

**DUBLIN INSTITUTE OF
TECHNOLOGY**

**CONSERVATORY OF MUSIC AND
DRAMA**

HANDBOOK

FOR

THIRD LEVEL STUDENTS

DT501 BMus

2017 - 18

INDEX

1. General Information	
Academic Calendar	2
1.1 Introduction	5
1.2 Locations/Opening Hours	5
1.3 Library/Computing Facilities	5
1.4 Practice Facilities/Music Technology Studios	5
1.5 DIT Student Services	5
1.6 DIT Email & Student Contact Details	6
1.7 Health and Safety	6
2. Programme Management/Information	
2.1 Programme Chairs and Student Liaison	6
2.2 Programme Committee DT501	7
2.3 Programme Syllabi	7
2.4 Attendance	8
2.5 Ensembles/Performance Opportunities	11
2.6 Master Classes	12
2.7 Teacher transfer protocol	13
3. Examination and Assessment Regulations	
3.1 Written Examinations (including Reassessment)	13
3.2 Essays and Projects	15
3.3 Weekly Assignments	15
3.4 Class Tests/Presentations	15
3.5 Dissertations/Research Projects	16
3.6 Plagiarism	16
3.7 Practical Examinations	16
3.7.1 DT501 Principal Study	16
3.7.2 DT501 Supporting Musicianship/Second Study	16
4. Programme Schedules	
4.1 DT501 Year 1	17
4.2 DT501 Year 2	19
4.3 DT501 Year 3 (all strands)	21-28
4.4 DT501 Year 4 (all strands)	29-36
5. Marking Criteria	
5.1 Principal Study	37
Part 2 Recital Durations	41
5.2 Dissertations/Research Projects	42
6 Forms	
Student Contact Details	43
Absence Request Form	44
Extension Request Form	45
7 Appendices	
Special Studies	47
Timetables	48

Academic Calendar 2017/2018

Semester 1

August 2016	14/08/17	Reassessment (2016/17)	Semester of 15 weeks that normally includes 12 weeks teaching
	21/08/17	Reassessment (2016/17)	
September 2016	01/09/17	Academic Year commences 2016/17	
	04/09/17	Induction week for 1 st years	
	11/09/17	1 all classes/ensembles begin (except wind Ensemble)	
	18/09/17	2	
	25/09/17	3 Wind ensemble commences	
October 2017	02/10/17	4	
	09/10/17	5	
	16/10/17	6	
	23/10/17	7	
	30/10/17	8* Review week No practical or academic classes	
November 2017	06/11/17	9	
	13/11/17	10	
	20/11/17	11	
	27/11/17	12	
December 2017	04/12/17	13 Last week of academic classes	Review Week (unless otherwise arranged)* Review week to be used either for revision, reading, field visits, lectures, interim tests, formative assessment feedback etc. To be applied in week 8, except where otherwise arranged
	11/12/17	14 last week of practical classes	
	18/12/17	Christmas	
	25/12/17	Christmas	
January 2018	01/01/18	15 Semester 1 written exams	

Weeks 14 and 15 provide flexibility to allow
exams or marking during this time

Semester 2

	08/01/18	Instrumental lessons begin	Semester of 15 weeks that normally includes 12 weeks teaching
	15/01/18	Part 1 performance exams	
	22/01/18	1 Academic lectures begin	
	29/01/18	2	
February 2018	05/02/18	3	
	12/02/18	4	
	19/02/18	5	
	26/02/18	6	
March 2018	05/03/18	7 Vocal/orchestral/chamber music competitions	
	12/03/18	8 Feis Ceoil begins	
	19/03/18	9 Public holiday- Buildings closed on Monday	
	26/03/18	Easter holidays	
April 2018	02/04/18	Easter holidays	
	09/04/18	10	
	16/04/18	11	
	23/04/18	12 Last week of academic lectures	
	30/04/18	13* Review week (Practical lessons continue)	
May 2018	07/05/18	14 Public holiday Monday Exams commence Tuesday	
	14/05/18	15 Written exams continue Part 2 exams begin on Thursday 17th	
	21/05/18	Part 2 exams	
	28/05/18	Module & progression boards	
June 2018	04/06/18	Student feedback and Appeals	

***Review Week**

It has been agreed that there will be an Institute-wide Review Week (to be set by the Institute) in each Semester. There is a right to seek derogation for an individual programme. The derogation case is to be presented by the relevant Programme Committee to the Head of School responsible for the programme and the College Director, who together will make the final decision. It is suggested that Programme Committees should endeavour to agree their approach to the Review Week in a timely manner, to allow decisions to be communicated to both staff and students before the start of the Semester in which a Review Week occurs.

Students must be aware that exams can continue beyond published dates here. When in doubt, please check with the Exams Office. The information provided in this booklet is intended as a guide for students, but is not legally binding on the Conservatory of Music and Drama or the DIT.

1. GENERAL INFORMATION

1.1 Introduction

1.2 Locations

Accommodation for full-time programmes is at:

- DIT Rathmines, Dublin 6
- DIT Chatham Row Dublin 2

Term-Time Opening Hours

Rathmines and Chatham Row: 8.00am – 9.30pm (Mon-Thurs)
8.00 – 8.30 (Fri) 8.00 – 4.00pm (Sat)

A Music Technology Centre, a Black Box Theatre and student canteen are housed in DIT Rathmines.

1.3 Library [Rathmines]

Opening Hours: 9.30am – 9.30pm (Mon, Tues, Thurs)
 9.30am – 5.30pm (Weds)
 9.30am – 5.00pm (Friday)
 9.30am – 1.00pm (Sat)

Tel: 402 3462

Website: www.dit.ie/library/

There will be library information sessions for new students in October.

Computer facilities are provided in the Library in DIT Rathmines. Students may also access the full range of library databases and catalogues from home (outside the DIT) with their username and pin number [please contact library staff for further information on this].

1.4 Practice Facilities/Music Technology Studios

Practice rooms are available in Rathmines and Chatham Row. Lecture/teaching rooms may only be used outside of teaching hours. Food and drink (except water) are prohibited. Students must provide ID in order to use practice rooms.

In addition to scheduled class times, all music technology students have supervised access to the computer lab. Times will be displayed outside the Technology lab.

1.5 DIT Student Services

The Student Services Office administers a variety of services and oversees the distribution of the students' services fund. This fund helps to support the Students Union, the development fund, student welfare and clubs and societies.

Students can avail of DIT counselling, Health and Careers services. The Chaplaincy provides an Inter-Faith ecumenical service. The website offers a wealth of information (for example, the DIT policy on plagiarism) and includes links to important downloadable forms (such as the **Personal Circumstances** form). All this can be accessed at www.dit.ie/campuslife or on this link <http://www.dit.ie/qualityassuranceandacademicprogrammerecords/student-assessment-regulations/general/>

1.6 DIT Email & Student Contact Information

All students are issued with a DIT email address. As this is the **only email account** to which information will be sent, students are requested to check this account on a regular basis. Students are also asked to respond to requests for information in a timely manner: reminders may not necessarily be sent.

Students MUST inform the **registrations office** and the **programme chair** of any changes to their contact details: this includes permanent/term-time addresses and phone numbers (including mobile numbers). In addition to formal registration, all students must complete a *Student Contact Details* form and submit it to the relevant programme chair by **Friday 15 September 2017**. Students must also inform their programme chair if any of these details change during the year (for example, a change of teacher/accompanist).

1.7 Health and Safety

Any **incidents/accidents** involving students should be reported to the porter on duty. If you hear the **fire alarm** you MUST leave the building immediately and go to the nearest assembly point. Do not hesitate; do not assume it is a false alarm; do not waste time gathering your belongings. Once outside, do not re-enter the building FOR ANY REASON until the all clear has been given.

2. PROGRAMME MANAGEMENT/INFORMATION

2.1 Programme Chairs and Student Liaison

A Programme Chair and Programme Committee administer each course.

Programme Chair:

DT 501 BMus Dermot Dunne
Tel: 402 7822
Dermot.dunne@dit.ie

A student's principal study teacher is his/her personal tutor. Students who experience any academic or personal difficulties must bring these to the attention of their tutor and the Programme Chair as soon as possible. Academic staff will liaise with principal study teachers in the monitoring of students' performance, progress and attendance.

2.2 Programme Committee DT501

Programme Chair:

Mr Dermot Dunne
Phone: 402 7822
Email: Dermot.dunne@dit.ie

Programme Committee:

Dr Orla McDonagh	<i>Head of the Conservatory</i>
Ms Mairead Hurley	<i>Head of Vocal, Opera & Drama Studies</i>
Mr Kevin Hanafin	<i>Head of Orchestral Studies</i>
Dr Kerry Houston	<i>Head of Academic Studies</i>
Dr David Mooney	<i>Head of Keyboard Studies</i>

Representatives from the strands

<i>Performance</i>	Mr Pádhraic O'Cuinneagáin
<i>Pedagogy</i>	Dr Mary Lennon
<i>Composition</i>	Ms Gráinne Mulvey
<i>Irish Music</i>	Mr Odhrán O'Casaide
<i>Musicology</i>	Dr Mark Fitzgerald

Departmental Representatives

<i>Keyboard</i>	Ms. Siobhán Kilkelly
<i>Orchestral Studies</i>	Mr Ciarán O'Connell
<i>Vocal Studies</i>	Ms Colette McGahon-Tosh

One student representative from each year

2.3 Programme Syllabi

Copies of Programme Documents are located in the library in Rathmines.

They are also available online as PDFs at: www.dit.ie/conservatory/full-timeprogrammes/

A summary of the credits, assessments, assignments and general requirements for each module of DT501 is to be found starting on page 16 of this document.

2.4 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.

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.

2.5 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. Students will be graded either pass/fail in this module depending on attendance.

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 2016

Guitarists: All years: Choral Society and Guitar Ensemble Class

Pianists/Organists:

Pianists/Organists: Years 1 and 2: Choral Society and Piano Discussion Class
Years 3 and 4: Piano Discussion Class and either of (i) Choral Society or (ii) Piano Accompaniment 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 students **may 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.

2.6 Master Classes

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

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

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

2.7 Transfer Protocol for Individual Practical Lessons

Purpose: To provide guidance for both staff and students to facilitate a change of lecturer for individual practical lessons.

Full-time Students

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

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

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

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

If the transfer is possible and sanctioned by the Head of Department, the Head of Department will discuss the matter with the current principal study lecturer, after which the student may be asked to speak directly with their current lecturer.

No student should seek a consultation lesson with another lecturer, unless this has been approved by the Head of Department and the current principal study lecturer has been informed.

3. EXAMINATION and ASSESSMENT REGULATIONS

3.1 Written Examinations [Including Re-assessment]

Examinations are conducted in accordance with the DIT General Assessment Regulations. Students are expected to familiarise themselves with all the regulations and procedures:

www.dit.ie/campuslife/

- The Examination Office processes examination entries and issues results.

- It is the student's responsibility to ascertain the date, time and venue for written and practical examinations. Timetables will be published well in advance of the examinations.
- Students should familiarise themselves with the content and assessment methods of the modules in which they are enrolled. The relevant Programme Documents are available for consultation in the library and online. A summary of the assessment components of all modules is included in this handbook.

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

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

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

If, in failing a module, a student has not passed the continuous assessment component, the relevant assignments/essays will be emailed to the student before the end of June. The submission date will be clearly stated in the letter. The Conservatory of Music and Drama accepts **no responsibility** for material delivered to a wrong address. Students must ensure that their contact details are up to date. In addition, it is the **student's responsibility** to contact the Programme Chair if s/he has not received these assignments by 1 July.

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

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

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

A **deferral** in a module - usually for medical reasons and supported by a Personal Circumstances Form (see link below)

<http://www.dit.ie/qualityassuranceandacademicprogrammerecords/student->

[assessment-regulations/general/](#) means that a student can undertake reassessment without any penalties.

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

3.2 Essays and Projects

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

All written work must be submitted by the date specified.

Work submitted after the submission date is penalised at a rate of 5% (per day) of the mark awarded up to a maximum of **five** days.

Work will not be accepted after this unless a special arrangement has been made in advance with the lecturer.

Most essays and larger assignments are given out well in advance of the submission date. Therefore, being ill on the day of submission is not normally grounds for an extension.

Genuine requests for extensions (on documented medical/personal grounds) should be directed to the relevant lecturer and Programme Chair **in advance** of the submission date. Please see Page 43 for a copy of **Extension Request Form**

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

3.3 Weekly Assignments

In composition and analytical modules a substantial proportion of the final grade is made up of regular assignments. Please note the following:

- It is usually NOT possible to hand up such work late as it may be discussed in class; acceptance of late submissions is entirely at the discretion of the individual lecturer.
- Lecturers will usually take a student's top 75% marks in determining the final assessment mark for the module. For example: if there are 16 assignments throughout the course of a module, the top 12 will be used to arrive at the final assessment mark. However, if a student only hands in 10 assignments, the final mark is still calculated by dividing by 12.

3.4 Class Tests/Presentations

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

3.5 Dissertations and Research Projects

All students will receive a *Dissertation Handbook* which gives details on layout, presentation and other important information. Late submission of dissertations/research projects is penalised as in Section 3.2 above.

3.6 Plagiarism

ALL written work (dissertations and essays) must be appropriately referenced. Students who plagiarise will get zero marks and may face disciplinary measures. For further information on this topic please see visit:

www.dit.ie/campuslife

3.7 Practical Examinations

3.7.1 DT501 Principal Study

Principal Study examinations take place in two stages.

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

3.7.2 DT501 Supporting Musicianship & Second Study [Years 1 & 2]

This module contains Second Study (usually piano) and Practical Musicianship (Keyboard).

- Each unit has a 40% continuous assessment mark which is awarded by the lecturer to reflect students' attendance, preparedness for class, and overall progress.
- These units also have individual practical examinations (worth 60% of the module).
Non-attendance at these practical examinations will result in the student forfeiting the marks.
- A student may apply for an exemption from second study subject to a practical examination to ascertain the level of proficiency. Students should contact the programme chair to discuss this.

4. MODULE DETAILS

4.1

DT501 Bachelor of Music Year One						
Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 1 [8145] (applies only to <u>Instrumentalists</u> , <u>keyboard players</u> and <u>ITM players</u> and vocalists)	Full year	4	25	0 %	Practical Examinations Part 1: Technical 20% Part 2: Recital 80%	100
OR Vocal Performance Studies 1 [20358] (applies only to <u>classical singers</u>) +	Full Year	3	20	0%	Part 1: Technical 20% Part 2: Recital 80%	100
-----	-----	-----	-----	-----	-----	-----
Performance Platform 1: Arie Antiche Class	Full Year	1.5	5	Attendance and Participation 40%	Presentation/Performance Date tbc by tutor 40%	100
+ Language Class [20359]	Full Year	1		0%	End-of-Year language class test 20%	
Ensemble [8166]	Full year	2	5	Attendance and Participation 100%	None	
Composition Techniques 1 Stylistic [8158]	Full year	1.5	5	Regular Assignments 40%	Written Examination 60%	100
Composition Techniques 1 Applied [8157]	Full year	1.5	5	Portfolio 40%	Written Examination 60%	100
Aural Awareness and Analysis 1 [8156]	Full year	2	5		Written Examination Semester 1 50% Written Examination Semester 2 50%	100
History of Music 1 [8159]	Full year	1.5	5	2 Listening Tests 20% 2 Essays 30%	Written Examination 50%	100

DT501 Bachelor of Music Year One Continued						
Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Supporting Musicianship Skills 1 [8160] <i>Practical Musicianship 1 AND Second Study OR Keyboard Studies 1</i>	Full year	1	5	Progress and Attendance 40% Progress and Attendance 40%	End of Year Practical Examination 60% (50) End of Year Practical Examination 60% (50)	100 (50) (50)
OR Irish Traditional Music: Repertoire, Style and Interpretation 1 [22722]	Full Year	1		Presentation and written report 100%	None	100
Introductory Module [8161] <i>Introduction to Music Technology</i>	Full year	2	5	Music Score Making 40% / Composition 60%	None	100 (50)
<i>Introduction to Irish Music</i>	1 sem	1.5		0%	Written Examination 100% (both components need to be passed)	(50)

4.2

DT501 Bachelor of Music Year Two

Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 2 [8167]	Full year	4	25	0%	Part 1: Technical 20% Part 2: Recital 80%	100
OR Vocal Performance Studies 2 [20360] (applies only to classical singers) +	Full Year	3	20	0%	Part 1: Technical 20% Part 2: Recital 80%	100
Performance Platform 2: Lieder Class	Full Year	1.5	5	Attendance and Participation 40%	Presentation/Performance Date tbc by tutor 40%	100
+ Language Class [20361]	Full Year	1		0%	End-of-Year language class test 20%	
Ensemble [8187]	Full year	2	5	Attendance and Participation 100%	None	100
Composition Techniques 2 Stylistic [8179]	Full year	1.5	5	Regular Assignments 40%	Written Examination 60%	100
Composition Techniques 2 Applied [8178]	Full year	1.5	5	Regular Assignments 40%	Written Examination 60%	100
Aural Awareness and Analysis 2 [8177]	Full year	2	5	Sem. 1 Class Assessment 10% Sem. 2 Class Assessment 10% Semester 2 Assignment 20%	Written Examination 60%	100

DT501 Bachelor of Music Year Two Continued						
History of Music 2 [8180]	Full year	1.5	5	2 Listening Tests 20% 2 Essays 30%	Written Examination 50%	100
Supporting Musicianship Skills 2 [8183] <i>Practical Musicianship 2</i> <i>Second Study OR Keyboard Studies 2</i>	Full year	1	5	Progress and Attendance 40% Progress and Attendance 40%	End of Year Practical Examination 60% End of Year Practical Examination 60%	100 (50) (50)
Irish Traditional Music: Repertoire, Style and Interpretation 2 [22712] OR	Full Year	1	5	Presentation and written report 100%	None	100
Education Studies 1 [8181] <i>Reflecting on Inst/Vocal Teaching</i> 50%	Full Year Sem 1	1	5	Class Presentation 50% Written Report 50%	0	100 (50)
<i>Teaching Methods 1</i> 50%	Sem 2	2		3 short written Assignments 30%	Written Exam 70%	(50)

4.3

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

Performance / Composition /Pedagogy Musicology Irish Traditional Music Studies

**4.3.1 DT501 Bachelor of Music Year Three
Performance Strand**

Module Title	Duration	Approx contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 3 [10157] OR	Full year	4	35	0%	Part 1: Technical 20% Part 2: Recital 80%	100
Vocal Performance Studies 3 [20390]	Full year	3	30	0%	Part 1: Technical 20% Part 2: Recital 80%	100
Performance Platform 3: French Mélodies	Full year	1.5	5	Attendance and Participation 40%	Presentation/Performance Date tbc by tutor 40%	100
(+ Language Class) [20382]	Full year	1		0%	End-of-year language class test 20%	
Ensemble/ [20387] OR Piano Accompaniment [18364]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Analysis and Criticism [8209]	Full year	1	5	Regular assignments 30% Project 10%	Written Exam 60%	100
Studies in Music History and Performance Practice 1 [22709] <i>Any TWO units</i>	1 or 2 semesters	1-2	5	Continuous Assessment 50%	End of Semester Written Exam 50%	100

Students choose Any TWO from: Special Studies 1 [10156] Special Studies 1 [Two Units] See p47 of handbook OR Studies in World Music Culture 1 [22713] Or Keyboard Studies 3 Or Introduction to Scripture Or Music and Liturgy Or Introduction to Moral & Systematic Theology Or Historical Studies	1 sem/full year	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
	1 Sem	2	5	Continuous Assessment: Two 1500 word essays 50%	End of Module Examination 50%	100
	Full Year	0.5	5	0%	Practical Examination	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100
	Full Year	1	5	2 essays 50%	Written exam 50%	100

4.3.2 DT501 Bachelor of Music Year Three Composition Strand

Module Title	Duration	Approx contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 3 [10159] (incl vocal)	Full year	1	15	0%	Practical Examination at end of year 100%	100
Ensemble/ [20387] OR Piano Accompaniment [18364]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Composition Portfolio [8223] <i>Composition Seminar</i>	Full year	1.5	15	Portfolio of Compositions 70% Commentaries 15% Support for portfolio 0%	Written Examination 15%	100
Composition Studies 1 [9872] <i>19th-C Composition Techniques</i> <i>20th-C Composition Techniques</i>	Full year	1	5	Regular Assignments 40% Regular Assignments 40%	Written Examination 60% Written Examination 60%	100 (50) (50)
Composition Studies 2 [9873] <i>Orchestration</i> <i>Arrangement</i>	Full year	1	5	Regular Assignments 40% Portfolio 40%	Written Examination 60% Written Examination 60%	100 (50) (50)
Composition Studies 3 [9874] <i>Advanced Digital Audio</i> <i>Technology-based Composition</i>	Full year	1	5	CD Portfolio 100% Portfolio 100%		100 (50) (50)
Analysis and Criticism [8209]	Full year	1	5	Regular Assignments 30% Project 10%	Written Examination 60%	100
Studies in Music History and Performance Practice 1* [22710] OR Studies in World Music Culture 1 [Full year 1 Sem	1 2	5 5	2 essays 50% 2 essays 50%	Written examination 50% Written examination 50%	100 100

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

4.3.3 DT501 Bachelor of Music Year Three Pedagogy Strand

Module Title	Duration	Approx contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 3 [9877] Or	Full year	3	25		Part 1: Technical 20% Part 2: Recital 80%	100
Vocal Performance Studies 3 [20381] (incl Repertoireur) + Performance Platform 3: French Mélodies	Full year	2.5	20	0% ----- Attendance and Participation 40% Presentation/Performance Date tbc by tutor 40% + End-of-year language class test 20%	Part 1: Technical 20% Part 2: Recital 80% -----	100 100
(+ Language Class) [20382]						
Ensemble/ [20387] OR Piano Accompaniment [18364]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Education Studies 2 [9878] <i>Teaching Observation Teaching Methods 2</i>	Full year	1	5	Class Presentation 100% 3 Written Assignments 50%	0% Written Examination 50%	
Education Studies 3 [9879] <i>Philosophy of Music and Music Education Psychology of Music and Music Education</i>	Full year	1	5	Class Presentation 50% Class Presentation 50%	Written Examination 50% Written Examination 50%	100 (50) (50)
Analysis and Criticism [8209]	Full year	1	5	Regular Assignments 30% Project 10%	Written Examination 60%	100
Studies in Music History and Performance Practice 1 [22709]	Full year	1	5	See Pages 199 – 203 DT501 Programme Document	See Pages 199 – 203 DT501 Programme Document	100

Students choose Any <u>TWO</u> from: Special Studies 1 [10156] Special Studies 1 [Two Units] See p47 of handbook OR	1 or 2 semesters	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
Studies in World Music Culture 1 [22713] OR	1 sem	2	5	Continuous Assessment: Two 1500 word essays 50%	End of Module Examination 50%	100
Keyboard Studies 3 OR	Full Year	0.5	5	0%	Practical Examination	100
Introduction to Scripture OR	1 sem	2	5	2 essays 50%	Written exam 50%	100
Music and Liturgy OR	1 sem	2	5	2 essays 50%	Written exam 50%	100
Introduction to Moral & Systematic Theology OR	1 sem	2	5	2 essays 50%	Written exam 50%	100
Historical Studies	Full Year	1	5	2 essays 50%	Written exam 50%	100

4.3.4 DT501 Bachelor of Music Year Three Musicology Strand

Module Title	Duration	Approx contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 3 [20391]	Full year	1	15	0%	Practical Examination at end of year 100%	100
Ensemble/ [20387] OR Piano Accompaniment [18364]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Research Project [8225]	Full year	1	15	0	Research Project (6 – 8000 words) 100%	100
Historical Studies 1 [8214] <i>Approaches to Historical Studies 1</i>	Full year	1	5	Essay 30% Oral Presentation 10%	Written Examination 60%	100
Analysis and Criticism [8209]	Full year	1	5	Regular Assignments 30% Project 10%	Written Examination 60%	100
Studies in Music History and Performance Practice 1 [22709]	Full year	1	5	2 Essays 50%	Written Examination 50%	100
Students choose Any TWO from: Special Studies 1 [10156] Special Studies 1 [Two Units] See p47 of handbook OR Studies in World Music Culture 1 [22713] Or Keyboard Studies 3 Or Introduction to Scripture Or Music and Liturgy Or Introduction to Moral & Systematic Theology	1 or 2 semesters 1 sem Full Year 1 sem 1 sem 1 sem	1.5-3 2 0.5 2 2 2	5 5 5 5 5	Varies depending on units chosen Continuous Assessment: Two 1500 word essays 50% 0% 2 essays 50% 2 essays 50%	Varies depending on units chosen End of Module Examination 50% Practical Examination Written exam 50% Written exam 50% Written exam 50%	100 100 100 100 100
	1 sem	2	5	2 essays 50%	Written exam 50%	100

4.3.5 DT501 Bachelor of Music Year Three Irish Traditional Music Studies Strand

Module Title	Duration	Approx contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 3 [9876]	Full year 2	2	20		Part 1 : Technical 20% Part 2: Recital 80%	100
Ensemble [20387]	Full year 2	2	5	Attendance and Participation 100%		100
The Instrumental Tradition [8226]	Full year 1	1	5	Essay/Project 30% Assignments 20%	Written Examination 50%	100
Stylistic and Socio-historic Issues in ITM 1 [8227]	Full year 1	1	5	Written Assignments 25%	Lecture Recital + Written Submission 75%	100
Studies in Irish Traditional Music 1 [8228] <i>The Harping Tradition & The Collectors before 1900</i>	Full year 1	1	5	2 Essays 50%	Written Examination 50%	100
The Song Tradition 1 [24032]	Full year 1	1	5	Research essays 30% Practical Singing 30% Participation/Attendance 10%	Written Examination 30%	100
Early Music Ensemble 1 [22707]	Full year 1.5	1.5	5	Project 50%	Performance 50%	100
Studies in World Music Culture 1 [22713]	1 Sem	2	5	2 Essays 50%	Written Examination 50%	100

Students choose Any <u>ONE</u> from: Special Studies 1 [10156] Special Studies 1 [Two Units] See p47 of handbook	1 or 2 semester	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
OR Introduction to Scripture	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Music and Liturgy	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Introduction to Moral & Systematic Theology	1 sem	2	5	2 essays 50%	Written exam 50%	100
Or Historical Studies	Full year	1	5	2 essays 50%	Written exam 50%	100

4.4

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

These strands are: Performance, Composition, Pedagogy, Musicology, Irish Traditional Music Studies

**4.4.1 DT501 Bachelor of Music Year Four
Performance Strand**

Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 4 [8232] Or Vocal Performance Studies 4 [20393] +	Full year	4 -----	35 -----	0%	Part 1: Technical 20% Part 2: Recital 80%	100
Performance Platform 4: Opera and Oratorio [20392]	Full year	3	5	Attendance and Participation 60%	Presentation/Performance 40%	100
Ensemble/ [20407] OR Piano Accompaniment [18365]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Dissertation [8252]	Full year	0.5	10		Dissertation 8–10000 wds	100
Studies in Music History and Performance Practice 2 [24028]	Full year	1	5	2 Essays 50%	Written Examination 50%	100

Students choose Any <u>ONE</u> from: Special Studies 2 [10156] Special Studies 1 [Two Units] See p47 of handbook OR	1 or 2 semesters	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
Studies in World Music Culture 2 [22713] OR	1 sem	2	5	Continuous Assessment: Two 1500 word essays 50%	End of Module Examination 50%	100
Keyboard Studies 4 Or	Full Year	0.5	5	0%	Practical Examination	100
Introduction to Scripture Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Music and Liturgy Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Introduction to Moral & Systematic Theology Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Historical Studies	Full Year	1	5	2 essays 50%	Written exam 50%	100

4.4.2 DT501 Bachelor of Music Year Four Composition Strand

Module Title	Duration	Approximate contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 4 [10162]	Full year	1	15		Practical Examination 100%	100
Ensemble/ [20407] OR Piano Accompaniment [18365]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Composition Portfolio [8254] <i>Composition Seminar</i>	Full year	2	35	Portfolio of Compositions 70% Commentaries 15%	Written Examination 15%	100
Studies in Music History and Performance Practice 2* [4202] Or Studies in World Music Culture 2* [1	Full Year	1	5	2 Essays 50% ----- 2 Essays 50%	Written Examination 50% ----- Written Examination 50%	100 100

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

4.4.3 DT501 Bachelor of Music Year Four Pedagogy Strand

Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 4 [9881] or Vocal Performance Studies 4 [20399]	Full year Full Year Full Year	2 ----- 2 3	20 ----- 15 5	0% -----	Part 1: Technical 20% Part 2: Recital 80% -----	100 100
Performance Platform 4: Opera and Oratorio [20392]				Attendance and Participation 60%	Presentation/Performance 40%	100
Education Studies 4 [8257] <i>Practice of Instrumental/Vocal Teaching</i> <i>Educational Issues</i>	Full year	1	5	Class Presentation/Written Report 100% Class Presentation 50%	Written Examination 50%	100 (50) (50)
Education Studies 5 [8259] <i>Teaching Practice</i>	Full year	1	10	0	Practical Exam/Sample Lesson 100%	100
Ensemble/ [20407] OR Piano Accompaniment [18365]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Dissertation [8252]	Full year	0.5	10		Dissertation (8 – 10000 Words)	100
Studies in Music History and Performance Practice 2 [4202]	Full year	1	5	2 Essays 50%	Written Examination 50%	100

Students choose Any <u>ONE</u> from: Special Studies 2 [10156] Special Studies 1 [Two Units] See p47 of handbook OR	1 or 2 semesters	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
Studies in World Music Culture 2 [22713] OR	1 sem	2	5	Continuous Assessment: Two 1500 word essays 50%	End of Module Examination 50%	100
Keyboard Studies 4 Or	Full Year	0.5	5	0%	Practical Examination	100
Introduction to Scripture Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Music and Liturgy Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Introduction to Moral & Systematic Theology Or	1 sem	2	5	2 essays 50%	Written exam 50%	100
Historical Studies	Full Year	1	5	2 essays 50%	Written exam 50%	100

4.4.4 DT501 Bachelor of Music Year Four Musicology Strand

Module Title	Duration	Approx. contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	
Performance Studies 4 [8237]	Full year	2	15		Practical Examination at end of year 100%	100
Ensemble/ [20407] OR Piano Accompaniment [9881]	Full year	2	5	Attendance and Participation 100% (See Page 10 for further details)		100
Major Dissertation (8260)	Full year	1	20		Major Dissertation (c. 15000 words) 100%	100
Historical Studies 2 [8261] <i>Approaches to Historical Studies 2</i>			5	Essay 30% Oral Presentation 10%	Written Examination 60%	100
Studies in Music History and Performance Practice 2 [24028]	Full year	1	5	2 Essays 50%	Written Examination 50%	100

Students choose Any <u>TWO</u> from: Special Studies 1 [10156] Special Studies 1 [Two Units] See p47 of handbook OR Studies in World Music Culture 1 [22713] Or Keyboard Studies 3 Or Introduction to Scripture Or Music and Liturgy Or Introduction to Moral & Systematic Theology	1 or 2 semesters	1.5-3	5	Varies depending on units chosen	Varies depending on units chosen	100
	1 sem	2	5	Continuous Assessment: Two 1500 word essays 50%	End of Module Examination 50%	100
	Full Year	0.5	5	0%	Practical Examination	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100
	1 sem	2	5	2 essays 50%	Written exam 50%	100

4.4.5 DT501 Bachelor of Music Year Four Irish Traditional Music Strand

Module Title	Duration	Approximate contact hours per week	ECTS Credits	Continuous Assessment	End of Module Examination	Total
Performance Studies 4 [8242]	Full year	2	20		Part 1: Technical 20% Part 2: Recital 80%	100
Ensemble (8253)	Full year	2	5	Attendance and Participation 100%		100
Studies in World Music Culture 2 (22705)	1 Sem	2	5	2 Essays 50%	Written Exam 50%	100
Stylistic and Socio-historic Issues in Irish Traditional Music 2 [8263]	Full year	1	5	Written Assignments 25%	Lecture Recital + Written Submission 75%	100
Studies in Irish Traditional Music 2 Cycle A (8264) <i>The Harping Tradition & The Collectors Before 1900</i>	Full year	1	5	2 Essays 50%	Written Examination 50%	100
The Song Tradition 2 (24033)	Full year	1	5	Research Essays 30% Practical Singing 30% Participation/Attendance 10%	Written Examination 30%	100
Dissertation [8252]	Full year	0.5	10		Dissertation (8 – 10000 Words)	100
Early Music Ensemble 2 (22708)	Full year	1.5	5	Project 50%	Performance 50%	100

5. Marking Criteria

5.1 Principal Study

Performance strand

Marks (%)	Detailed Comments	Overall Impression
90 – 100	1. Individual and original interpretation. Displays deep insight and research. 2. Programme exceptionally executed. 3. Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement.	Exceptional/ Professional Standard
80 - 89	1. Imaginative and expressive interpretation, displaying insight and research. 2. Outstanding technical performance. 3. Sense of flair and confidence/security never in doubt. An engaging and individual performance.	Outstanding Professional Standard
70 - 79	1. Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. 2. Excellent technical performance. A versatile and fluent technique. Excellent control. 3. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.	Excellent Musically mature showing excellent technical ability and control.
66 – 69	1. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. 2. Shows very good potential and a very good level of musicality and sensitivity. 3. Mostly technically assured, with small technical mis-judgements/lapses/errors, which only mar performance in the short term. Well controlled overall.	Very Good
60 - 65	1. Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research. 2. Some technical limitations, which slightly marred overall performance. In general, well controlled. 3. A generally confidently presented performance with some sense of involvement.	Good
56 – 59	1. Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality. 2. Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and	Reliable

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

Pedagogy/Musicology/Composition Strands

Marks (%)	Detailed Comments	Overall Impression
	1. Interpretation 2. Technique 3. Presentation and Programme	
90 – 100	1. Individual and original interpretation. Displays deep insight and research supported by an exceptional level of intellectual understanding of structure and text (where applicable). 2. Programme exceptionally executed. 3. Sense of flair and confidence/security never in doubt. A communicative performance which displays a high level of individuality and sense of involvement.	Exceptional
80 - 89	1. Imaginative and expressive interpretation, displaying insight and research, supported by an outstanding level of intellectual understanding of structure and text (where applicable).	Outstanding

	<p>2. Demonstrating outstanding assimilation of technical issues .</p> <p>3. Sense of flair and confidence/security never in doubt. An engaging and individual performance.</p>	
70 - 79	<p>1. Insightful interpretation, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. Demonstrating excellent intellectual understanding of structure and text (where applicable).</p> <p>2. Demonstrating assured assimilation of technical issues. A versatile and fluent technique. Excellent control.</p> <p>3. An accomplished and confident performance, displaying excellence both technically and musically, with a sense of involvement.</p>	Excellent Musically mature showing excellent technical ability and control.
66 – 69	<p>1. Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good potential and a very good level of musicality and sensitivity. Demonstrating very good intellectual understanding of structure and text (where applicable).</p> <p>2. Mostly technically assured, with small technical misjudgements/lapses/errors, which only mar performance in the short term. Well controlled overall.</p> <p>3. A confident and communicative performance. Well-presented programme.</p>	Very Good
60 - 65	<p>1. Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical form etc. for a higher mark. Shows good potential, but requires more preparation, insight and/or research. Fair demonstration of intellectual understanding of structure and text (where applicable) but requires more detail in this area.</p> <p>2. Some technical limitations, which slightly marred overall performance. In general, well controlled.</p> <p>3. A generally confidently presented performance with some sense of involvement.</p>	Good
56 – 59	<p>1. Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality and requires more demonstration of intellectual understanding of structure and text (where applicable).</p> <p>2. Overall technically reliable, but lacks versatility and ease. Flaws in technical control management of tone and intonation mar overall impression.</p> <p>3. Reasonably confident presentation, but lacks involvement.</p>	Reliable
50 - 55	<p>1. Displays some musical understanding, but lacks variety and style. Demonstrating reasonable intellectual understanding of structure and text (where applicable).</p> <p>2. Satisfactory Technique, but lacking in control and versatility, which restricts musical interpretation. Significant flaws in technical control management of tone and intonation, which mar overall impression.</p> <p>3. Presentation is satisfactory and fairly confident, but lacking in involvement.</p>	Satisfactory - Average
46 – 49	<p>1. Displays some musical understanding, but lacks overall variety and style. Evidence of some overall coherence. Requires more evidence of intellectual understanding of structure and text (where applicable).</p> <p>2. Technically limited or displaying lack of preparation, however still keeps a sense of continuity.</p> <p>3. Lack of interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p>	Fair Adequate
40 - 45	<p>1. Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Limited demonstration of intellectual understanding of structure and text (where applicable).</p>	Fair

	<ul style="list-style-type: none"> 2. Technically limited or displaying some lack of preparation. Keeps some sense of continuity. 3. Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity. 	
30 – 39 Fail	<ul style="list-style-type: none"> 1. Little evidence of musical understanding or interpretation. Performance may be seriously technically weak that it becomes difficult to judge interpretation. 2. Serious technical limitations, which seriously mar the overall performance and/or seriously under prepared. Lack of continuity. 3. Disjointed and faltering performance. Not in control. 	Poor Inadequate
29 and Below	<ul style="list-style-type: none"> 1. No evidence of musical understanding or interpretation 2. Technically incoherent. No evidence of adequate preparation. 3. Extremely disjointed. 	Very Poor

Dublin Institute of Technology Conservatory of Music and Drama

DT501 Principal Study Part Two Examinations

The timings below are the **maximum** permitted for recitals in **May/June 2017**. Please factor in set-up time, short breaks and tuning when finalising your programme. Examiners reserve the right to stop a programme that exceeds its allotted time.

YEAR ONE		ECTS
Year 1 Vocal	15 mins	20
Year 1 Keyboard	20 mins	25
Year 1 Orchestral	20 mins	25
Year 1 Irish Traditional Music	20 mins	25
YEAR TWO		
Year 2 Vocal	20 mins	20
Year 2 Keyboard	25 mins	25
Year 2 Orchestral	25 mins	25
Year 2 Irish Traditional music	25 mins	25
YEAR THREE		
Year 3 Vocal Performance	35 mins	30
Year 3 Keyboard Performance	40 mins	35
Year 3 Orchestral Performance	40 mins	35
Year 3 Trad Irish Performance	30 mins	20
Year 3 Composition Strand	25 mins	15
Year 3 Musicology Strand	25 mins	15
Year 3 Pedagogy Strand	30 mins	25
Year 3 Vocal Pedagogy	25 mins	20
YEAR FOUR		
Year 4 Vocal Performance	50 mins	30
Year 4 Keyboard Performance	50 mins	35
Year 4 Orchestral Performance	50 mins	35
Year 4 Trad Irish Performance	40 mins	20
Year 4 Composition Strand	30 mins	15
Year 4 Musicology Strand	30 mins	15
Year 4 Pedagogy Strand	35 mins	20
Year 4 Vocal Pedagogy	30 mins	15

5.2 Criteria for Marking Undergraduate Dissertations

80+

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

70–79

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

60–69

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

50–59

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

40–49

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

35–39

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

30–34

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

20–29

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

0–20

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

DIT CONSERVATORY OF MUSIC AND DRAMA **Student Contact Information 2017-2018**

PLEASE USE BLOCK CAPITALS

Year [1, 2, 3, 4]	
Name	
Date of Birth	
Permanent Address	
Home Phone No.	
Term Time Address (if different from above)	
Mobile Phone No.	(mobile no. is very important)
Email [DIT only]	
Principal Study	Instrument: _____ Teacher: _____ Accompanist/Repetiteur: _____
Second Study (piano, organ, voice etc.)	Instrument: _____ Teacher: _____ Accompanist/Repetiteur: _____
Strand [Years 3 & 4 only]	

Failure to comply with the DIT Conservatory of Music and Drama Handbook Regulations may result in ineligibility to sit examinations.

Please sign the following acknowledgement and return this completed form to the Programme Chair once all your details have been confirmed [by **Friday 9 October** at the latest]. I have read the Student Handbook for Third Level Programmes and agree to be bound by the information contained therein.

Signed: _____ Date: _____

Conservatory of Music and Drama

Absence Request Form



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

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

Name:			
Student Number:			
Course and Year:	<i>click on the text and choose from the pop-up list</i>		
1st Study instrument/voice:			
Date of submission of form:			
Reason for Absence Request:			
From (day/date):		To (day/date):	
Time(s):			
List all classes/assessment(s) affected:	List classes/days/lecturer name on reverse of form		

Complete this form then:

- submit to your Head of Department

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

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

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



Conservatory of Music and Drama

Extension Request Form

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

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

Section 1: Your Details

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

Section 2: Assignment Details

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

Please explain why you need an extension for this assignment:

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

Extension granted, new deadline: 12 noon on

Extension Request rejected

Signature & Date (HoD):

Reason for rejection:

Form logged by Programme Chair and Lecturer advised of outcome

Form returned to Student

7 Appendices

Special Studies 1 & 2

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

- 19th century composition
- 20th & 21st century composition
- Arrangement
- Orchestration
- Technology-based composition
- Technology in music education
- Philosophy of music and music education
- Psychology of music and music education
- Teaching methods 2
- Conducting
- Sound engineering
- Chamber music
- Advanced digital audio
- History of ideas
- Musician in the community unit A
- Musician in the community unit B
- The instrumental tradition in ITM