

## Part 1 Programme details

<b>Programme title &amp; code</b>	Bachelor of Music TU963
<b>Mode and duration of programme</b>	Four years full-time
<b>ECTS</b>	240
<b>TU Dublin award(s) sought</b>	Bachelor of Music Bachelor of Music (Performance) Bachelor of Music (Composition) Bachelor of Music (Pedagogy) Bachelor of Music (Irish Traditional Music Studies) Bachelor of Music (Musicology) Bachelor of Music (Church Music)
<b>Classifications of award(s)</b>	First Class Honours; Second Class Honours, First Division; Second Class Honours, Second Division; Pass
<b>School responsible</b>	TU Dublin Conservatoire
<b>Professional body accreditation and relevant dates</b>	NA
<b>External provider type</b>	NA
<b>Delivery location</b>	TU Dublin – Grangegorman

## Part 2 Programme approval information

<b>Date of review event</b>	<b>7 May 2021</b>
<b>Date of approval by Academic Quality Assurance and Enhancement Committee and University Programmes Board</b>	
<b>Proposed date of commencement</b>	<b>September 2021</b>

## Part 3 Programme background/structure

### **Background**

The Bachelor of Music (BMus) is a four-year programme within the Conservatoire, originally validated in 1987. The purpose of the degree is to develop the instrumental and vocal performance skill of students to a high level in order to work professionally in the industry or to be in a position to gain entry to postgraduate studies. With an emphasis on connectedness, and a holistic approach, the performance programme is underpinned by academic studies encompassing modules in aural, composition, music history, education studies, Irish traditional music studies, music technology, and professional studies. Students in Stages 1 and 2 take a common suite of modules encompassing performance and academic subjects, along with a small number of electives. Students in Stages 3 and 4 have the option to major in Performance (either classical or Irish traditional music), Pedagogy, Composition, Musicology, or Church Music (proposed to commence in September 2021). Alternatively (proposed to commence in September 2021), students may select Performance at the 20 ECTS level and have the opportunity to create their own learning pathway/portfolio.

### **Stated programme learning outcomes**

On successful completion of the programme the learner will be able to:

<b>Area</b>	<b>BMus Learning Outcomes</b>	<b>NFQ Level 8 Outcomes</b>
Knowledge: breadth	1. Demonstrate the practical knowledge and strategies and the underlying theoretical concepts necessary to participate effectively in the music profession as a multi-skilled artist with a breadth of musical knowledge and experience.	An understanding of the theory, concepts and methods pertaining to a field (or fields) of learning
Knowledge: kind	2. Display detailed knowledge and understanding across a range of specialised areas in a wide variety of music contexts.	Detailed knowledge and understanding in one or more specialised areas, some of it at the current boundaries of the field(s)
Know-how and skill: range	3. Demonstrate and articulate detailed knowledge and mastery within chosen areas of specialism as performer, teacher, composer or academic.	Demonstrate mastery of a complex and specialised area of skills and tools; use and modify advanced skills and tools to conduct closely guided research, professional or advanced technical activity

Know-how and skill: selectivity	4. Apply appropriate musical judgement in the integration of practical skills and theoretical concepts across a range of musical activities and outcomes.	Exercise appropriate judgement in a number of complex planning, design, technical and/or management functions related to products, services, operations or processes, including resourcing
Competence: context	5. Employ advanced creative and critical skills as a musician to produce high level performances, composition portfolios, research projects/theses.	Use advanced skills to conduct research, or advanced technical or professional activity, accepting accountability for all related decision making; transfer and apply diagnostic and creative skills in a range of contexts
Competence: role	6. Demonstrate, develop and maintain collaborative skills leading to successful participation in teamwork, both in professional contexts and in everyday life as a global citizen.	Act effectively under guidance in a peer relationship with qualified practitioners; lead multiple, complex and heterogeneous groups
Competence: learning to learn	7. Demonstrate self-motivation and self-management skills to develop successful portfolio or traditional careers and to work in an entrepreneurial, ever-changing, competitive industry.  8. Draw upon the skills, knowledge and expertise necessary for further study and lifelong professional development as a reflective practitioner.	Learn to act in variable and unfamiliar learning contexts; learn to manage learning tasks independently, professionally and ethically
Competence: insight	9. Demonstrate individual musical artistry within chosen areas of the music profession and communicate/work with peers to promote music as an art form and contribute to its function within society.	Express a comprehensive, internalised, personal world view, manifesting solidarity with others

### ***Programme structure***

The programme is delivered full-time over four years. Stages 1 and 2 are core foundational years for all students with an additional specialist Irish Traditional Music module for Traditional performers. A limited number of optional modules are available. Approximately 50% of a student's credits/workload involves performance. In Stages 3 and 4, a number of 'majors' allow students to choose a specialisation, including a proposed new Church Music Major. In addition, a 'no-specialisation' BMus is offered which will contain core modules including Performance Studies, with the remaining 45 ECTS over the two stages available as options.

### ***Entry Requirements***

The standard minimum entry requirements for the programme are six passes in the Irish Leaving Certificate including two H5 grades and a minimum O6/H7 grade in Mathematics and in English/Irish.

An equivalent qualification may also be acceptable. This is a restricted programme which means 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 the instrument/voice
- Short interview on musical education to date

### ***Student assessment***

In accordance with the General Assessment Regulations (City), with a number of derogations outlined below. In addition, in some modules where there is more than one assessment methods (including Performance Studies and Supporting Musicianship 1 and 2), students must pass all components.

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

The derogations being sought are listed below. Given the rationale provided, the Panel is happy that these derogations go forward for approval.

The programme includes a number of modules of 2.5 ECTS in each stage of the programme. The Panel was happy to endorse this given the rationale which related to the provision of optional modules. The Panel, however, has made a recommendation that some of these modules could be amalgamated.

#### ***Four Attempts at a Module***

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

#### ***Performance Studies***

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

### *Keyboard Studies 3 & 4*

In order to be eligible to take Keyboard Studies 3, a student is required to achieve a minimum mark of 55% in the Second Study examination component of Supporting Musicianship 2 (Stage 2). Students who achieve a mark of 55% in Keyboard Studies 3 are eligible to apply to take Keyboard Studies 4.

### *Higher Pass Marks in some Modules*

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

Stages 1-4: Ensemble – 50%

Stage 1: Foundations of Musical Theory – 60%

Stage 2: Aural 2 – 50%

Stage 3: Aural 3A and 3B – 50%.

## **Part 4      Validation Details and Membership of Panel**

### **Schedule of meetings**

#### **Friday 7<sup>th</sup> May 2021, via Microsoft Teams**

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|----------|---|
| 09.00 am | Introductory meeting between Panel, Director and Dean of College of Arts & Tourism, Head of TU Dublin Conservatoire and Assistant Heads/Heads of Discipline, Chairperson and key members of Programme Committee. Presentation from Conservatoire. |
| 9.30 am  | Private meeting of Panel to discuss agenda.   |
| 10.15 am | Meeting with Head of Conservatoire, Assistant Heads/Heads of Discipline, Chairperson and members of the BMus Review Management Group, to discuss specific issues raised by the Panel.   |
| 11.30 am | Break.  |
| 11.45 am | Meeting of Panel with staff teaching on the BMus to discuss such matters as syllabi, teaching methods and assessment issues.  |
| 1.00 pm  | Lunch   |
| 1.30 pm  | Panel meets with group of current students and graduates of the BMus.   |
| 2.15 pm  | Private meeting of Panel to consider draft report.  |
| 3.45 pm  | Final meeting of Panel with Head of the Conservatoire, Assistant Heads/Heads of Discipline, Programme Chair and other staff as appropriate.   |

### **Panel Membership**

### **External Members**

Professor Celia Duffy	Senior Fellow in Knowledge Exchange, Royal Conservatoire of Scotland
Nigel Flegg	Head of Learning & Participation, National Concert Hall, Dublin

### **Internal Members**

Dr Siobhan Daly (Chair)	Assistant Head of School of Physics & Clinical & Optometric Sciences, TU Dublin – City
Dr Patrick Kenny	Assistant Head of School of Marketing, TU Dublin – City
Dr Ziene Mottiar	School of Hospitality Management & Tourism, TU Dublin – City

### **Quality Assurance Officer**

Jan Cairns	Quality Assurance Office, TU Dublin - City
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### **Documentation submitted**

The Panel received a Programme Overview and Self-Study document, Student Handbooks, annual monitoring reports (Q5s), external examiner reports and Programme Committee minutes, and a number of relevant appendices.

### **Part 5 Summary of Panel findings against key questions**

	Yes/No
Is the market demand and need for the programme clear and articulated?	See Recommendations of the Panel with regard to the promotion of the programme
Are the aims, objectives and learning outcomes of the programme well-founded and clearly formulated?	See Recommendations of the Panel with regard to the programme learning outcomes
Are the entry requirements clear and appropriate?	Yes
Are the arrangements for access, transfer and progression in accordance with University policy and NFQ?	Yes
Are the programme learning outcomes at the appropriate level as set out by the NFQ requirements?	See Recommendations of the Panel with regard to the programme learning outcomes
Do the individual modules 'add up' to a coherent programme?	Yes

Are Graduate Attributes embedded within the programme?	Yes
Will the accumulation of the module learning outcomes result in the attainment of the programme learning outcomes?	Yes
Is there appropriate use of student-centred learning, teaching and assessment strategies, including the First Year Framework for Success checklist, which recognise the needs of diverse student groups?	Yes
Do the curricula and teaching schemes in each module descriptor give realisable substance to the module's aims, objectives and learning outcomes?	Yes
Are the assessment methods and criteria aligned to the learning outcomes in each module?	Yes
Are facilities and resources, including staff, in place to support the delivery of the programme at the standard proposed?	Yes

## Part 6 Recommendations of the Panel

The Panel is pleased to recommend continuing approval of the Bachelor of Music programme and associated awards, listed in Part 1 of this report, and approval of the proposed new awards of Bachelor of Music (non-specialised) and Bachelor of Music (Church Music), at Level Eight on the National Framework of Qualifications, subject to two conditions and with eight recommendations.

### Commendations

- The Panel is impressed with the thorough review that was undertaken and the commitment and enthusiasm of the Team to improving the programme through this process. It noted the involvement of all staff and the student body in this process.
- The Panel acknowledges that the teaching staff draws on Ireland's foremost teaching professionals and performers.
- The Panel endorses the direction of travel of the programme to the proposed programme, which offers flexibility and choice for students, thereby supporting the contemporary portfolio musician.
- The Panel considers the progression of the programme is coherent and prepares students well for the Stages 3 and 4 specialisms. It is satisfied that the structure and content reflects the overall aims of the programme and the holistic approach taken by the Team.
- The Panel congratulates the Conservatoire on its excellent facilities available in the East Quad in Grangegorman, and it commends the Conservatoire on the significant work undertaken in planning for this relocation.

### Conditions

1. The programme learning outcomes require revision so that they align to the relevant National Framework of Qualifications award-type descriptor headings (knowledge, know-how and skills, and competence and associated sub-headings).
2. The Panel endorses the proposal that Stages 3 and 4 each contribute 50% to the final award classification. However, it needs to be clear within the Student Handbooks how this will be managed for students undertaking the Erasmus study abroad programme in

year three, specifically whether and how this will impact on the award classification. This should be equitable across streams and between those who do and who do not undertake the Erasmus study abroad option. If it is the case that marks/grades obtained abroad shall contribute to the award, care should be taken to ensure that this process is verifiable and transparent and is taken into account when learning agreements for study abroad are being drafted.

### **Recommendations**

1. The differentiation between the Conservatoire and its competitors has been clearly expressed by staff and students in terms of the holistic approach to the development of graduates and the choice of specialist majors available, however, this was not discernible in the documentation. This approach should be clearly articulated in programme documentation and promotional materials.
2. There is a need for a student recruitment strategy, for both national and international student recruitment, that includes clear targets, timelines and action plans.
3. In light of recommendation 2 above, there is a need for a management plan for an increased international student intake that will address how these students will be supported and integrated within the programme.
4. The Panel notes the large number of modules and assessments that the students have to pass in order to progress/graduate. However, the Panel understands and accepts the Programme Team's rationale for the inclusion of 2.5 ECTS in many cases. However, the Panel considers that there are opportunities to amalgamate some modules whilst maintaining the modular structure, in order to decrease the number of 2.5 ECTS e.g. History of Music 2 and 3, to make the programme less granular. The Panel considers that this will help to manage/reduce student workload.
5. The Programme Team should ensure that second year assessment activities, particularly for non-performance assessments, are appropriate and manageable for students. In particular, attention should be paid to ensuring an appropriate balance between written work and performance.
6. The provision of workshops and visiting artists/masterclasses is greatly valued by students and the Conservatoire should work to increase such opportunities as much as possible.
7. The new facilities in the East Quad in Grangegorm will be of great benefit to students, including offering greater student opportunities to collaborate with others and the Conservatoire should explore future opportunities that co-location with other disciplines will offer.
8. The Programme Team is encouraged to continue working with the Brightspace Team in the Learning, Teaching and Technology Centre to enhance the functionality which is required for music. The Team are encouraged also to keep abreast of music technologies for online performance and learning and to make these available to students as appropriate.