changed particularly with the advent of electronic recording
- to provide a list of the archives where the main collectors' work now resides
- to examine how the collected material has been and is now used by the traditional music community and look at questions of access and copyright

Unit D Developments in Irish Traditional Music since 1900

- examine the ways in which traditional Irish music has constantly changed over the chosen period
- critically analyse these changes and the possible reasons for them to have taken place and examine the effects on the nature of music making in Ireland as a result of their having taken place

Learning Outcomes:

On completion of this module, the learner will be able to:

Unit A The Harping Tradition

- describe the origins and development of the harp
- identify the various stylistic features in the music
- demonstrate a knowledge of the lifestyle and music of the most important Irish harpers from the sixteenth to the mid-nineteenth centuries
- describe the various political and sociological considerations that led to the decline and eventual demise of the tradition
- provide an evaluation of the state of the harp in Ireland from 1845 to the present day

Unit B The Collectors before 1900

- discuss the work of the various collectors in relation to collecting, the types of tunes contained in their manuscript and printed collections, and their manner of editing the tunes
- evaluate the significance of these collectors and the authenticity of their transcriptions

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Learning Outcomes (continued):

Unit C The Collectors since 1900

- describe, assess, classify, evaluate and differentiate between the work of the various collectors and give views on the value of what their work represents today
- distinguish and compare the skills and attributes which the collectors under discussion during the course may have possessed
- examine and discuss the changes in methods and social circumstance which affected the work of collection
- Illustrate how the collections of music are used today and assess their importance to musicians

Unit D Developments in Irish Traditional Music since 1900

- describe and chart the changes and principal developments in traditional music since 1900
- analyse and offer a critical view on how these changes have affected traditional music making
- give biographical detail on some of the people at the centre of these developments

Learning and Teaching Methods:

Unit A The Harping Tradition

This unit is taught through weekly lectures, listening, discussion and analysis.

Unit B The Collectors before 1900

This unit is taught through weekly lectures, discussion and analysis

Unit C The Collectors since 1900

Weekly lectures, practical work reading and examining the collections, critical analysis and discussion. Listening and first hand acquaintance with at least one traditional music archive.

Unit D Developments in Irish Traditional Music since 1900

Weekly lectures, practical work, listening, critical analysis, discussion.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Content:

• **Unit A The Harping Tradition**

- Early Irish instruments
- The bardic tradition
- History, evolution and development of the Irish harp
- The lifestyle and social status of the harper
- Manner of performance
- The itinerant harpers and their music
- Carolan and his music
- The decline of the harping tradition and the various attempts, including the Granard and Belfast Festivals, to revive it
- Bunting's role as a collector at the Belfast Harp Festival
- The harp from 1845 to the present day

Unit B The Collectors before 1900

- The commencement of collecting and publishing in Ireland
- Pre-nineteenth-century collecting and publishing: collectors/publishers, contents of the various manuscripts and publications and editorial procedures
- Nineteenth-century collectors: particularly Bunting, Petrie, Joyce, Forde and Pigot.
- Included here will be a description of their methods of collecting, the contents of their manuscripts/publications and their manner of editing the tunes
- Less significant collectors of the period

Unit C The Collectors since 1900

- Life and work of Goodman, O'Neill, Breathnach
- Archives: ITMA, RTÉ, RBÉ, CCE, private collections
- Publications and how these changed in form, content and use
- Change in methods, principally from notation to electronic recording
- Increased availability of equipment and the resulting 'democratisation' of collection
- Classification, indexing and presentation
- An assessment of the value of the collections to today's traditional musicians
- Access and copyright

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Module Content (continued):

Unit D Developments in Irish Traditional Music since 1900

- Historical development from solos and duets to céili bands and group playing
- Changes in instrumentation and sources of material
- Commercialisation and mass communication
- Influences from other musical cultures
- The increase in popularity since the late 1950's.
- The “revival”
- Seán Ó Riada - his life and influence
- Organisations, music societies, the state and academic institutions
- Changes in methods of learning and transmission
- The innovation/tradition debate

Module Assessment:

Unit A The Harping Tradition / Unit B The Collectors before 1900

End of year Written Examination: 50% 2 Essays: 50%

Assessment criteria as follows:

- detailed knowledge of the subject, evidence of reading and where appropriate personal research,
- literacy, ability to discuss the topic and structure the answers in a clear, concise, and logical manner, the inclusion of appropriate musical extracts/examples to illustrate points made.

Unit C The Collectors since 1900

Unit D Developments in Irish Traditional Music since 1900

Continuous Assessment: 50% End of year written examination: 50%

Assessment:

1 major essay/project: 30% 2 short assignments: 20% [in each unit]

Criteria of assessment:

- Depth of knowledge
- Interpretative and analytical ability

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Essential Reading:

Unit A The Harping Tradition

Buckley, Ann: 'Musical Instruments in Ireland from the Ninth to the Fourteenth Centuries', *Irish Musical Studies* i, *Musicology in Ireland*, eds. Gerard Gillen and Harry White (Dublin: Irish Academic Press, 1990)

Clark, Nora: *The Story of the Irish Harp: Its History and Influence*, (North Creek Press, 2003)

Moloney, Colette: 'Style and Repertoire in the Gaelic Harp Tradition', *Irish Musical Studies* iv, eds. Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

O' Sullivan, Donal: *Carolan: The Life Times and Music of an Irish Harper*, 2 vols.(London: Routledge, 1958)

Rimmer, Joan: *The Irish Harp* (Cork: Mercier Press, 1969)

Vallely, Fintan ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Yeats, Grainne: *Feile na gCruitir* – The Belfast Harp Festival, 1792 (Dublin: Gael Linn, 1982),

Yeats Grainne: *The Harp of Ireland* (Belfast: Belfast Harpers' Bicentenary Ltd., 1996)

Unit B The Collectors before 1900

Bunting, Edward: *A General Collection of the Ancient Irish Music* (Dublin and London, 1796)

Bunting, Edward: *A General Collection of the Ancient Music of Ireland* (London, 1809)

Bunting, Edward: *The Ancient Music of Ireland* (Dublin, 1840)

Hogan, Ita M.: *Anglo-Irish Music 1780-1830* (Cork: Cork University Press, 1966)

Joyce, Patrick W.: *Ancient Irish Music* (1873)

Joyce, Patrick W.: *Irish Peasant Songs* (1906)

Joyce, Patrick W.: *Old Irish Folk Music and Songs* (Dublin: Hodges, Figgis & Co. Ltd., 1909)

O' Sullivan, Donal: *Irish Folk Music Song and Dance* (Cork: Mercier Press, 1952)

Petrie, George: *Ancient Music of Ireland* (Dublin, 1855)

Petrie, George: *Music of Ireland* (Dublin, 1882)

Ui Eigearthaigh, Caitlin: 'Patrick Weston Joyce: The Collector as Editor', *Eigse Cheol Tire*, vol.2 (Dublin: Folk Music Society of Ireland, 1975)

Vallely, Fintan, ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Essential Reading (continued):

Unit C The Collectors since 1900

Carolan, N.: *A Harvest Saved: Francis O'Neill and Irish Music in Chicago* (Ireland: Ossian Publications, 1997)

Vallely, F. (ed.): *A Companion to Traditional Irish Music* (Cork: Cork University Press, 1999)

Collections of *Goodman, O'Neill, Breathnach* and later books by region or composer

De Noraídh, L. *Binneas thar meoin*. RBÉ UCD.

Shields, Hugh, ed.: *Tunes of the Munster Pipers Irish Traditional Music from the James Goodman Manuscripts*, (Dublin: Irish Traditional Music Archive, 1997)

Web references, journals and other:

Articles and references in *Ceol, Ceol Tíre, Journal of Music in Ireland, Dal gCais, An Píobaire, Treoir* and other periodicals.

Articles and references in *Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir* and other periodicals.

Unit D Developments in Irish Traditional Music since 1900

Curtis P.J.: *Notes from the Heart*. Torc

Freyer Grattan & Bernard Harris: *The Achievement of Seán Ó Riada*. Ballina Heritage.

Ó Canainn, T. & Gerard Victory: *Seán Ó Riada* (Gartan)

O'Connor, Nuala: *Bringing it all Back Home* (London: BBC Books, 1991)

Vallely, Fintan, ed.: *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999)

Wallis, G. and Wilson, Sue: *The Rough Guide to Irish Music* (London: Rough Guides, 2001)

Articles and references in *Ceol, Journal of Music in Ireland, An Píobaire, Dal gCais, Treoir* and other periodicals.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4308	Studies in Irish Traditional Music 2 Unit A The Harping Tradition Unit A The Collectors before 1900 Unit C The Collectors since 1900 Unit D Developments in ITM since 1900

Supplemental Reading:

Unit A The Harping Tradition

Boydell, Barra: 'The Iconography of the Irish Harp as a National Symbol', *Irish Musical Studies* iv, eds Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

Joyce, Sandra: 'An Introduction to O'Carolan's Music in Eighteenth-Century Printed Collections', *Irish Musical Studies* iv, eds. Patrick Devine and Harry White (Dublin: Four Courts Press, 1996)

Moloney, Colette: *The Irish Music Manuscripts of Edward Bunting (1773-1843): An Introduction and Catalogue* (Dublin: Irish Traditional Music Archive, 1999)

Unit B The Collectors before 1900

Stanford, Charles V.: *The Complete Collection of Irish Music as noted by George Petrie, LL.D., R.H.A. 1789-1866* (London: Boosey & Co., Parts I and II (1902), Part III (1905))

Further Details:

Each unit lasts one semester. Students take Units A and B **or** Units C and D depending on the year cycle. Students will complete all four units over two years.

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4310	Traidisiún na hAmhránaíochta The Song Tradition 2

Module Author: Antaine Ó Faracháin

Module Description: Traidisiún na hAmhránaíochta/ The Song Tradition

Tugann an modúl seo léargas ginearálta ar amhránaíocht dhúchasach na hÉireann i mBéarla agus i nGaeilge. Déantar iniúchadh ar na gnéithe sainiúla a bhaineann leis na traidisiúin amhránaíochta seo. Déantar plé ar stíleanna éagsúla agus ar an gcomhthéacs cultúrtha ina chleachtaítear an amhránaíocht agus pléitear tuairimí agus teoiricí faoin amhránaíocht. Breathnaítear freisin ar áit na hamhránaíochta i dtraidisiún cheol na hÉireann. (Is féidir an modúl seo a thógáil i nGaeilge, i mBéarla nó ar bhonn dátheangach.)

This unit gives a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions. The particular traits of these traditions are examined. Various styles are discussed along with the cultural context in which traditional singing is practised. Opinions and theories regarding singing are also discussed as well as the place of traditional singing within the general context of Irish music.
(This module may be taken in Irish, English, or on a bilingual basis.)

Aidhm an mhodúil/Module Aim:

Is í aidhm an mhodúil seo ná léargas ginearálta a thabhairt ar amhránaíocht dhúchasach na hÉireann, i mBéarla agus i nGaeilge.

The aim of this module is to give a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4310	Traidisiún na hAmhránaíochta The Song Tradition 2

Torthaí Foghlama/Learning Outcomes:

Ar chríochnú an mhodúil seo beidh an scoláire in ann na hábhair seo a leanas a phlé:

- forbairt na dtraidisiún amhránaíochta in Éirinn.
- tréithe sainiúla na dtraidisiún seo.
- stíleanna éagsúla amhránaíochta.
- an comhthéacs cultúrtha ina chleachtaítear an amhránaíocht thraidisiúnta.
- tuairimí agus teoiricí maidir leis an amhránaíocht dhúchasach.
- áit na hamhránaíochta i dtraidisiún cheol na hÉireann.
- stór amhrán a phlé agus/nó a chasadh.

On completion of this module, the learner will be able to discuss:

- the development of the both the *sean nós* and English song traditions in Ireland.
- the particular traits of these traditions.
- various styles of singing.
- the cultural context in which traditional singing is practised.
- opinions and theories regarding singing.
- the place of traditional singing within the general context of Irish music.
- discuss and/or sing a repertoire of songs.

Modhanna Foghlama agus Múinteoireachta/Learning and Teaching Methods:

Múinfear an modúl seo tríd léachtaí /seimineáir/ranganna praiticiúla a thabharfar ar bhonn seachtainiúil don bhliain acadúil ar fad. Beidh éisteacht, plé agus léamh i gceist chomh maith le foghlaim phraiticiúil agus cleachtadh amhrán. Beifear ag súil go ndéanfaidh an scoláire taighde neamhspleách dá c(h)uid féin faoin ábhar freisin.

This module will be taught through weekly lectures/seminars/practical classes for the full academic year. This will include listening to examples of song, discussion, recommended reading/listening etc. as well as the practical learning and practice of songs. The student will also be expected to engage in independent research, reading, listening etc.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4310	Traidisiún na hAmhránaíochta The Song Tradition 2

Ábhar an mhodúil/Module Content:

Rogha ó réimse na n-ábhar seo a leanas/A selection from the following range of content:

- Léargas ginearálta ar amhránaíocht dhúchasach na hÉireann, i mBéarla agus i nGaeilge.
- An amhránaíocht i nGaeilge – tréithe sainiúla.
- An amhránaíocht i mBéarla – tréithe sainiúla.
- Stair/Cultúr/Comhthéacs cultúrtha na hamhránaíochta.
- Rangú, Seánraí, Saghsanna amhrán.
- Meadarachtaí, Frasú, Modhanna, Foirm, Rím srl.
- Caoineadh agus nósanna caointeoireachta.
- Amhráin spioradálta.
- Amhráin Mhacarónacha.
- Bailéidí.
- Cúrsaí inniseoireachta.
- Láimhseáil ama sna hamhráin.
- Feidhmeanna na hamhránaíochta.
- Focail na n-amhrán.
- Seachadadh na n-amhrán.
- Cur i láthair na n-amhrán agus teicnící.
- Sean-Nós.
- Téarmaí a úsáidtear chun cur síos ar an amhránaíocht agus na srianta a bhaineann leo.
- Aesteitici.
- Stór amhrán – Foinsí, Forbairt, Saghsanna, Réimse srl.
- Seanchas na n-amhrán.
- Mothúcháin.
- Athruithe sa chomhthéacs cultúrtha agus athruithe cleachtas san amhránaíocht dhúchasach.
- Draíocht na n-amhrán, Seachrán Sí.
- Stór amhrán i nGaeilge agus i mBéarla a fhoghlaim
- Overview of the Irish and English language song traditions.
- The Irish language song tradition – defining characteristics.
- The English language song tradition – defining characteristics.
- History/Background/Cultural context of song.
- Classification of song, Genres, Types etc.
- Poetic metres, phrasing, modes, form, rhyme etc.
- Keening, Lament.
- Spiritual songs.
- Macaronic songs.
- Narrative Ballads.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4310	Traidisiún na hAmhránaíochta The Song Tradition 2

Ábhar an mhodúil/Module Content: (continued)

- Questions of narrative.
- How time is handled in songs.
- Functions of song.
- Words of songs.
- The transmission of songs.
- The rendering of a song, techniques etc.
- Sean-Nós.
- Terminology used to describe song and its limitations.
- Aesthetics.
- Repertoire – acquisition of, development of, types of, range of etc.
- The folklore/stories behind the songs.
- Feelings.
- Changes in the cultural context and practice of traditional song.
- The magic of song, the power of songs to transport us into another world.
- Learning a repertoire of songs in Irish and English.

Measúnú an mhodúil/Module Assessment:

Measúnú Leanúnach: 30% -Aiste(i) Taighde ar stiúradh an léachtóra.

Amhránaíocht phraiticiúil: 30%

Scrúdú Scríofa: 30%

Tinreamh/Rannpháirtíocht/Gairmiúlacht: 10%

Continuous Assessment: 30% - Research Essay(s) as directed by lecturer.

Practical Singing: 30%

Written Examination: 30%

Attendance/Participation/Studentship: 10% (as outlined in the Student Handbook)

Úsáidfear rogha de na critéir mheasúnaithe seo a leanas:

Doimhneacht agus réimse eolais agus cumas anailise an scoláire, fianaise d'fhoghlaim fhéinriartha agus de thaighde neamhspleách, tinreamh, rannpháirtíocht agus gairmiúlacht ghinearálta an scoláire. Cruthaitheacht.

A selection from the following assessment criteria will be used:

Depth and range of knowledge as well as analytical ability of student. Evidence of independent learning and research. Attendance, participation and general professional approach/studentship of student. Creativity.

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUST 4310	Traidisiún na hAmhránaíochta The Song Tradition 2

Léitheoireacht agus Éisteacht Riachtanach:

Réimse as an liosta seo a leanas agus mar a shocrófar leis an léachtóir.

Essential Reading and Listening:

A selection from the following list and as arranged with lecturer.

O'Boyle, Seán: *The Irish Song Tradition* (Cork: Ossian Publications, 1989)
 Ó Canainn, Tomás: *Traditional Music in Ireland* (London: Routledge, 1978)
 Ó Faracháin, Antaine: *Seachrán Sí - Marana agus fianaise amhránaithe ar an amhránaíocht dhúchasach in Éirinn* (2005, St. Patrick's College, Drumcondra, Dublin 9).
 Ó Madagáin, Breandán, 'Functions of Irish Song in the Nineteenth Century', *Bealoideas* 53: 130–216 (1985)
 Shields, Hugh: *Narrative Singing in Ireland*, Dublin: Irish Academic Press, 1993.
Amhráin is Ansa Liom (TG4)
Bláth na Sú Craobh (TG4)
Coiscéimeanna Ceoil (TG4).

Léitheoireacht agus Éisteacht Bhreise:

Réimse as an liosta seo a leanas agus mar a shocrófar leis an léachtóir.

Supplemental Reading and Listening:

A selection from the following list and as arranged with lecturer.

Bodley, Seoirse: 'Technique and Structure in Sean-Nós Singing', *Éigse Cheol Tíre: Irish Folk Music Studies* i (Dublin: Folk Music Society of Ireland, 1972)
 Mac Mathúna, Séamas: *Traditional Songs and Singers* (Dublin: Comhaltas Ceoltóirí Éireann, 1977)
 Ní Riain, Nóirín: 'The Nature and Classification of Traditional Religious Songs in Irish', *Irish Musical Studies* ii, eds. Gerard Gillen & Harry White (Dublin: Irish Academic Press, 1993).
 Ó Madagáin, Breandán: 'Songs for Emotional Release in the Gaelic Tradition', *Irish Musical Studies* ii, eds. Gerard Gillen & Harry White (Dublin: Irish Academic Press, 1993)

Sonraí breise/Further Details:

1.5 uair a chloig sa tseachtain don bhliain acadúil iomlán

1.5 hours per week for full academic year

Dáta faofa ag an gComhairle Acadúil:.....

Date of Academic Council approval

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4000	Early Music Ensemble 2

Module author: Ms. Laoise O'Brien

Module Description:

The Early Music Ensemble for traditional music students brings together two performance styles which are related in many ways. The object of the course is to introduce traditional music students to the repertoires of the 12th through to 18th centuries through research and performance on their own instruments.

Module Aim:

The aim of this module is to provide students with the aural and academic knowledge necessary to understand and perform early repertoire. They will learn to compare and contrast styles, ornamentation and approaches to this repertoire. There is a strong harmonic component to this repertoire, which will further develop traditional students' critical and analytical skills.

Learning Outcomes: On completion of this module the student will be able to:

- identify music from the medieval, renaissance and baroque periods
- have a good overview of the history of this periods
- identify the main exponents of this repertoire today
- have a good knowledge of the history or predecessor of their own instrument and how it differs from its period instrument counterpart
- perform a variety of pieces from different regions and periods
- programme a concert with regard to issues such as temperament, pitch, key relations and national styles.

Learning and Teaching Methods:

Performance-based class with presentations and handouts.

Module content:

- Medieval music performance
- Renaissance music performance
- Baroque music performance
- Ensemble techniques
- There is a strong emphasis on secular repertoire but an overview of sacred repertoire is also provided.
- Practical issues of playing early music: e.g. pitch, temperament

Dublin Institute of Technology

Pre-Requisite Modules Codes	Co-Requisite Modules code(s)	ECTS Credits	Module Code	Module Title
		5	MUSG 4000	Early Music Ensemble 2

Module Assessment

Project: 50%; Performance: 50%

The Project will consist of a presentation on a subject of the student's choice relating to his/her instrument and/or the performance of period music.

The Performance mark will be based on participation in concerts throughout the academic year.

Criteria for assessment

Stylistic and historical awareness

Research

Presentation and Performance

Reading List:

McGee, Timothy, *Medieval and Renaissance Music* (Toronto: University of Toronto Press, 1985)

Phillips, E.V. and Jackson, J.P.C., *Performing Medieval and Renaissance Music – An Introductory Guide* (London: MacMillan and Co., 1986).

Sadie, Stanley and Brown, H.M. eds., *Performance Practice 'Music before 1600'* (London: New Grove, MacMillan and Co., 1989).

Quantz, J.J., *On Playing the Flute* (Oxford: Oxford University Press, 1985).

Jacques(-Martin) Hotteterre, ('le Romain') 1674-1763, *Principles of the flute, recorder and oboe (Principes de la Flûte)* (New York : Dover Publications, 1983).

Rathmines Lending 788.3

A performer's guide to medieval music

Bloomington : Indiana University Press, c2000.

Rathmines Lending 781.43072902

A performer's guide to Renaissance music

Bloomington, IN : Indiana University Press, c2007

Rathmines Lending 781.439031

Schulenberg, David, *Music of the Baroque* (New York : Oxford University Press, 2008).

Further Details

Duration: full year

Section 8

Attendance

Conservatory of Music and Drama

BMus (DT501) Policy on Student Attendance and Punctuality, rev. 3 September 2014

Context

At DIT Conservatory of Music and Drama, we specialize 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 practising 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

So, the principle is:

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

Regulation

- Students must arrive on time for each class.
- If you clock up 3 or more absences or if you are persistently late for class, you may be prevented from sitting assessment(s) associated with the module(s)/classes you have missed. Please note: some module regulations (e.g. Performance Studies in Music, and various practical/ensemble modules in Drama) state that deferred and/or referred assessments may not be taken at the supplemental exam diet; in this case you may be required to repeat the year or take a year out of study. The Head of Conservatory takes responsibility for any academic or disciplinary sanctions imposed on students.

If you miss a class due to illness, you must provide a medical certificate within three days of the class missed in order to have this absence excused; otherwise it will remain on your record as 'absent'.

If you are late, staff will use discretion and may record you as 'absent'.

Student Support

If you are experiencing difficulties, please remember that the Conservatory is a small and student-centred School – someone is always available to help you:

- academic tutors (including Principal Study lecturers)
- your Year Tutor
- the Chair of your Programme Committee
- your Student Representative
- your Head of Department
- the Head of Conservatory

In addition, there are various DIT-wide sources of support available to you:

- Student Support Services (for accommodation, financial support, childcare support)
- the Disability Support Service
- the Student Counselling Service
- the Student Health Service
- the Chaplaincy Service
- the Students' Union.

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 automated 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). 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. The process for handling the form is slightly different, depending on the nature of the absence request.

For all external engagements and other absence requests (including competitions):

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 ...
2. the Programme Chair, who will record the absence request.
3. having been granted permission to be absent, **you must email** all relevant lecturer(s) regarding the classes (etc.) 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.

(Absence Request Information Continued)

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 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.

Please note:

- all classes and lessons start at the published/agreed start time. Classes (except 1:1 lessons) will normally finish 5 minutes before the published end time, to allow you to be on time for your next class
- 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

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

■ Section 9

Ensembles/Performance Opportunities

Students at the Conservatory are required to participate in a variety of DIT 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.

DT501: Choral Society is compulsory as one of the two required Ensemble classes for all vocal, keyboard and guitar students. Orchestral and Traditional students attend ensembles appropriate to their instrument. Should they wish, students may participate in more than the two compulsory ensembles. Please see the list of options below..

BMus (DT501) Ensemble Module: components, from September 2013

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 and ONE of the following:

- Chamber Choir
- Opera Class (3rd and 4th years only)
- Outside Opera Company production (3rd and 4th years only)
- Stage Craft Class

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 department for the purpose of assessment at the end of the year. Exemptions from attending the nominated/designated ensemble for third- and fourth-year students will be considered subject to students offering an alternative ensemble-based performance. This must be applied for in writing at the start of the year and will be considered/approved by the Programme Committee.

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 form of orchestral-based rehearsal, the appropriate Ensembles Manager must be contacted. Absence from other ensembles should be directed to the appropriate co-ordinator/director—not the programme chair. Permission to be absent is at the discretion of the ensemble manager and the DIT Conservatory of Music and Drama.
- 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.

Section 10

Exit Awards on the BMus (Hons) Programme

Students are offered places and accepted onto the BMus (Hons) programme in the full expectation that they will successfully complete that programme within four years of full-time study, and be awarded the Level 8 qualification.

If a BMus (Hons) student exits voluntarily with 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. However, if a student receives an award below Honours Degree level, e.g. as a result of having their studies terminated, then s/he will not normally be allowed to re-enter the subsequent stage of the programme of study.

Minimum Requirements for the Conferment of Awards on the BMus (Hons) Programme

Summary:

end of year on BMus (Hons) Programme	ECTS completed	Qualification	NFQ Level
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 Year 2 of the BMus (Hons) programme.

The Higher Certificate in Music is not a classified award, and may not be awarded to a candidate who is eligible for a higher award.

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 Year 3 of the BMus (Hons) programme.

The Degree of Bachelor of Arts (Music) is not a classified award, and may not be awarded to a candidate who is eligible for the Degree of Bachelor of Music with Honours.

Learning Outcomes

Year 2 (Level 6) Learning Outcomes

On completion of Year 2, and in order to progress to Year 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 substantial degree of personal autonomy in managing practice and learning, and demonstrate responsibility for the quality of work

Year 3 (Level 7) Learning Outcomes

On completion of Year 3, and in order to progress to Year 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

Year 4 (i.e. Programme) Learning Outcomes [N.B. these remain unaltered]

On completion of Year 4, and in order to be awarded the Bachelor of Music degree with Honours, students are expected to be able to:

- demonstrate a specialised knowledge and ability in their chosen strand
- demonstrate an ability to participate in a wide range of performance and performance related activities
- demonstrate analytical and critical skills necessary for independent thinking
- demonstrate the skills, knowledge and expertise necessary for employment or for postgraduate study in their chosen area of specialism

AND

Performance Strand Learning Outcomes

On completion of this strand the student should be able to:

- demonstrate an advanced level of performance
- demonstrate detailed knowledge and understanding of performance and performance-related issues

Composition Strand Learning Outcomes

On completion of this strand the student should be able to:

- produce original work which demonstrates creative skill and artistry
- demonstrate an understanding of the artistic process pertaining to music composition
- demonstrate the ability to engage in professional practice as a composer

Pedagogy Strand Learning outcomes

On completion of this strand the students should be able to:

- demonstrate an ability to teach their principal study instrument/voice to a professional level
- demonstrate an understanding of theory, concepts and methods pertaining to instrumental/vocal pedagogy

Musicology Strand Learning Outcomes

On completion of this strand the student should be able to:

- demonstrate an understanding of theory, concepts and methods pertaining to musicological studies and interdisciplinary research
- demonstrate an ability to integrate musicological studies and performance studies

Irish Traditional Music Studies Strand Learning Outcomes

On completion of this strand the student should be able to:

- demonstrate an ability to perform Irish traditional music with an understanding of style and authentic practice
- demonstrate detailed knowledge and understanding of performance, historical and ethnomusicological issues

Mapping of Learning Outcomes to NFQ Level descriptors

NFQ Descriptor	Year 2 Level 6 Higher Certificate	Year 3 BA (Music)
Knowledge – breadth	LO 1, 2, 4	LO 1, 2, 4
Knowledge – kind	LO 3, 4	LO 3, 4
Know-how and skill – range	LO 1	LO 1
Know-how and skill – selectivity	LO 1, 3	LO 1, 3
Competence – context	LO 1	LO 1
Competence – role	LO 6, 7	LO 6, 7
Competence – learning to learn	LO 7	LO 7
Competence – insight	LO 5, 6	LO 5, 6

Section 11
New Options
Keyboard Studies 3

Module Code MUSG3	Keyboard Studies 3	CRN 27004	5 Credits	
School Responsible:		CONSERVATORY OF MUSIC AND DRAMA		

Module Overview:

This module is designed for students who have completed piano or organ studies as part of Supporting Musicianship Studies in Year 2 and wish to continue keyboard studies in year 3 (and 4 with Year 3 are pre-requisite) to consolidate and enhance skills acquired in the first two years

Learning Outcomes (LO): (to be numbered)

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1	Perform intermediate-level keyboard repertoire Assessors will look for: • secure technique • confidence in interpretation
2	perform intermediate-level accompaniments for a singer or instrumentalist Assessors will look for: • secure technique • responsive approach to the soloist(s)
3	improvise within a given harmonic/stylistic context Assessors will look for: • fluency • imaginative use of stimulus materials
4	sight-reading intermediate-level music Assessors will look for: • confidence • fluency • accuracy
5	Apply study of piano/organ to teaching in a studio or classroom environment
6	Engage in and experience a more enhanced level of self-directed learning Assessors will look for: • preparedness

Indicative Syllabus:

Technical exercises including scales, arpeggios and intermediate studies
 Repertoire (to be selected according to individual student needs)
 Accompaniment
 Improvisation (organ)
 Sight-reading

Learning and Teaching Methods:

This module will be delivered by one-to-one teaching with an emphasis on developing solo performance, accompaniment, sight-reading and improvisational skills. (All of these elements include

problem-solving skills.)	
Total Teaching Contact Hours .5 per week (14 annual)	
Total Self-Directed Learning Hours 3.5-5 per week	

Module Delivery Duration:
Module is delivered over both semesters.

Assessment		
Assessment Type	Weighting (%)	LO Assessment (No.)
Practical examination	100	1-10
Module Specific Assessment Arrangements (if applicable)		
(a) Derogations from General Assessment Regulations		
(b) Module Assessment Thresholds		
(c) Special Repeat Assessment Arrangements		

Essential Reading: Scores and other mats to be selected by lecturer to suit student needs
Supplemental Reading:

Version No:		Amended By	
Commencement Date		Associated Programme Codes	

Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval

Keyboard Studies 4

Keyboard Studies 4	MUSG4009	CRN27005	5 credits
School Responsible:	CONSERVATORY OF MUSIC AND DRAMA		

Module Overview:
This module is designed for students who have completed Keyboard Studies 3 (piano or organ) with a view to improving instrumental performance and associated skills.

Learning Outcomes (LO): (to be numbered)	
For a 5ECTS module a range of 4-10 LOs is recommended	
On Completion of this module, the learner will be able to	
1	Perform more-advanced keyboard repertoire

	Assessors will look for: • secure technique • confidence in interpretation
2	perform intermediate-level accompaniments for a singer or instrumentalist Assessors will look for: • secure technique • responsive approach to the soloist(s)
3	improvise within a given harmonic/stylistic context Assessors will look for: • fluency • imaginative use of stimulus materials
4	sight-reading intermediate-level music Assessors will look for: • confidence • fluency • accuracy
5	Apply study of piano/organ to teaching in a studio, community or classroom environment
6	Function as a rehearsal pianist (in the context of a community musician)

Indicative Syllabus:

Technical exercises including scales, arpeggios and intermediate studies
 Repertoire (to be selected according to individual student needs)
 Accompaniment
 Improvisation (organ)
 Sight-reading

Learning and Teaching Methods:

This module will be delivered by one-to-one teaching with an emphasis on developing solo performance, accompaniment, sight-reading and improvisational skills. (All of these elements include problem-solving.)

Total Teaching Contact Hours .5 per week (14 annual)

Total Self-Directed Learning Hours 3.5-5 per week

Module Delivery Duration:

Module is delivered over both semesters.

Assessment

Assessment Type	Weighting (%)	LO Assessment (No.)
Practical examination	100	
Module Specific Assessment Arrangements (if applicable)		
(a) Derogations from General Assessment Regulations		
(b) Module Assessment Thresholds		

(c) Special Repeat Assessment Arrangements	
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Essential Reading: Scores and other materials to be selected by lecturer to suit student needs

Supplemental Reading:

Version No:		Amended By	
Commencement Date		Associated Programme Codes	

Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

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Date of Academic Council approval

Musician in the Community A and B	See Special Studies Years 3 and 4
School Responsible:	Conservatory of Music and Drama

Module Overview:

In this section a brief description of the general rationale for, and purpose of, the module should be provided, indicating at whom the module is aimed and if, for example, it is an introductory, basic, intermediate or advanced module. This section should also include if there are discrete module elements / components.

The aim of this module is to give students an opportunity to apply, adapt and transfer their musical knowledge, skills and expertise to community music contexts. It is aimed at 3rd and 4th year music students who have already developed skills in music composition and aural awareness. The module encompasses two distinct but interrelated units:

- Unit A: Community-based composition workshops
- Unit B: Composing for community performance contexts

Students may opt to study either one or both units. Within both units, students will be assisted in fostering transferable professional skills (such as communication, negotiation, team-work, presentation and problem-solving skills), and are given the opportunity to learn about themselves as learners, engage their critical thinking and broaden their social awareness within the context of community music, with a view to enhancing their opportunities for employment within the community music sector.

Unit A: Community-based composition workshops

This module introduces students to community-based learning and will engage them in the planning, organisation and implementation of a sequenced series of music composition workshops in a community setting. Through this unit they will have the opportunity to apply their musical expertise in order to engage community groups of diverse experience and ability in collaborative composition and in the performance of this music.

Unit B: Composing for community performance contexts

Students will compose short pieces for performance by community-based ensembles (instrumental and/or vocal), and will lead and assist in rehearsals which culminate in a performance of these works. Students will learn to apply and adapt their compositional skills in a manner appropriate to the diversity of age, skill, experience and context of the community setting. In doing so, the unit aims to facilitate the development of transferable professional and reflective skills through directing participants in the realisation of a live performance of the new compositions.

Learning Outcomes (LO): (to be numbered) <i>For a 5ECTS module a range of 4-10 Los is recommended</i>	
UNIT A: COMMUNITY-BASED COMPOSITION WORKSHOPS	
On Completion of this unit, the learner will be able to	
1	Plan and implement a series of compositional workshops for a given group in a community setting Assessors will look for: <ul style="list-style-type: none"> • The ability to develop a sequential series of workshops illustrating effective pedagogical processes and an awareness of the diversity (range) of participants' musical backgrounds and abilities • The ability to make immediate pedagogical and musical decisions in response to the diverse needs and abilities of the group, the artistic ends of the project and the time and resources available.
2	Demonstrate a working knowledge of classroom management strategies Assessors will look for: <ul style="list-style-type: none"> • The competent organisation and management of group activities • An ability to create an inclusive environment • Clear communication skills (clarity of instruction / direction) • Collaboration between the student leaders and group manager(s) as applicable • An understanding of the role of responsibility of the workshop leader
3	Lead and direct a performance of collaboratively composed original works Assessors will look for: <ul style="list-style-type: none"> • Confident assured leadership • Clarity of instruction to all participants • Evidence of teamwork through co-operation with fellow leaders in co-ordinating performances • The ability to organise participants and resources within the available parameters • The ability to communicate appropriately the artistic intent of the work
4	Demonstrate an ability to synthesise and apply prior knowledge of musical and compositional theories to workshop practice Assessors will look for: <ul style="list-style-type: none"> • the ability to translate the content of these theories into musical activities appropriate to the group • creativity and imagination
5	Critically reflect on musical and pedagogical processes Assessors will look for: <ul style="list-style-type: none"> • rigorous self-evaluation • openness to adopting alternative strategies as necessary • evidence of experiential learning
6	Identify and critically evaluate a range of community music projects Assessors will look for: <ul style="list-style-type: none"> • An awareness of the range and diversity of existing community music projects • An ability to discern the diverse needs of participants in different community contexts • A knowledge of documented research within the area of community music
7	Demonstrate a practical understanding of the organisational and health and safety issues related to the running of music workshops in the community Assessors will look for: <ul style="list-style-type: none"> • a knowledge of the procedures to follow in organising music workshops

	<ul style="list-style-type: none"> an awareness of ‘Child Protection Guidelines’, ‘Vulnerable Adult Protection Guidelines’ and the ‘health and safety’ procedures necessary to run music workshops
	UNIT B: COMPOSING FOR COMMUNITY PERFORMANCE
	On Completion of this unit, the learner will be able to
1	<p>Develop the ability to synthesise and apply prior knowledge of musical and compositional theories to the writing of original works for elementary to intermediate instrumentalists and singers in a variety of community contexts</p> <p>Assessors will look for:</p> <ul style="list-style-type: none"> An understanding of the musical and developmental aspects which are relevant to the participants in the community project Flair and originality in the work Independent artistic thinking Command of compositional styles encompassing both conventional and/or contemporary techniques Appropriateness of subject matter High standard of musical score presentation
2	<p>Direct and/or assist in the rehearsing and performance of a selection of the newly composed works</p> <p>Assessors will look for:</p> <ul style="list-style-type: none"> Confident, assured leadership and group management skills incorporating basic conducting techniques Clarity of instruction to all participants Ability to communicate appropriately the artistic intent of the work
3	<p>Evaluate and critically assess their compositions in light of ongoing rehearsals</p> <p>Assessors will look for:</p> <ul style="list-style-type: none"> An openness to revise artistic decisions as a result of the rehearsal experience The ability to make appropriate and musically successful revisions The ability to articulate this process of critical self-evaluation
4	<p>Demonstrate an understanding of copyright issues</p> <p>Assessors will look for:</p> <ul style="list-style-type: none"> Evidence of adhering to correct procedures in seeking copyright permission where necessary (e.g. the use of text in vocal settings)
5	<p>Critically reflect on the complete process of bringing the work from the germination of the original idea to final performance of the selected works</p> <p>Assessors will look for:</p> <ul style="list-style-type: none"> A clear and coherent account of the progressive compositional stages of the work An awareness of the existing canon in order to contextualise the student’s original works

Indicative Syllabus:

Indicative syllabus covered in the module and / or in its discrete elements

UNIT A: COMMUNITY-BASED COMPOSITION WORKSHOPS

- Lesson / workshop planning
- Pedagogical principles and processes (Theory and practice related to the project)
- Classroom/Group management skills
- Exploration of teaching / composition resources

- Processes / Guidelines for Reflective Practice
- Exploration of existing Community Music projects

UNIT B: COMPOSING FOR COMMUNITY PERFORMANCE

- Study of instrumental and vocal writing appropriate to the emerging skills of elementary to intermediate musicians
- Critical analysis of existing music canon for developing instrumentalists and singers
- Composing for elementary instrumentalists and singers
- The reflective revision process
- Rehearsal techniques

Learning and Teaching Methods:

Statements about the various types of learning and teaching methods that are used in the delivery of the module

UNIT A: COMMUNITY-BASED COMPOSITION WORKSHOPS

The focus of this unit is experiential learning through the running of music composition workshops in a community setting. To this end the students will work in groups of 2-3 and organise and implement the workshop over a number of weeks (approx 4 workshops). This experiential learning will be supported by i) collaboration with the community partner and ii) through a number of tutorial / workshop sessions with the course tutors.

UNIT B: COMPOSING FOR COMMUNITY PERFORMANCE

The students will become familiar with the process of composing appropriate material, critical self-reflection and performance direction through a combination of lectures, tutorials, rehearsals and performance.

Learning and teaching methods applicable to both units will include:

- Experiential learning
- Peer learning
- Tutor-led discussion on teaching strategies and skills, classroom management, rehearsal techniques etc
- Tutor-led reflection sessions
- Reflective practice (Writing of reflective journal)
- Independent study and research
- Lectures

Total Teaching Contact Hours

UNIT A: Community-based composition workshops	Hours per week	No of weeks	Total hours
Tutorials: Preparation for workshops / feedback from workshops / reflective practice	1	7	7
Weekly music composition workshops in community setting	1	4	4
Leading and rehearsing a performance of collaboratively composed music by groups	1	1	1
Sub-total			12
Total self-directed learning hours			38
Total learning hours			50
UNIT B: Composing for community performance	Hours per week	No of weeks	Total hours
Lecture / Tutorials	1	9	9
Rehearsals with performing group(s)	1	2	2
Performance	1	1	1
			12
Total self-directed learning hours			38
Total learning hours			50

Module Delivery Duration:

Indicate if the module is normally delivered for example over one semester or less, or over one academic year etc.

This module will normally be delivered over 2 semesters during Year 3 or Year 4

Assessment		
Assessment Type	Weighting (%)	LO Assessment (No.)
UNIT A: COMMUNITY-BASED COMPOSITION WORKSHOPS (50%) Portfolio (to include) <ul style="list-style-type: none"> • Workshop teaching plans • Description of the composition process (may include musical quotes recorded during the lessons / audio-recorded material / photographic record illustrating unusual / original methods of sound production) • Reflective Journal 	30	1, 4, 5
Continuous assessment (Report from Project Tutor(s))	10	1, 2, 3, 4, 7
Essay	10	6
UNIT B: COMPOSING FOR COMMUNITY PERFORMANCE (50%)	Weighting (%)	LO Assessment (No.)
<ul style="list-style-type: none"> • Portfolio <ul style="list-style-type: none"> – Preparatory works (2) – Original works (4 pieces, 2 instrumental + 2 choral/vocal) – Reflective journal to include a commentary on the 	35	1, 3, 4, 5

compositional process		
Continuous Assessment (Report from project tutors)	15	2, 3
Module Specific Assessment Arrangements (if applicable)		
(d) Derogations from General Assessment Regulations	n/a	
(e) Module Assessment Thresholds	Students are required to pass both unit in order to pass the module	
(f) Special Repeat Assessment Arrangements	Students who fail 'Unit A' will not be able to repeat until the following year	

Essential Reading: (author, date, title, publisher)

Born, Georgina (2013). *Music, Sound and Space: Transformations of Public and Private Experience*. Cambridge: Cambridge University Press,

deVugt, A & Malmberg, I. (Eds.) (2013) *European Perspectives on Music Education: Artistry*. Innsbruck, Esslingen, Bern-Belp: Helbling

Edwards, J. (2007) *Promoting Health and Creating Community in Healthcare Contexts*. Newcastle: Cambridge Scholars Publishing.

Higgins, L. (2012) *Community Music in Theory and Practice*. New York: OUP.

Loane, B. (1984a) 'Thinking about children's compositions', *British Journal of Music Education*, 1 (3), 205–231.

Mckay, G.A. (2005) *Community Music: A Handbook*. Lyme Regis: Russell House.

Moon, J. (2004) *A Handbook of Reflective and Experiential Learning: Theory and Practice*. London, New York: Routledge Falmer

Paynter, J. (1982) *Music in the secondary School Curriculum: Trends and Developments*. Cambridge: Cambridge University Press.

Ross, A. (2010) *Listen to This*. London: Harper Collins.

Selected articles from *The International Journal of Community Music* and from other peer-reviewed music education journals as appropriate (e.g. *International Journal of Music Education*; *British Journal of Music Education*; *Music Education Research*)

Supplemental Reading: (author, date, title, publisher)

Schön, D. (1983/1991) *The Reflective Practitioner: How Professionals Think in Action*. Ashgate: London.

Version No:		Amended By	
Commencement Date		Associated Programme Codes	

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Date of Academic Council approval

