

**Technological University Dublin  
Faculty of Arts and Humanities**



**TU Dublin Conservatoire**

**TU386, TU388, TU389  
Master of Music (Performance)  
MMus (Performance)**

**TU386, TU388, TU389  
Master of Music (Conducting)  
MMus (Conducting)**

**Student Handbook  
2023/2024**

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# 1 Welcome

## 1.1 Welcome by Chairperson of the Programme Committee

Welcome to TU Dublin Conservatoire and to the MMus (Performance) and MMus (Conducting) programme. On behalf of the Programme Committee, I hope you will enjoy your time studying on this programme.

This document contains key information about the programme. You should read this Handbook in conjunction with TU DUBLIN's General Assessment Regulations: <https://www.tudublin.ie/explore/about-the-university/academic-affairs/assessment-regulations/city-student-assessment-regulations/general-assessment-regulations/>

Please refer to these documents regularly as they contain official information that is important for your studies. If anything in these documents seems unclear to you, please ask me for an explanation.

Official correspondence will be sent to you by email, normally to your TU Dublin student email address. You can keep up-to-date with Conservatoire news via our Facebook page (<https://www.facebook.com/conservtudublin/>), Twitter account (@TUconservatoire) and Instagram account (@TUconservatoire)

Congratulations once again on gaining a place on the programme, and good luck with your studies.

**Professor Clíona Doris, MMus Programme Chair**

## 1.2 General Overview of Programme

The programme is designed to prepare graduates for a performing career in the music profession. Based in TU Dublin Conservatoire, which has a long tradition in the provision of performing arts education, the programme aims to facilitate the artistic, intellectual and creative development of students by providing an integrated and structured programme with performance experience in a wide range of solo and ensemble contexts, underpinned by complementary academic, research and professional studies.

Having been selected for this Masters programme, we acknowledge that you come to the Conservatoire with a broad range of skills, knowledge and understanding, a degree of specialism, and an appreciation of what you need to do to reach higher levels of accomplishment.

The programme aims to develop your skills, knowledge and understanding by

1. refining and developing individual performance artistry as an instrumentalist/singer/accompanist/repetiteur/chamber musician/conductor in a wide range of solo and ensemble contexts
2. developing creative skills and professional attitudes to enable engagement and collaboration in the music-making process to meet the demands of the performing profession at the highest levels
3. integrating professional level performance studies with the development of advanced skills in analytical and research skills, critical reflection and communication, with particular emphasis on performance practice
4. providing a programme of study tailored to the needs of the individual student, with supporting specialist modules of professional relevance and career preparation

There are two delivery paths for the MMus programme:

- The standard delivery is over 2 years on a full-time basis (120 ECTS) running from September to June each year
- There is an Advanced Entry pathway for applicants who demonstrate significant professional performing experience. This pathway is delivered over a full academic year (September to September) on a full-time basis (90 ECTS) or over 2 years on a part-time basis (90 ECTS)

## 1.3 Introduction to the Technological University Dublin

Deeply embedded in our region, TU Dublin has campuses in Dublin City Centre in Grangegorman, Aungier Street and Bolton Street, and one each in Blanchardstown and in Tallaght, and, through our major infrastructural development plan, we are currently investing over €500 million in new, state-of-the-art, technology-enabled facilities to enhance our students' experience.

While TU Dublin is already a leader in STEM disciplines, the University also supports the largest cohort of students of business, media, culinary arts, and the creative and performing arts. We are passionate about life-long learning and, as the largest provider of part-time education, we make an important contribution to the economic life of Ireland, enabling capacity building for the future.

Our distinguished researchers and innovators are pioneers in science and technology discovery; they play active roles in informing policy and standards; and contribute to the creative life of Ireland. Our award-winning technology transfer and business incubation activity have delivered over 400 sustainable news businesses with an economic value of almost €700 million.

With an international outlook, we welcome students and staff from around the world while our strong international partnerships provide plenty of opportunities for student and staff exchange programmes; major cross-collaboration research projects; and employment opportunities. We are immensely proud of our global network of over 100,000 graduates.

Joining the ranks of exceptional Technological Universities around the world, TU Dublin is planning an exciting future... **Infinite Possibilities.**

TU Dublin has five Faculties:

Faculty of Arts and Humanities

Faculty of Business

Faculty of Engineering and Built Environment

Faculty of Sciences and Health

Faculty of Computing, Digital and Data

The TU Dublin Conservatoire is one of six Schools in the Faculty of Arts and Humanities, the others being:

- School of Arts and Design
- School of Culinary Arts and Food Technology
- School of Media
- School of Social Sciences, Law and Education
- School of Tourism and Hospitality Management

The Faculty of Arts and Humanities is Ireland's largest provider of education in visual, performing and media arts and offers the most widely recognised training programmes in the culinary arts and hospitality areas. The Faculty has had a pioneering role in establishing the first higher education programmes in Ireland in creative arts and builds on a nationally established reputation in music performance, music education and drama.

The Faculty offers a stimulating learning environment, which specializes in interdisciplinary, collaborative research and creative practice that seeks to meet the changing needs of society and education in the 21<sup>st</sup> century. Students are encouraged to achieve the highest artistic and intellectual standards and to consider a wide range of career possibilities in traditional and emerging fields in Irish and

international cultural, social, economic and public life. Graduates are highly sought after and successfully employed at all levels within the creative industries.

TU Dublin Conservatoire was founded in 1890 as the Municipal School of Music, with 51 students. We have offered undergraduate programmes in music since 1986 and our full range of degree level courses now includes: BMus, BMusEd (in partnership with Trinity College Dublin), BA Drama Performance, BA Commercial Modern Music (in association with BIMM Dublin), MMus (Performance and Conducting), MPhil, DMus in Performance and PhD. There are also high quality, performance-based instrumental, musicianship and ensemble programmes for junior students, as well as a variety of part-time courses for adults.

The Conservatoire presents a large and varied programme of public performances each year. These events include opera and drama productions, student concerts and broadcasts, lunchtime and evening concerts and masterclasses given by visiting ensembles and ensembles-in-residence, competitions, seminars and conferences. The Conservatoire works with national and international performing companies, venues and conservatoires to give you the best professional experience possible.

The Conservatoire will move to a purpose-built creative arts facility on the Grangegorman Campus in January 2021. (<https://www.tudublin.ie/grangegorman/>)

### 1.3.2 **Facilities**

The MMus programme is accommodated in the East Quad and Lower House on the Grangegorman Campus. <https://www.tudublin.ie/explore/our-campuses/grangegorman/>

#### **Specialised performance facilities**

The Conservatoire has three performance venues: Concert Hall, Recital Hall and Black Box Theatre, and a recording studio. Specialist music teaching studios and practise rooms are in the East Quad and Lower House.

#### **Lecture Rooms**

Lectures are accommodated in the large rooms in East Quad.

## 2 Overview of Programme

### 2.1 Title of Programme, Award and NFQ Level

Programme Title: Master of Music (Performance)

Award: MMus (Performance) with Honours

National Framework of Qualifications Level: 9

Classifications: First Class Honours; Second Class Honours, Upper Division; Second Class Honours, Lower Division

Programme Title: Master of Music (Conducting)

Award: MMus (Conducting) with Honours

National Framework of Qualifications Level: 9

Classifications: First Class Honours; Second Class Honours, Upper Division; Second Class Honours, Lower Division

### 2.2 Award Type Descriptor

Masters Degree, Level 9 major award

### 2.3 Admission requirements

#### 2.3.1 *Admission Requirements*

The programme is suitable for:

- applicants who have already completed an undergraduate degree in music with a high level of performance and aspire towards a professional career in performance
- applicants who have professional performing experience and wish to pursue further study in their chosen area

Applicants will normally have:

- an honours degree (minimum 2.2) in music performance, or
- an honours degree in music (minimum 2.2) with a strong specialism in performance, or
- an equivalent qualification and have demonstrated the necessary performing potential or be of equivalent professional standing

Equivalency for international degrees will only be checked on submission of an application.

Applicants who have '**Demonstrated the necessary performing potential**' may apply if they fulfil one or more of the following criteria:

- A minimum of one year full-time employment in a recognised professional orchestra
- The equivalent of one year's full-time employment by a combination of freelance work in one or more of the following areas:
  - Solo performance
  - Chamber music
  - Orchestral work
  - Accompaniment/Repetiteur
  - Vocal/Operatic performance



- A Diploma (NFQ Level 8 or higher) in instrumental/vocal performance from a national or internationally recognised music institution.

Applicants who have '**Demonstrated equivalent professional standing**' may apply if they fulfil one or more of the following criteria:

1. A performer with a national or international reputation
2. A prize-winner in a major national or international music performance competition
3. Permanent membership of a recognised professional ensemble (e.g. orchestra/chamber orchestra, opera company, choir/chamber choir, chamber group etc.

Applicants whose first language is not English will be required to provide evidence of proficiency in English. An IELTS (International English Language Testing System) score of 6.0, with no individual component score lower than 6, will normally be required for entry to the MMus (Performance) programme.

### 2.3.2 *Admission Procedures*

Applicants to the programme must apply online at <https://www.tudublin.ie/study/postgraduate/>

Applicants should submit the following along with the application:

- CV with details of your performing experience (repertoire and performances) musical training and other relevant experience/education
- Statement of Purpose outlining your aims and objectives for undertaking postgraduate study in music performance
- A recent example of academic writing in music of between 1000 and 2000 words, for example, an essay or an excerpt from an undergraduate thesis
- Academic Transcripts
- Two references relating to your music experience, preferably one from your most recent teacher and one from an industry professional.

Conducting applicants are also asked to submit the following materials directly to the Programme Chair:

- An independently verified high quality video recording with recent recordings of conducting in concert and rehearsal contexts from the orchestra/choir's viewpoint
- Two references relating to your conducting experience

Please note, that only eligible candidates will be called to audition and interview.

### 2.3.2 *Audition Requirements*

Suitable applicants will be invited to the Conservatoire to undertake an audition and interview.

The Audition Panel will normally comprise an instrumental/vocal/conducting specialist, the relevant Head of Department or nominee, the Head of Academic Studies, or nominee and the Programme Chair.

The audition will involve performance (see detailed requirements below) and an interview. The Audition Panel reserves the right to halt a performance when it has heard enough to form a judgment. The interview is intended to assess your suitability for entry to the programme. You should be prepared to answer questions about your music studies, performance experience and repertoire, research interests and career plans.

Where relevant, candidates are requested to provide their own form of accompaniment (or supporting musicians) and to provide copies of the music (or outline scores) for the audition panel.

### **Piano**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles, to include one concert study.

At least one work should be played from memory

Sight-reading test

### **Organ and Harpsichord**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles, to include one major work from the Baroque period.

Sight-reading test

### **Classical Accordion**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles.

At least one work should be played from memory

Sight-reading test

### **Piano Accompaniment**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles, to include one concert study.

At least one work should be played from memory

Sight-reading test

### **Strings, Woodwind, Brass, Percussion**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles of at least the standard for an undergraduate performance degree. A very high standard of performance is expected.

### **Chamber Music**

Candidates should prepare a 20-minute programme of contrasting pieces/movements representing at least two musical styles from the classical chamber music repertoire of at least the standard for an undergraduate performance

degree. A very high standard of performance is expected.

### **Conducting**

The video recording submitted with the application is viewed and only candidates who pass this pre-selection stage will be invited to an audition and interview.

Candidates prepare a piano realisation of an excerpt from a string quartet score, or an excerpt from a SATB choral score on piano and to be able to sing any part. This test will be sent in advance for preparation.

### **Irish Traditional Music**

Candidates should prepare a 20-minute programme of contrasting pieces from the Irish traditional repertoire of at least the standard for an undergraduate performance degree, to include a slow air. A very high standard of performance is expected. (Copies of the music or outline scores are not required for the audition panel for Irish traditional music auditions.)

### **Jazz**

Candidates should prepare a 20-minute programme of contrasting jazz pieces of at least the standard for an undergraduate performance degree, to include a ballad. A very high standard of performance is expected.

### **Vocal Studies**

Candidates should prepare a 20-minute programme, balanced in style and language, covering all genres, and should sing in at least two different languages. A very high standard of performance is expected.

### **Repetiteur**

Candidates should prepare the following programme:

1. Sing and play a secco recitative from a Mozart opera with a minimum of two characters and not shorter than 25 bars.
2. Sing and play two scenes from two different operas and in two different languages. Each scene should be approx. ten minutes in length. A duet may be chosen for one scene only and otherwise, scenes should have a minimum of three characters.
3. Play a short solo piano piece of appropriate standard.
4. Read a short text in a foreign language and to translate the same into English. The text will be provided in advance.
5. Sight-read from an opera score.

#### **2.3.3 *Audition Assessment Criteria***

Applicants will be selected first and foremost on the basis of merit and potential and must convince the audition panel that they have the ability, maturity and potential to cope with the demands of the programme.

MMus (Performance) applicants will be judged based on the following criteria, assessed by means of the audition, interview and application:

- talent and potential

- demonstration of a serious commitment to a career in music
- previous performance experience
- quality of previous training and musicianship
- broad knowledge of music, including historical contexts and contemporary practice
- demonstration of academic writing skills
- interpersonal skills for team building and leadership

Places on the MMus (Conducting) pathway are limited to 2 students per year. Applications will be judged competitively based on the following criteria, assessed by means of the audition, interview and application:

- demonstration of a serious commitment to conducting
- talent and potential as a conductor
- previous conducting experience
- artistic leadership skills and experience
- high level of music performance experience (candidates are expected to have a high level of skill as an instrumentalist/singer)
- quality of previous training and musicianship
- broad knowledge of music, including historical contexts and contemporary practice
- demonstration of academic writing skills
- interpersonal skills for team building and leadership

Audition results are notified to candidates via email, normally within two weeks of the audition date.

#### 2.3.4 *International Applicants*

International applicants who are unable to attend an entrance audition in person must supply an authenticated and referenced recording of their performance (see above for specific requirements). The recording should be in video format with good quality audio. Please note recordings cannot be returned. Applicants whose video performances are of a suitable standard will then be contacted for an interview, usually via Teams.

#### 2.3.5 *Procedures for non-standard applicants*

Applicants who do not hold an undergraduate honours degree may be considered for entry to the programme upon production of a verified CV of professional performances and two supporting references, for the consideration of the Programme Committee through the Faculty's non-standard entry procedure.

Non-standard applicants are expected to have considerable knowledge of a broad range of music subject areas, such as musicianship, music theory and analysis, and historical context and performance practice.

#### 2.3.6 *Advanced Entry Pathway*

The Advanced Entry pathway is a one-year full-time degree programme for applicants who demonstrate significant professional performing experience.

Applicants must demonstrate established professional standing by fulfilling one or more of the following criteria:

- A performer with a national or international reputation
- A prize-winner in a major national or international music performance competition
- Permanent membership of a recognised professional ensemble (e.g. orchestra/chamber orchestra, opera company, choir/chamber choir, chamber group etc.)

### 2.3.7 *Applicants with disabilities*

Applicants who have a disability or special need and would like further information about facilities and access are invited to contact the Programme Chair. If special arrangements are required for the audition, please help us to make the necessary arrangements by contacting the Programme Chair as soon as possible before the audition. The Disability Support Service is also available to give advice to applicants: [disability@tudublin.ie](mailto:disability@tudublin.ie).

## 2.4 Programme Aims and Learning Outcomes

### 2.4.1 *Programme Aims*

The programme is designed to:

- refine and develop individual performance artistry as an instrumentalist/singer/accompanist/chamber musician/conductor in a wide range of solo and ensemble contexts.
- develop creative skills and professional attitudes to enable engagement and collaboration in the music-making process to meet the demands of the performing profession at the highest levels.
- integrate professional level performance studies with the development of advanced skills in analytical and research skills, critical reflection and communication, with particular emphasis on performance practice.
- provide a programme of study tailored to the needs of the individual student, with supporting specialist modules of professional relevance and career preparation.

### 2.4.2 *Programme Learning Outcomes*

<b>On successful completion of this programme the graduate will . . .</b>	
have comprehensive knowledge of the repertoire relating to their specialism and of related issues relating to performance practice and artistic research.	<b>Knowledge - breadth</b>
be able to develop and present programmes that are appropriate and coherent in a wide range of performance contexts.  be able to integrate practical and theoretical knowledge, to lead and influence their own artistic development.	<b>Knowledge - kind</b>

demonstrate a professional level of performance skills (in solo and ensemble contexts) revealing a deep awareness and understanding of the artistic, interpretative and technical demands of challenging repertoire	<b>Know-how and skill - range</b>
demonstrate competence and understanding of issues related to performance practice through advanced skills in critical analysis, research and communication	
demonstrate critical awareness and discernment in the development of an individual and distinctive performance artistry	<b>Know-how and skill - selectivity</b>
demonstrate the necessary artistic, intellectual and creative abilities to perform with engagement, fluency and confidence in a wide variety of professional contexts.	<b>Competence - context</b>
be able to collaborate effectively and creatively with professionals, peers and non-specialists. be able to work independently, and demonstrate self-motivation and initiative in artistic roles.	<b>Competence - role</b>
apply knowledge and understanding associated with entrepreneurialism, self-promotion and career preparation.	<b>Competence – learning to learn</b>
be able to reflect, evaluate and influence an ever-changing professional environment.	<b>Competence - insight</b>

## 2.5 Programme Structure and Content

There are two delivery paths for the MMus programme:

- The standard delivery is over 2 years on a full-time basis (TU388, 120 ECTS) running from September to June each year
- There is an Advanced Entry pathway for applicants who demonstrate significant professional performing experience. This pathway is delivered over a full academic year (September to September) on a full-time basis (TU386) Advanced Entry, 90 ECTS) or over 2 years on a part-time basis from September to June each year (TU389) Advanced Entry, 90 ECTS)

The programme comprises modules in Performance Studies (Core Modules), Research Studies (Core Modules), Discipline Specific Skills (Option Modules) and Employability Skills (Option Modules).

**TU388: MMus (2 year full-time programme, 120 ECTS)**

Year 1					
	Module		Delivery Schedule	Main Assessments	ECTS
<b>Performance Studies</b>	Performance Studies 1 (For Répétiteurs: From Page to Stage)	Core	Semester 1	<i>Minor Recital (January/February)</i>	<b>10</b>
	Performance Studies 2	Core	Semester 2	<i>Lecture-Recital (May/June)</i>	<b>20</b>
	Ensemble 1	Core	Semester 1 and 2		<b>5</b>
<b>Research Studies</b>	Research Studies 1	Core	Semester 1 (6 weeks) Semester 2		<b>5</b>
	Artistic Research Perspectives 1	Core	Semester 1 and 2		<b>5</b>
<b>Discipline Specific Skills</b>	Approaches to Music Analysis: Tonal	Option	Semester 1		<b>5</b>
	Approaches to Music Analysis: Post-Tonal	Option	Semester 2		
	Issues in Musical Scholarship	Option	Semester 1		
	Contemporary Composition Perspectives	Option	Semester 1 and 2		
	Contemporary Composition Techniques 1	Option	Semester 1 and 2		
	Advanced Composition Techniques	Option	Semester 1 and 2		
	Approaches to Composition Research Documentation	Option	Semester 1 and 2		
	Contemporary Composition Techniques	Option	Semester 1 and 2		
	Improvisation	Option	Semester 1		
<b>Employability Skills</b>	Music Career Preparation	Option	Semester 1		<b>5</b>
	Technology in Music	Option	Semester 2		<b>5</b>
			<b>TOTAL</b>		<b>60</b>
Year 2					
<b>Performance Studies</b>	Performance Studies 3	Core	Semester 1 and 2	<i>Major Recital (May/June)</i>	<b>30</b>
	Ensemble 2	Core	Semester 1 and 2		<b>5</b>

<b>Research Studies</b>	Research Studies 2	Core	Semester 1	<i>Research Project (February)</i>	<b>20</b>
	Artistic Research Perspectives 2	Core	Semester 1 and 2		<b>5</b>
			<b>TOTAL</b>		<b>60</b>

TU388 Timeline	Year 1		Year 2	
	Semester 1	Semester 2	Semester 1	Semester 2
	<i>Minor Recital</i>	<i>Lecture-Recital</i>	<i>Research Project</i>	<i>Major Recital</i>
<b>Performance Studies</b>	Performance Studies 1	Performance Studies 2	Performance Studies 3	
	Ensemble 1		Ensemble 2	
<b>Research Studies</b>	Artistic Research Perspectives 1		Artistic Research Perspectives 2	
		Research Studies 1	Research Studies 2	
<b>Discipline Specific Skills</b>	Select one module			
<b>Employability Skills</b>	Music Career Preparation	Technology in Music		



**TU386: MMus Advanced Entry pathway (1 year full-time programme, 12 months, 90 ECTS)**

September – September (12 months)					
	Module		Delivery Schedule	Main Assessments	ECTS
<b>Performance Studies</b>	Performance Studies 2	Core	Semester 1	<i>Lecture-Recital (January/February)</i>	<b>20</b>
<b>Performance Studies</b>	Performance Studies 3	Core	Semester 2	<i>Major Recital (May/June)</i>	<b>30</b>
<b>Research Studies</b>	Artistic Research Perspectives 2	Core	Semester 1 and 2		<b>5</b>
	Research Studies 2	Core	Semester 1 and 2	<i>Research Project (September)</i>	<b>20</b>
<b>Discipline Specific Skills</b>	Approaches to Music Analysis: Tonal	Option	Semester 1		<b>5</b>
	Approaches to Music Analysis: Post-Tonal	Option	Semester 2		
	Issues in Musical Scholarship	Option	Semester 2		
	Contemporary Composition Perspectives	Option	Semester 1 and 2		
	Contemporary Composition Techniques 1	Option	Semester 1 and 2		
	Advanced Composition Techniques	Option	Semester 1 and 2		
	Approaches to Composition Research Documentation	Option	Semester 1 and 2		
	From Page to Stage (Répétiteurs only)	Option	Semester 1		
	Improvisation	Option	Semester 1		
<b>Employability Skills*</b>	Music Career Preparation	Option	Semester 1		
	Technology in Music	Option	Semester 2		<b>5</b>
			<b>TOTAL</b>		<b>90</b>

TU386 Advanced Entry Timeline	September – September (12 months)		
	Semester 1	Semster 2	September Submission

	<i>Lecture-Recital</i>	<i>Major Recital</i>	<i>Research Project</i>
<b>Performance Studies</b>	Performance Studies 2	Performance Studies 3	
<b>Research Studies</b>	Artistic Research Perspectives 2		
	Research Studies 2		
<b>Discipline Specific Skills</b>	Select one module		
<b>Employability Skills</b>	Music Career Preparation	Technology in Music	

\* *Ensemble 2 (delivered over 2 semesters) can be substituted for one of the option modules.*

**TU389: MMus Advanced Entry Pathway (2 year part-time programme, 90 ECTS)**

Year 1					
	Module		Delivery Schedule	Main Assessments	ECTS
<b>Performance Studies</b>	Performance Studies 3	Core	Semester 1 and 2	<i>Major Recital (May/June)</i>	<b>30</b>
<b>Research Studies</b>	Artistic Research Perspectives 2	Core	Semester 1 and 2		<b>5</b>
<b>Discipline Specific Skills *</b>	Approaches to Music Analysis: Tonal	Option	Semester 1		<b>5</b>
	Approaches to Music Analysis: Post-Tonal	Option	Semester 2		
	Issues in Musical Scholarship	Option	Semester 2		
	Contemporary Composition Perspectives	Option	Semester 1 and 2		
	Contemporary Composition Techniques	Option	Semester 1 and 2		
	Advanced Composition Techniques	Option	Semester 1 and 2		
	Approaches to Composition Research Documentation	Option	Semester 1 and 2		
	From Page to Stage (Répétiteurs only)	Option	Semester 1		
	Improvisation	Option	Semester 1		
	<b>Employability Skills *</b>	Music Career Preparation	Option	Semester 1	
			<b>TOTAL</b>		<b>45</b>
Year 2					
<b>Performance Studies</b>	Performance Studies 2	Core	Semester 2	<i>Lecture-Recital (May/June)</i>	<b>20</b>
<b>Research Studies</b>	Research Studies 2	Core	Semester 1	<i>Research Project (January/February)</i>	<b>20</b>
<b>Employability Skills *</b>	Technology in Music	Option	Semester 2		<b>5</b>
			<b>TOTAL</b>		<b>45</b>

TU389 Advanced Entry Timeline	Year 1		Year 2	
	Semester 1	Semester 2	Semester 1	Semester 2

		<i>Major Recital</i>	<i>Research Project</i>	<i>Lecture-Recital</i>
<b>Performance Studies</b>	Performance Studies 3		Performance Studies 2	
<b>Research Studies</b>	Artistic Research Perspectives 2		Research Studies 2	
<b>Discipline Specific Skills</b>	Select one module			
<b>Employability Skills</b>	Music Career Preparation			Technology in Music

\* *Ensemble 2 (delivered over 2 semesters) can be substituted for one of the option modules.*

‘Credit’ describes the size of each module in the programme, in terms of the notional time you will spend on each module. Based on the European Credit Transfer System (ECTS), 1 credit = 20 hours’ notional student effort.

‘Effort’ includes time spent in class or rehearsal, plus the time that you need to spend in independent practice, research or preparation.

These hours are ‘notional’ because some students may need to put in more than 20 hours’ effort per credit per module.

The National Framework of Qualifications (NFQ) places Irish Masters qualifications at Level 9. Further details on the NFQ are available at [www.nfq.ie](http://www.nfq.ie).

## 2.6 Exit Awards

Students are offered places and accepted onto the MMus programme in the full expectation that they will successfully complete the programme and be awarded the Level 9 major award – MMus (Performance) with Honours.

The exit award of Postgraduate Diploma in Music (Performance/Conducting) may be conferred upon a candidate completing 60 ECTS who must have completed the following modules from the MMus programme:

<b>Either</b> Performance Studies 1 and 2, <b>or</b> Performance Studies 3	30 ECTS credits	NFQ Level 9
<b>Either</b> Research Studies 1 <b>or</b> Artistic Research Perspectives 1	5 ECTS credits	NFQ Level 9
1 Discipline Skills Module	5 ECTS credits	NFQ Level 9
1 Employability Skills Module	5 ECTS credits	NFQ Level 9

The remaining 15 ECTS must be completed through completion of other modules on the programme.

The Postgraduate Diploma in Music may not be awarded to a candidate who is eligible for the Degree of Master of Music (Performance/Conducting).

Award Title: Postgraduate Diploma in Music (Performance)  
 Award: PgDip (Music Performance)  
 National Framework of Qualifications Level: 9  
 Classifications: Distinction; Merit Upper Division; Merit Lower Division

Award Title: Postgraduate Diploma in Music (Conducting)  
 Award: PgDip (Conducting)  
 National Framework of Qualifications Level: 9  
 Classifications: Distinction; Merit Upper Division; Merit Lower Division

### 2.6.1 Postgraduate Diploma Learning Outcomes

<b>On successful completion of this programme the graduate will . . .</b>	
have comprehensive knowledge of the repertoire relating to their specialism	<b>Knowledge - breadth</b>
be able to develop and present programmes that are appropriate and coherent in a range of performance contexts.  be able to integrate practical and theoretical knowledge, to influence their own artistic development.	<b>Knowledge – kind</b>
demonstrate a professional level of performance skills (in solo and ensemble contexts) revealing a strong awareness and understanding of the artistic, interpretative and technical demands of challenging repertoire	<b>Know-how and skill – range</b>
demonstrate critical awareness and discernment in the development of an individual performance artistry	<b>Know-how and skill – selectivity</b>
demonstrate the necessary artistic, intellectual and creative abilities to perform with engagement, fluency and confidence in a variety of professional contexts.	<b>Competence – context</b>
be able to collaborate effectively and creatively with professionals, peers and non-specialists.	<b>Competence – role</b>
apply knowledge and understanding associated with entrepreneurialism, self-promotion and career preparation.	<b>Competence – learning to learn</b>
be able to reflect upon and evaluate an ever-changing professional environment.	<b>Competence – insight</b>

### **3 Induction/Registration**

#### **3.1 How to finalise Registration**

MMus (Performance) students will receive an induction session at the start of the academic year. Information about finalizing registration and obtaining your student card will be outlined at this induction session. More information is available on the Registration Services area of the website: <https://www.tudublin.ie/for-students/student-services-and-support/registration-and-fees/>

#### **3.2 List of staff**

The Programme Committee is as follows:

**Professor Cliona Doris, Programme Chair**

email: [cliona.doris@tudublin.ie](mailto:cliona.doris@tudublin.ie)

**Dr Paul McNulty, Head of Conservatoire**

email: [paul.mcnulty@tudublin.ie](mailto:paul.mcnulty@tudublin.ie)

**Dr Kerry Houston, Head of Academic Studies**

email: [kerry.houston@tudublin.ie](mailto:kerry.houston@tudublin.ie)

**Dr David Mooney, Head of Keyboard Studies**

email: [david.mooney@tudublin.ie](mailto:david.mooney@tudublin.ie)

**Kevin Hanafin, Head of Orchestral Studies**

email: [kevin.hanafin@tudublin.ie](mailto:kevin.hanafin@tudublin.ie)

**Dr Rachel Talbot, Head of Vocal, Opera and Drama Studies**

email: [rachel.talbot@tudublin.ie](mailto:rachel.talbot@tudublin.ie)

##### **Staff Representatives:**

David Brophy (Conducting): [david.brophy@tudublin.ie](mailto:david.brophy@tudublin.ie)

Mairead Buicke (Vocal Studies): [mairead.buicke@tudublin.ie](mailto:mairead.buicke@tudublin.ie)

Dr Una Hunt (Vocal and Academic Studies): [una.hunt@tudublin.ie](mailto:una.hunt@tudublin.ie)

Dr Mark Fitzgerald (Academic Studies): [mark.fitzgerald@tudublin.ie](mailto:mark.fitzgerald@tudublin.ie)

Dr Maria McHale (Academic Studies): [maria.mchale@tudublin.ie](mailto:maria.mchale@tudublin.ie)

Dr Michael Nielsen (Jazz and Orchestral Studies): [michael.nielsen@tudublin.ie](mailto:michael.nielsen@tudublin.ie)

Odhrán Ó Casaide (Irish Traditional Music and Orchestral Studies): [odhran.ocasaide@tudublin.ie](mailto:odhran.ocasaide@tudublin.ie)

Dr Paul Roe (Orchestral Studies): [paul.roe@tudublin.ie](mailto:paul.roe@tudublin.ie)

Pádhraic Ó Cuiinneagáin (Keyboard Studies): [padhraic.ocuinneagain@tudublin.ie](mailto:padhraic.ocuinneagain@tudublin.ie)

Dr Bernie Sherlock (Conducting): [bernie.sherlock@tudublin.ie](mailto:bernie.sherlock@tudublin.ie)

#### **3.3 Programme calendar and specific class timetables**

3.3.1 Programme Calendar will be supplied at the start of the academic session.

3.3.2 Class Timetable will be supplied at the start of the academic session.

### 3.3.3 Attendance Requirements

You must attend all scheduled classes, ensembles and rehearsals (etc.) unless you have been granted permission to be absent. Please refer to the Conservatoire Handbook for further details.

### 3.4 Details of option modules

There are option modules offered to fulfil the Discipline Specific Skills and Employability Skills requirements.

### 3.5 Availability of exemptions

Students may apply for recognition of prior learning in respect of discipline specific skills, employability skills and ensemble modules to a total of 15 ECTS. If using prior learning from a formal learning programme, then the programme should be at least at level 9. Applications must be submitted prior to the commencement of the semester. A portfolio of evidence of prior learning together with a completed application form, should be submitted to the Programme Chair. An Evaluation Panel, comprised of the Head of Academic Studies, relevant Head of Department, Programme Chair and chaired by the Head of the Conservatoire will assess whether the applicant is eligible for recognition of prior learning. Additional experts may be appointed to the panel to provide specialist advice.

### 3.6 Laboratory safety, computer facilities, library, other facilities

#### Library

The Library on the Grangegorman campus is home to one of the best performing arts libraries in Ireland. Its extensive collections include a wide range of CDs, DVDs and scores as well as books, journals, databases, reference materials, electronic resources, and two specialist collections: the Anne Leahy Collection and the Library of the Society for Musicology in Ireland. The library has recently received a large donation from the Derek Bell Collection. The library is also equipped with study spaces, audio-visual equipment, computers and copying/scanning facilities. Information TU Dublin libraries and the library catalogue can be found at <https://www.tudublin.ie/library/>

The Conservatoire library has a listening room with audio-visual equipment and a large collection of CDs and DVDs.

#### IT resources

Student computing facilities are available in all buildings. Most communal spaces in the Conservatoire, including the library, are Wi-Fi areas and computer terminals are available to students in the Music Technology Lab, the library and student spaces. For other facilities including performance and practice facilities, please see section 1.3.

### 3.7 E-learning support

The Programme Team and Conservatoire Executive has plans to make e-learning resources available for this programme, e.g. through introducing elements of e-portfolio (via Webcourses).

### 3.8 Communication arrangements

The Chair of the Programme Committee undertakes day-to-day management of the programme. Communications are generally emailed to you at your TU Dublin student email address. Staff email addresses take the form: `firstname.surname@tudublin.ie`

Notices may also be displayed on the plasma screens in the foyer areas.

To keep up-to-date with Conservatoire news, please check our website, our Facebook page (<https://www.facebook.com/conservtudublin/>) and our Twitter and Instagram accounts (<https://twitter.com/tuconservatoire>).

### 3.9 Health & Safety

#### 3.9.1 The Conservatoire is committed to ensuring, as far as is reasonably practicable, the health, safety and welfare of all staff and students.

The TU Dublin Health and Safety Office is charged with advising Governing Body, all levels of management, staff members, students and other relevant parties on matters regarding Safety, Health and Welfare at Work. <https://www.tudublin.ie/for-students/health-and-safety/>

All new MMus students receive a Health & Safety induction at the beginning of their programme of study, delivered by a University Health & Safety Officer.

It is the responsibility of each student and staff member to:

- ensure that her/his acts or omissions do not create a fire or other hazard;
- report any incident or situation they consider to be a fire hazard;
- observe all policies and procedures in relation to fire safety;
- follow evacuation procedures;
- follow instructions from evacuation marshals or any figure of authority;
- advise the Incident Controller of any difficulties;
- contact their local Occupational Health Officer where they have a disability or medical condition that may affect their safety or that of others during an evacuation.

#### 3.9.2 Smoking

Smoking is prohibited in all TU Dublin buildings, without exception – including building entrance areas and the immediate vicinity around them.

#### 3.9.3 Resources and Contacts

Health & Safety information: <https://www.tudublin.ie/for-students/safety-health-welfare/>

Student Health Centre:

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



## 4 Module Descriptors

### **Performance Studies:**

Performance Studies 1  
Performance Studies 2  
Performance Studies 3  
Ensemble 1  
Ensemble 2  
From Page to Stage (for repetiteurs only)

### **Research Studies:**

Artistic Research Perspectives 1  
Artistic Research Perspectives 2  
Research Studies 1  
Research Studies 2

### **Discipline Specific Skills:**

Approaches to Music Analysis: Tonal  
Approaches to Music Analysis: Post-Tonal  
Issues in Musical Scholarship  
Improvisation  
Contemporary Composition Perspectives  
Contemporary Composition Techniques 1  
Contemporary Composition Techniques 2  
Advanced Composition Techniques  
Approaches to Composition Research Documentation

### **Employability Skills:**

Music Career Preparation  
Technology in Music

## Performance Studies (Core Modules)

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9002	n/a		212	0215	10	9
<b>Module Title</b>	<b>Performance Studies 1</b>					

School Responsible:	Conservatoire
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<p>Module Overview:</p> <p>This module provides a progressive learning environment for the postgraduate instrumental/vocal/conducting student, focusing on advanced repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through individual lessons, specialist coaching and performance opportunities. Units to be taken depend on instrument/voice specialism.</p> <p>Students prepare for a 20-25 minute recital performance with an emphasis on a high level of artistic and interpretative awareness and musical understanding.</p>
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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	Apply musical, technical, stylistic, linguistic (singers) and artistic expertise in preparation for professional performance contexts
2	Demonstrate an in-depth comprehension and knowledge of advanced repertoire
3	Illustrate the musical skills and sensitivity necessary to play within a collaborative context (with an accompanist/repetiteur/ensemble) where appropriate
4	Develop performance presentation and communication skills
5	Engage in critical and analytical discussion on issues relating to music performance and contemporary practice
6	Self-evaluate and take responsibility for artistic development
7	For Jazz students only, demonstrate an ability to arrange for small ensembles
8	Perform a short recital programme with a high level of artistic and interpretative awareness and musical understanding

Indicative Syllabus:
<p><i>Principal Study</i> (All students)</p> <p>Students will work on advanced solo and/or chamber music repertoire (ensemble repertoire in case of conductors) representing a variety of composers and musical styles and will build recital programmes in consultation with their principal study lecturer. Lessons will focus on issues relating to advanced technique, style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Chamber Music Coaching</i> (Chamber Music students)</p> <p>Students will work with their chamber music ensemble on advanced chamber repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their chamber music lecturer(s). Lessons will focus on issues relating to ensemble, listening skills, repertoire, style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Repetiteur / Accompaniment</i> (Vocal/Orchestral)</p> <p>Students will work with their repetiteur/accompanist on advanced repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their principal study teacher. Lessons will focus on issues relating to ensemble, listening skills, repertoire, language (singers), style and interpretation, approaches to practice, and professional performance presentation skills.</p>

*Lieder Class (Vocal) / French Song Class (Vocal)*

Students will perform selected songs from the Lieder and French Song repertoire in class and will participate in discussion of stylistic and interpretative issues with the coach and their peers. Coaching will focus on issues relating to style and interpretation, listening skills, language and sensitivity to the role of the piano.

*Oratorio (Vocal)*

Students will perform solo parts from the oratorio repertoire and coaching will focus on issues relating to style and interpretation, technique and professional performance presentation skills.

*Aria Class (Vocal)*

Students will perform operatic arias and coaching will focus on issues relating to style and interpretation, technique and preparation for professional opera auditions.

*Jazz Performance Class (Jazz Strand Students) and Irish Traditional Music Performance Class (ITM students)*

Students will perform in class and will participate in discussion of stylistic and interpretative issues in solo and ensemble contexts. The class will also focus on arrangement.

*Masterclass/Seminar (All students)*

Students will perform regularly at masterclasses /seminars and will receive critical feedback from their peers, teachers and invited external specialists. They will be encouraged to engage in self-evaluation and in-depth discussion of their personal approach to performance. Issues addressed will include technical and interpretative matters, performance skills and music criticism.

Learning and Teaching Methods:

*Principal Study (All students)*

Individual lessons

Self-directed practice

Performance opportunities

This unit is taught through an individual weekly lesson with the student's instrumental/vocal tutor. Students explore advanced repertoire in their chosen instrument/voice and the focus is on developing the expertise and artistry necessary for professional level performance.

*Chamber Music Coaching (Chamber Music students)*

Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.

*Piano Accompaniment Coaching (Piano Accompaniment students)*

Coaching is on an individual and/or class basis with the opportunity to perform with instrumentalists and vocalists, to receive the critical appraisal of the piano accompaniment lecturer.

*Repetiteur/Accompaniment (Vocal/Orchestral)*

Individual repetiteur/accompaniment session with a repetiteur/accompanist.

*Vocal Classes (Vocal students)*

Coaching in a class context, opportunity to perform with a pianist, to receive the critical appraisal of the class director and to engage in group discussion.

*Masterclass/Seminar (All students)*

Seminars will be facilitated by instrumental/vocal teachers and invited external specialists and visiting professors/Artists in Residence at regular intervals.

*Jazz Performance Class (Jazz Strand Students) and Irish Traditional Music Performance Class (ITM students)*

Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.

Total Teaching Contact Hours	30-45
Total Self-Directed Learning Hours	155-170

Module Delivery Duration:
Module Delivery Duration: September to January (15 weeks) for MMus students. For postgraduate research students, normally over one academic year.

Assessment		
Assessment Type	Weighting (%)	LO Assessment (No.)
Continuous Assessment (Tutor's Report)	20%	1-7
<p>For MMus Instrumentalists/Singers: Performance (20-25 minutes): This module will be assessed by a Performance, normally given in January/February, of 20-25 minutes' duration. Repertoire will be chosen in consultation with the Principal Study teacher. The performance can focus on solo repertoire, chamber music repertoire or a combination of solo and chamber music repertoire, demonstrating at least two contrasting musical styles. The performance will be assessed by a panel of examiners according to the standards expected in a professional recital.</p> <p>For MMus Conductors: Performance (20-25 minutes): This module will be assessed by a Performance, normally given in January/February, of 20-25 minutes' duration. Repertoire will be chosen in consultation with the Principal Study teacher. The performance focuses on ensemble repertoire, demonstrating at least two contrasting musical styles (accompanied by piano). The performance will be assessed by a panel of examiners according to the standards expected in a professional recital.</p> <p><i>See Assessment Criteria for assessing musical performance and conducting in Appendix 2.</i></p> <p>For research students only (DMus, MPhil, PhD):</p> <ul style="list-style-type: none"> <li>• A reflective portfolio demonstrating how the performance study has impacted on the PhD/DMus/MPhil research. (Learning Outcomes: 2, 5, 6)</li> <li>• Performance (Recital or Lecture-Recital, 20-25 minutes) (Learning Outcomes: 1-8)</li> </ul> <p>To be assessed by the performance studies lecturer and the PhD/DMus/MPhil supervisor(s) on a pass/fail basis. The weighting of the assessment components is to be agreed between the student, performance studies lecturer and supervisor(s).</p>	80%	1-8
Module Specific Assessment Arrangements (if applicable)		
Derogations from General Assessment Regulations	In common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations in the Conservatoire.	
Module Assessment Thresholds	3L (50%) for module	
Special Repeat Assessment Arrangements	There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed,	

	the re-assessments will normally take place during the following academic year.
<p><b>Notes</b>  Module available for DMus, PhD and MPhil Students, subject to approval by Head of Keyboard/Orchestral/Vocal &amp; Opera Studies and/or Head of Conservatoire who will assess the resource implications on a case-by-case basis.</p>	

Essential Reading: (author, date, title, publisher)  
Music Scores as required.  
Supplemental Reading: (author, date, title, publisher)

Version No:	1	Amended By	
Commencement Date	September 2017	Associated Programme Codes	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9003	n/a		212	0215	20	9
<b>Module Title</b>	<b>Performance Studies 2</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
<p>This module provides a progressive and professional learning environment for the postgraduate instrumental/vocal/conducting/repetiteur student, focusing on advanced repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through individual lessons, specialist coaching and performance opportunities. Units to be taken depend on instrument/voice specialism.</p> <p>Students prepare a 40-45 minute lecture-recital with an emphasis on inter-relating performance and research studies, delivered with a high level of artistic and interpretative awareness and musical understanding</p>

<b>Learning Outcomes (LO):</b> (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	
<b>1</b>	Illustrate mastery of musical, technical, stylistic, linguistic (singers and repetiteur) and artistic expertise to perform in professional performance contexts
<b>2</b>	Demonstrate an in-depth comprehension of advanced repertoire and related performance-practice issues
<b>3</b>	Apply the musical skills and sensitivity necessary to play within an ensemble context (with an accompanist/repetiteur/singer(s)/small ensemble). For Jazz students only, demonstrate an ability to arrange for small ensembles
<b>4</b>	Demonstrate performance, oral presentation and communication skills in a lecture-recital context
<b>5</b>	Engage in critical and analytical discussion on issues relating to music performance, contemporary practice and practice-based/led research
<b>6</b>	Self-evaluate and take responsibility for artistic and research development
<b>7</b>	Critically evaluate a range of scholarly research sources related to repertoire and performance practice issues
<b>8</b>	Inter-relate performance and research studies through a lecture-recital presentation
<b>9</b>	Present a lecture-recital in public with a high level of artistic and interpretative awareness and musical understanding
<b>10</b>	

<b>Indicative Syllabus:</b>
<p><i>Principal Study</i> (All students) Students will work on advanced solo, operatic and/or chamber music repertoire (ensemble repertoire in case of conductors) representing a variety of composers and musical styles and will build recital programmes in consultation with their principal study lecturer. Lessons will focus on issues relating to advanced technique, style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Chamber Music Coaching</i> (Chamber Music students) Students will work with their chamber music ensemble on advanced chamber repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their chamber music lecturer(s). Lessons will focus on issues relating to ensemble, listening skills, repertoire, style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Preparation for Lecture-Recital Seminars</i> (All students)</p>

Students will also be guided on the preparation of the lecture-recital (choice of topic, scholarly sources, structure, inter-relationship of performance and research, and oral presentation skills).

*Repetiteur/ Accompaniment (Vocal/Orchestral/Repetiteur)*

Students will work with their repetiteur/accompanist/singer(s) on advanced repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their principal study teacher. Lessons will focus on issues relating to ensemble, listening skills, repertoire, language (singers and repetiteur), style and interpretation, approaches to practice, and professional performance presentation skills.

*Lieder Class (Vocal) / French Song Class (Vocal/Repetiteur)*

Students will perform selected songs from the Lieder and French Song repertoire in class and will participate in discussion of stylistic and interpretative issues with the coach and their peers. Coaching will focus on issues relating to style and interpretation, listening skills, language and sensitivity to the role of the piano.

*Oratorio (Vocal/Repetiteur)*

Students will perform solo parts from the oratorio repertoire and coaching will focus on issues relating to style and interpretation, technique and professional performance presentation skills.

*Aria Class (Vocal)*

Students will perform operatic arias/recitatives and coaching will focus on issues relating to style and interpretation, technique and preparation for professional opera auditions.

*Jazz Performance Class (Jazz Strand Students) and Irish Traditional Music Performance Class (ITM students)*

Students will perform in class and will participate in discussion of stylistic and interpretative issues in solo and ensemble contexts. The class will also focus on arrangement.

*Masterclass/Seminar (All students)*

Students will perform regularly at masterclasses /seminars and will receive critical feedback from their peers, teachers and invited external specialists. They will be encouraged to engage in self-evaluation and in-depth discussion of their personal approach to performance. Issues addressed will include technical and interpretative matters, performance skills and music criticism. There will be a focus on the lecture-recital format.

**Learning and Teaching Methods:**

*Principal Study (All students)*

Individual lessons

Self-directed practice

Performance opportunities

This unit is taught through an individual weekly lesson with the student's instrumental/vocal tutor. Students explore advanced repertoire in their chosen instrument/voice and the focus is on developing the expertise and artistry necessary for professional level performance.

*Chamber Music Coaching (Chamber Music students)*

Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.

*Piano Accompaniment Coaching (Piano Accompaniment students)*

Coaching is on an individual and/or class basis with the opportunity to perform with instrumentalists and vocalists, to receive the critical appraisal of the piano accompaniment lecturer.

*Preparation for Lecture-Recital Seminars*

Seminars on preparation of the lecture-recital (choice of topic, scholarly sources, structure, inter-relationship of performance and research, and oral presentation skills).

*Repetiteur/Accompaniment (Vocal/Orchestral)*

Individual repetiteur/accompaniment session with a repetiteur/accompanist.	
<i>Vocal Classes</i> (Vocal students) Coaching in a class context, opportunity to perform with a pianist, to receive the critical appraisal of the class director and to engage in group discussion.	
<i>Repetiteur</i> Coaching is on an individual basis and/or class basis with the opportunity to perform with vocalists, to receive critical appraisal of the repetiteur lecturer.	
<i>Masterclass/Seminar</i> (All students) Seminars will be facilitated by instrumental/vocal teachers and invited extern specialists and visiting professors/Artists in Residence at regular intervals (time allocation will average to approximately 1 hour per week max. for the first two semesters).	
<i>Jazz Performance Class</i> (Jazz Strand Students) and <i>Irish Traditional Music Performance Class (ITM students)</i> Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.	
<b>Total Teaching Contact Hours</b>	30-45
<b>Total Self-Directed Learning Hours</b>	355-370

<b>Module Delivery Duration:</b>
February to May (15 weeks) For full-time Advanced Entry Pathway: September to January (15 weeks)

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Lecture-Recital  This module will be assessed by Lecture-Recital of 40-45 minutes' duration. A short viva voce (5 minutes) will be held at the end of the lecture/recital for questions by examiner(s) on points of the lecture/recital requiring clarification. A bibliography must be provided for the examiners. The lecture/recital topic will be chosen in consultation with the Principal Study teacher and submitted, together with the repertoire to be performed, to the Programme Committee for approval. The lecture/recital, which will be held in public, will be assessed by a panel of examiners according to the standards expected in a professional lecture-recital. For Conducting students, the assessment can take the form of an illustrated lecture.  <i>See Assessment Criteria for assessing musical performance and conducting in Appendix 2.</i>  Examiners must not award marks for the individual elements (i.e. lecture and recital), but rather a single holistic mark reflecting the level of achievement across the exam. However, each element (i.e. lecture and recital) must be of a pass standard in order for the assessment to be passed overall.	100%	1-9
<b>Module Specific Assessment Arrangements (if applicable)</b>		
Derogations from General Assessment Regulations	In common with other Conservatoire programmes, re-mark requests are not permitted for	



	performance/live examinations in the Conservatoire.
Module Assessment Thresholds	3L (50%) for module
Special Repeat Assessment Arrangements	There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

**Essential Reading:** (author, date, title, publisher)

Music Scores as required.

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

<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9010	n/a		212	0215	30	9
<b>Module Title</b>	<b>Performance Studies 3</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
<p>This module provides a professional learning environment for the postgraduate instrumental/vocal/repetiteur /conducting student, focusing on advanced repertoire with an emphasis on facilitating the artistic, intellectual and creative development of each student through individual lessons, specialist coaching and performance opportunities. Units to be taken depend on instrument/voice.</p> <p>Students prepare for a 50-55 minute recital performance with an emphasis on a professional level of artistic and interpretative awareness, musical understanding and public performance presentation skills.</p>

<b>Learning Outcomes (LO): (to be numbered)</b>	
For a 5ECTS module a range of 4-10 LOs is recommended	
On Completion of this module, the learner will be able to	
1	Illustrate mastery of musical, technical, stylistic, linguistic, orchestral and artistic skills in professional performance contexts
2	Demonstrate an in-depth comprehension of advanced repertoire and performance practice
3	Apply the musical skills and sensitivity necessary to play within an ensemble context (with an accompanist/repetiteur/singer(s)/small ensemble). For Jazz students only, demonstrate an ability to arrange for small ensembles
4	Demonstrate professional performance presentation and communication skills
5	Self-evaluate and assume leadership for artistic development
6	Engage in critical and analytical discussion on issues relating to music performance and contemporary practice with a high degree of individuality and independent thinking.
7	Produce, edit and research programme notes for a general audience with scholarly accuracy for a public recital
8	Perform in public a major recital programme with a professional level of artistic and interpretative awareness and musical understanding
9	
10	

<b>Indicative Syllabus:</b>
<p><i>Principal Study</i> (All students) Students will work on advanced solo, operatic and/or chamber music repertoire (ensemble repertoire in case of conductors) representing a variety of composers and musical styles and will build recital programmes in consultation with their principal study lecturer. Lessons will focus on issues relating to advanced technique, style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Repetiteur / Accompaniment</i> (Vocal/Orchestral) Students will work with their repetiteur/accompanist/singer(s) on advanced repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their principal study teacher. Lessons will focus on issues relating to ensemble, listening skills, repertoire, language (singers and repetiteurs), style and interpretation, approaches to practice, and professional performance presentation skills.</p> <p><i>Lieder Class</i> ((Vocal/Repetiteur)/ <i>French Song Class</i> (Vocal/Repetiteur) Students will perform selected songs from the Lieder and French Song repertoire in class and will participate in discussion of stylistic and interpretative issues with the coach and their peers. Coaching will focus on issues relating to style and interpretation, listening skills, language and sensitivity to the role of the piano.</p>

*Oratorio (Vocal/Repetiteur)*

Students will perform solo parts from the oratorio repertoire and coaching will focus on issues relating to style and interpretation, technique and professional performance presentation skills.

*Aria Class (Vocal/Repetiteur)*

Students will perform operatic arias and coaching will focus on issues relating to style and interpretation, technique and preparation for professional opera auditions.

*Chamber Music Coaching (Chamber Music students)*

Students will work with their chamber music ensemble on advanced chamber repertoire representing a variety of composers and musical styles and will prepare recital programmes chosen in consultation with their chamber music lecturer(s). Lessons will focus on issues relating to ensemble, listening skills, repertoire, style and interpretation, approaches to practice, and professional performance presentation skills.

*Jazz Performance Class (Jazz Strand Students) and Irish Traditional Music Performance Class (ITM students)*

Students will perform in class and will participate in discussion of stylistic and interpretative issues in solo and ensemble contexts. The class will also focus on arrangement.

*Masterclass/Seminar (All students)*

Students will perform regularly at masterclasses /seminars and will receive critical feedback from their peers, teachers and invited external specialists. They will be encouraged to engage in self-evaluation and in-depth discussion of their personal approach to performance. Issues addressed will include technical and interpretative matters, performance skills and music criticism. The focus will be on public performance recital presentation.

**Learning and Teaching Methods:**

*Principal Study (All students)*

Individual lessons

Self-directed practice

Performance opportunities

This unit is taught through an individual weekly lesson with the student's instrumental/vocal tutor. Students explore advanced repertoire in their chosen instrument/voice and the focus is on developing the expertise and artistry necessary for professional level performance.

*Chamber Music Coaching (Chamber Music students)*

Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.

*Piano Accompaniment Coaching (Piano Accompaniment students)*

Coaching is on an individual and/or class basis with the opportunity to perform with instrumentalists and vocalists, to receive the critical appraisal of the piano accompaniment lecturer.

*Repetiteur/Accompaniment (Vocal/Orchestral)*

Individual repetiteur/accompaniment session with a repetiteur/accompanist.

*Vocal Classes (Vocal students)*

Coaching in a class context, opportunity to perform with a pianist, to receive the critical appraisal of the class director and to engage in group discussion.

**Repetiteur**

Coaching is on an individual basis and/or class basis with the opportunity to perform with vocalists, to receive critical appraisal of the repetiteur lecturer.

*Masterclass/Seminar (All students)*

Seminars will be facilitated by instrumental/vocal teachers and invited extern specialists and visiting professors/Artists in Residence at regular intervals (time allocation will average to approximately 1 hour per week max. for the first two semesters).

*Jazz Performance Class* (Jazz Strand Students) and *Irish Traditional Music Performance Class* (ITM students) Coaching in a class context, opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.

<b>Total Teaching Contact Hours</b>	60-90
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<b>Total Self-Directed Learning Hours</b>	510-540
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**Module Delivery Duration:**

September to May (30 weeks)

For full-time Advanced Entry Pathway: January to May (15 weeks intensively)

**Assessment**

<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
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**Performance Students:**

This module will be assessed by an end-of-year Recital of up to 50-55 minutes' duration, (depending on instrument/voice). In all recitals, the prominence of the student being assessed will be of paramount importance. The programme of own choice works, will be chosen in consultation with the Principal Study teacher and submitted to the Programme Committee for approval. The performance, which will be held in public, will be assessed by a panel of examiners, including an extern instrumental/vocal/conducting specialist, according to the standards expected in a professional recital. Programme notes must be provided written for a general audience with scholarly accuracy.

100%

1-8

**Jazz Students**

This module will be assessed by an end-of-year Recital of up to 50-55 minutes' duration. The balanced recital programme, which may contain original material and material of recognised jazz artists, will be chosen in consultation with the Principal Study teacher and submitted to the Programme Committee for approval.

The student must engage as an improviser and as the primary performer. The performance should contain improvisational devices that allow the artist to engage as a soloist. In the case of vocalists, this need not necessarily be scat singing, although the use of 'second chorus' (manipulated melody) should feature. Vocal performances that only present singular and 'literal' presentation of melody are not consistent with the jazz aesthetic.

Improvisational skills and the jazz aesthetic (albeit diverse in these times) must be central to the performance, with particular focus on jazz vocabulary, rhythmic feel and articulation, forward motion, as well as cadential content and the melodic potential of improvised line.

The student should present defined improvised ideas and demonstrate clear definition of form (see above). The student should demonstrate instrumental technique appropriate to the genre, with interactive skills, and group awareness.

**Repetiteur Students:**

This module will be assessed by means of an end-of-year Final Performance Recital of 50-55 minutes' duration. The programme for

<p>each performance will be chosen in consultation with the Principal Study teacher and submitted to the Programme Committee for approval. The programme should include an opera scene of 10 – 15 minutes duration and a song selection of 10 – 15 minutes duration.</p> <p><b>Conducting Students:</b>  This module will be assessed by means of an end-of-year Final Performance Recital of 50-55 minutes’ duration, or 2-3 negotiated assessed performances, roughly equal to an end-of-year Final Performance Recital of 50-55 minutes’ duration. The programme for each performance will be chosen in consultation with the Principal Study teacher and submitted to the Programme Committee for approval. The weighting of each performance will be negotiated between student and Principal Study teacher, and approved by the Programme Committee, e.g.:</p> <table style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th></th> <th style="text-align: center;">Student A</th> <th style="text-align: center;">Student B</th> </tr> </thead> <tbody> <tr> <td>Assessed Performance 1</td> <td style="text-align: center;">100%</td> <td style="text-align: center;">20%</td> </tr> <tr> <td>Assessed Performance 2</td> <td></td> <td style="text-align: center;">20%</td> </tr> <tr> <td>Assessed Performance 3</td> <td></td> <td style="text-align: center;">60%</td> </tr> </tbody> </table> <p>The performances, which will be held in public, will be assessed by a panel of examiners (at least one performance will be attended by the specialist extern examiner) according to the standards expected in a professional conducting engagement. This performance will have a minimum weighting of 50%</p> <p>Programme notes must be provided written for a general audience with scholarly accuracy for the final performance.</p> <p><b>All Students:</b>  <i>See Assessment Criteria for assessing musical performance and conducting in Appendix 2.</i></p>		Student A	Student B	Assessed Performance 1	100%	20%	Assessed Performance 2		20%	Assessed Performance 3		60%		
	Student A	Student B												
Assessed Performance 1	100%	20%												
Assessed Performance 2		20%												
Assessed Performance 3		60%												

<b>Module Specific Assessment Arrangements (if applicable)</b>	
Derogations from General Assessment Regulations	In common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations in the Conservatoire.
Module Assessment Thresholds	3L (50%) for module
Special Repeat Assessment Arrangements	There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

<p><b>Essential Reading:</b> (author, date, title, publisher)</p> <p>Music Scores as required.</p> <p>Supplemental Reading: (author, date, title, publisher)</p>
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Version No:	1	Amended By	
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Commencement Date	September 2017	Associated Programme Codes	
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Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9004	n/a		212	0215	5	9
<b>Module Title</b>	<b>Ensemble 1</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
<p>This module gives students the opportunity to perform in various types of ensemble contexts. Ensembles include Symphony Orchestra, Wind Ensemble, Irish Traditional Music Ensemble, Jazz Ensemble, Chamber Choir, Choral Society, Opera Ensemble and Chamber Music (for keyboard studies). Each instrumental student will be involved in at least one ensemble activity during the year. The nature of the ensemble is dependent on instrument/voice.</p> <p>Students must participate in a public performance and there is an emphasis on the development of both professionalism (in relation to attendance, participation, commitment) and artistry (in relation to the development of technical and interpretative awareness, critical skills and presentation and communication skills).</p>

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate the technical, stylistic, artistic, aural and ensemble skills, necessary for performance within medium to large ensembles
<b>2</b>	Critically evaluate individual artistic responsibility and role within an ensemble
<b>3</b>	Apply rehearsal and performance skills in an ensemble context across a range of repertoire
<b>4</b>	Develop professionalism in relation to attendance, punctuality and commitment
<b>5</b>	Effectively adapt to unpredictable rehearsal and performance contexts
<b>6</b>	Demonstrate teamwork and initiative within a group context
<b>7</b>	For Opera Ensemble singers only, develop the musical and dramatic skills necessary for professional performance in opera ensemble and in minor and major operatic roles For Opera Ensemble repetiteurs only, to develop the musical and orchestral style of playing an operatic score on piano, to develop the art of accompanying and singing recitative

<b>Indicative Syllabus</b>
<p><b>Instrumental Ensembles:</b> Students will play in ensembles as appropriate and will prepare concert performances from the standard repertoire. Rehearsals will focus on stylistic and interpretative issues, aspects of ensemble playing including leadership skills, and developing a culture of professionalism in relation to attendance, punctuality and commitment.</p> <p><b>Vocal Ensembles:</b> Students will attend Opera Ensemble/Opera Aria class weekly and will be involved in staged productions. Rehearsals will focus on performance skills, characterisation, working with a conductor, receptivity and creative response to stage direction, dramatic interpretation and movement, and on developing a culture of professionalism in relation to attendance, punctuality and commitment.</p> <p><b>Repetiteurs:</b> Students will attend Opera Ensemble/Opera Aria class weekly and will be involved in staged productions. Rehearsals will focus on performance skills, orchestral interpretation of a score, working with a conductor, receptivity and creative response to stage direction, and on developing a culture of professionalism in relation to attendance, punctuality and commitment</p>





	their instrument/voice within the ensemble within the academic year.
<b>Notes</b> Module available for DMus, PhD and MPhil Students. The submission of the tutor's report is co-ordinated by the relevant Head of Department and is completed by the relevant ensemble director(s).	

<b>Essential Reading:</b> Music scores as required
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<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9011	n/a		212	0215	5	9
<b>Module Title</b>	<b>Ensemble 2</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
<p>This module gives students the opportunity to perform in various types of ensemble contexts. Ensembles include Symphony Orchestra, Wind Ensemble, Irish Traditional Music Ensemble, Jazz Ensemble, Chamber Choir, Choral Society, Opera Ensemble and Chamber Music (for keyboard studies). . Each instrumental student will be involved in at least one ensemble activity during the year. The nature of the ensemble is dependent on instrument/voice.</p> <p>A sense of progression of skills is expected from Ensemble 1.</p> <p>Students must participate in a public performance and there is an emphasis on the development of both professionalism (in relation to attendance, participation, commitment) and artistry (in relation to the development of technical and interpretative awareness, critical skills and presentation and communication skills), teamwork and leadership skills.</p>

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate the technical, stylistic, artistic and aural skills, necessary for professional performance within medium to large ensembles
<b>2</b>	Critically evaluate individual artistic responsibility and role within an ensemble
<b>3</b>	Develop professionalism in relation to attendance, punctuality and commitment
<b>4</b>	Apply rehearsal and performance skills in an ensemble context across a range of repertoire
<b>5</b>	Effectively adapt and display initiative in unpredictable rehearsal and performance contexts
<b>6</b>	Demonstrate musical leadership skills, teamwork and communication skills within a group context
<b>7</b>	<p><i>For Opera Ensemble singers only</i>, develop the musical and dramatic skills necessary for professional performance in opera ensemble and in minor and major operatic roles</p> <p><i>For Opera Ensemble repetiteurs only</i>, to develop the musical and orchestral style of playing an operatic score on piano, to develop the art of accompanying and singing recitative</p>

<b>Indicative Syllabus</b>
<p><b>Instrumental Ensembles:</b></p> <p>Students will play in ensembles as appropriate and will prepare concert performances from the standard repertoire. Rehearsals will focus on stylistic and interpretative issues, aspects of ensemble playing including leadership skills, and developing a culture of professionalism in relation to attendance, punctuality and commitment.</p> <p><b>Vocal Ensembles:</b></p> <p>Students will attend Opera Ensemble/Opera Aria class weekly and will be involved in staged productions. Rehearsals will focus on performance skills, characterisation, working with a conductor, receptivity and creative response to stage direction, dramatic interpretation and movement, and on developing a culture of professionalism in relation to attendance, punctuality and commitment.</p> <p><b>Repetiteurs:</b></p> <p>Students will attend Opera Ensemble/Opera Aria class weekly and will be involved in staged productions. Rehearsals will focus on performance skills, orchestral interpretation of a score, working with a conductor,</p>

receptivity and creative response to stage direction, and on developing a culture of professionalism in relation to attendance, punctuality and commitment.

Conductors:

Conducting students will attend ensembles as appropriate and assist the director/conductor in preparation for concert performances. Rehearsals will focus on stylistic and interpretative issues, aspects of ensemble playing including leadership skills, and developing a culture of professionalism in relation to attendance, punctuality and commitment. Normally a conducting student would have the opportunity to conduct an ensemble in a performance context.

#### Learning and Teaching Methods

Students will participate in regular rehearsals with a dedicated conductor/director/repetiteur/coach, stimulating a professional ensemble work environment, in preparation of selected repertoire for performance.

<b>Total Teaching Contact Hours</b>	48
<b>Total Self-Directed Learning Hours</b>	52
<b>Total Learning Hours</b>	<b>100</b>

#### Module Delivery Duration

This module will normally be delivered over 2 semesters (September-May)

#### Assessment

Assessment Type	Weighting (%)	LO Assessment (No.)
<p>Continuous Assessment (Tutor's Report)</p> <p>Instrumental Ensembles (including conductors): Students will be required to perform in public concerts as required. There will be an emphasis on the development of Professionalism and Artistry with particular emphasis on the following:</p> <ul style="list-style-type: none"> <li>• Professionalism: Attendance, punctuality and commitment</li> <li>• Artistry: Development of instrumental skills and stylistic awareness within an ensemble context</li> <li>• Communication and teamwork skills in a group context</li> <li>• Leadership skills</li> <li>• Responsiveness to conductor/director and peers</li> </ul> <p>Vocal Ensembles Students will be required to perform in staged productions as appropriate. There will be an emphasis on the development of Professionalism and Artistry with particular emphasis on the following:</p> <ul style="list-style-type: none"> <li>• Professionalism: Attendance, punctuality and commitment</li> <li>• Artistry: Development in vocal/operatic/repetiteur skills and stylistic awareness</li> <li>• Characterisation</li> <li>• Communication and teamwork skills in a group context</li> <li>• Leadership skills</li> <li>• Ability to take direction from conductors/directors</li> </ul>	100%	<p>1-6</p> <p>1-7</p>
<b>Module Specific Assessment Arrangements (if applicable)</b>		

(d) Derogations from General Assessment Regulations	n/a
(e) Module Assessment Thresholds	3L (50%) for module
(f) Special Repeat Assessment Arrangements	Students will be reassessed through a performance exam of repertoire covered for their instrument/voice within the ensemble within the academic year.
<b>Notes</b> Module available for DMus, PhD and MPhil Students. The submission of the tutor's report is co-ordinated by the relevant Head of Department and is completed by the relevant ensemble director(s).	

<b>Essential Reading:</b> Music scores as required
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<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 3528	n/a		212	0215	10	9
<b>Module Title</b>	<b>From Page to Stage</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
This advanced module will provide the student with the opportunity to engage in an in-depth study of an operatic role/opera (repetiteurs). The aim of the module is to expose the student to the multiple layers of study involved in bringing an operatic role or opera from page to stage.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Trace the creation of an opera/song cycle/body of work from the song repertoire through its performance history Assessors will look for: <ul style="list-style-type: none"> <li>An ability to carry out independent research as evidenced by the submitted portfolio</li> <li>Evidence of a broad awareness of the opera/song cycle/body of work form the song repertoire through history to include other art forms and historical influences</li> </ul>
<b>2</b>	Demonstrate a personal and systematic approach to internalising an opera score/song cycle/body of work from the song repertoire Assessors will look for: <ul style="list-style-type: none"> <li>A word-for-word translation of the libretto (opera)/songs text (song repertoire) and a phonetic transcription of the same</li> <li>Technical markings as appropriate</li> </ul> A diary referencing the various stages involved in the process of internalising the opera score/song cycle/body of work from the song repertoire
<b>3</b>	Compile a discography and critically evaluate multiple recordings of an opera score/song cycle/body of work from the song repertoire Assessors will look for: <ul style="list-style-type: none"> <li>The ability to distinguish between and critically reflect upon different musical/vocal approaches to the same</li> <li>An in-depth awareness of the conductor's role and the resulting differences in the orchestral outcomes</li> </ul>

<b>Indicative Syllabus</b>
<i>Indicative syllabus covered in the module and / or in its discrete elements:</i> <ul style="list-style-type: none"> <li>Historical research</li> <li>Language research</li> <li>Performance practice research</li> <li>Contemporary performance issues</li> </ul>

<b>Learning and Teaching Methods</b>
<i>Statements about the various types of learning and teaching methods that are used in the delivery of the module:</i>
<i>Repetiteur</i> Coaching is on an individual basis and/or class basis with the opportunity to perform with vocalists, to receive critical appraisal of the repetiteur lecturer

Total Teaching Contact Hours	30 - 45
Total Self-Directed Learning Hours	155 – 170

### 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 across Semesters 1 and 2.

It is a Core module for MMus (TU388) repetiteur students only and replaces the Performance Studies 1 module.

It is available as an option for repetiteur students on the MMus Advanced Entry pathway.

### Assessment

Assessment Type	Weighting (%)	LO Assessment (No.)
Continuous Assessment (Tutor's Report)	20%	1-3
<b>Portfolio</b> The Portfolio will consist of a Journal of documented sessions and other work associated with the preparation of a role or opera. The Journal must be supported by documentary evidence, e.g.: <ul style="list-style-type: none"> <li>• copies of an annotated score</li> <li>• audio/video recordings</li> </ul>	80%	1-3
(g) Derogations from General Assessment Regulations	In common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations in the Conservatoire.	
(h) Module Assessment Thresholds	3L (50%) for module	
(i) Special Repeat Assessment Arrangements	There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.	

### Essential Reading

- Anna Wentlent: *Alfred's IPA Made Easy - A Guidebook for the International Phonetic Alphabet* Published by Alfred Music (AP.42789)
- N Castel: *Complete Opera Libretti Translation Series*, Marcie Stapp, ed. (Leyerle Publications, Geneseo, New York)
- John Reed: *The Schubert Song Companion* Published August 15th 1997 by Mandolin (first published January 1st 1985)

### Supplemental Reading

- G. Kobbé: *The Complete Opera Book*. Putnam and Sons: New York, 1919; London, 1922
- L. Phillips: *Lieder line by line* Published July 25th 1996 by OUP Oxford

Version No	1	Amended By	n/a
Commencement Date	September 2018	Associated Programme Codes	n/a

## Research Studies (Core Modules)

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9006	n/a		212	0215	5	9
<b>Module Title</b>	<b>Artistic Research Perspectives 1</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
The purpose of this module is to integrate students into the postgraduate community of the Conservatoire. Students will attend regular ARP lectures (to be delivered by staff and visiting scholars/performers) that will deal with a wide range of performance and artistic issues. These sessions will typically involve the delivery of a paper (30-40 minutes) followed by questions and discussion (20 minutes). Postgraduate students will actively participate in the discussions.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Frame artistic and performance issues in a formal academic context.
<b>2</b>	Critically engage in academic discussions on performance and artistic issues.
<b>3</b>	Critique presentations and accurately reflect discussions in a formal written report.
<b>4</b>	Develop skills, through observation and participation, in preparation for delivery of a paper in year 2.

<b>Indicative Syllabus</b>

<b>Learning and Teaching Methods</b>	
Students will attend ARP lectures (as arranged throughout the academic year) and become part of the wider postgraduate community. Through observation and interaction with their peers, students will gain experience of how artistic and performance issues are dealt with in a formal academic manner. Students will take notes on the presentations and will be sent the PowerPoint notes (or equivalent, and where available) in order to facilitate the compiling of two written reports.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82

<b>Module Delivery Duration</b>
ARP lectures take place throughout the year. It is envisaged that there will be a minimum of six per semester.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Students are required to submit two 1000-word reports on two ARP lectures.	100	1, 2, 3, 4

<b>Module Specific Assessment Arrangements (if applicable)</b>			
1. Derogations from General Assessment Regulations	n/a		
2. Module Assessment Thresholds	3L (50%) for module		
3. Special Repeat Assessment Arrangements	n/a		
<b>Notes</b>			
Module available for DMus, PhD and MPhil Students. The assessment is conducted by the thesis supervisor and Head of Academic Studies (or nominee).			

**Essential Reading:**

**Supplemental Reading:**

As per individual ARP lecture.

<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	



Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9013	n/a		212	0215	5	9
<b>Module Title</b>	<b>Artistic Research Perspectives 2</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
Following on from Artistic Research Perspectives 1, students will continue to attend and participate in ARP lectures. In the second semester students will present a paper of c. 20 minutes' duration and deal with c. 10 minutes of questions and discussion.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate critical awareness of artistic research issues through active participation in Artistic Research Perspective lectures through discussion and questioning.
<b>2</b>	Write a paper of approximately 20 minutes' duration.
<b>3</b>	Present said paper in a coherent and professional manner, and engage with questions and discussions on the topic from those in attendance.
<b>4</b>	Reflect on and evaluate the issues raised in the discussion on the student's presentation (3), with a view to how the paper could be improved.

<b>Indicative Syllabus</b>

<b>Learning and Teaching Methods</b>	
Students will have had experience of attending ARP lectures in year 1 and will independently develop skills of engaging with, questioning and critiquing papers they have attended. In preparation for delivering their own paper in semester 2, students will work closely with their dissertation supervisor.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82
<b>Module Delivery Duration</b>	
ARP lectures take place throughout the year. It is envisaged that there will be a minimum of six per semester. Students will give their paper in Semester 2.	

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Oral: Presentation of a 20-minute paper at one of the ARP lectures.	70	1, 2, 3
Written: Submit the paper given at the ARP along with a reflective, self-evaluated report based on the discussion following the presentation.	30	4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
1. Derogations from General Assessment Regulations	n/a	
2. Module Assessment Thresholds	3L (50%) for module	

3. Special Repeat Assessment Arrangements	n/a
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**Essential Reading**

**Supplemental Reading**

As per individual ARP lecture.

**Notes**

Module available for DMus, PhD and MPhil Students.

The assessment is conducted by the thesis supervisor and Head of Academic Studies (or nominee).

<b>Version No</b>	1	<b>Amended By</b>	n/a
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	n/a

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9005				0215	5	9
<b>Module Title</b>	<b>Research Studies 1</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
During the course of the programme, students engage in a research-based project. Students are required to choose a topic related to their instrument/voice. The project may consist of a written dissertation or a performance-related project integrating performance and other research outputs, such as a written commentary, scholarly editions, catalogues, artistic compositions, audio-visual and multimedia materials etc., depending on the nature of the project. The dissertation/project is formally completed in Research Studies 2. Research Studies 1 will introduce students to research techniques, compiling/managing bibliographies and academic writing. This module also supports Performance Studies 2 (the Lecture Recital).

<b>Learning Outcomes (LO):</b>
On Completion of this module, the learner will be able to
<b>1</b> Utilise a wide range of research methodologies to gather material for their research project and/or lecture recital.
<b>2</b> Critically evaluate abstracts and determine their relevance to the student's work.
<b>3</b> Compile a comprehensive bibliography (for their research project).
<b>4</b> Source materials from said bibliography.
<b>5</b> Manage said bibliography through an appropriate referencing software programme.
<b>6</b> Write in a formal, academic and analytical manner that shows excellent engagement with sources, and the ability to independently scrutinize said material.
<b>7</b> Frame/pose a research question, having engaged with scholarly sources.
<b>8</b> Provide a rationale for the topic being researched.
<b>9</b> Provide a detailed plan for the dissertation/project with a timeframe for completion.
<b>10</b> Complete a first draft of a 'contextual' chapter (usually Chapter One).

<b>Indicative Syllabus:</b>
N/A

<b>Learning and Teaching Methods:</b>	
The research techniques/methodologies, bibliography and academic writing will be delivered through six 1.5 hour lectures. Students will make a presentation on their proposed dissertation topic at the end of semester 1, and will be assigned a supervisor who will mentor and guide the project through weekly meetings in semester 2.	
<b>Total Teaching Contact Hours</b>	21
<b>Total Self-Directed Learning Hours</b>	79

<b>Module Delivery Duration:</b>
The taught elements will be delivered in semester 1 of year 1. Individual supervision on the dissertation will take place in semester 2 of year 1.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Submission of detailed Research Proposal, Plan, Timeframe, and Bibliography [end of semester 2]	100%	1, 2, 3, 4, 5, 7, 8, 9
Submission of first draft of Chapter One (formative assessment) [end of semester 2]	0%	6, 10
<b>Module Specific Assessment Arrangements (if applicable)</b>		
<ul style="list-style-type: none"> <li>Derogations from General Assessment Regulations</li> </ul>		
<ul style="list-style-type: none"> <li>Module Assessment Thresholds</li> </ul>	3L (50%) for module	
<ul style="list-style-type: none"> <li>Special Repeat Assessment Arrangements</li> </ul>		

**Essential Reading:**

TU Dublin Conservatoire *Dissertation Handbook*

**Supplemental Reading:**

Anderson, Jonathan and Poole, Millicent: *Assignment and Thesis Writing* 4<sup>th</sup> ed. (Australia: Wiley, 2001).  
 Cowell, Richard (ed.): *MENC Handbook of Research Methodologies* (Oxford: OUP, 2001).  
 Dogantan-Dack, Mine (ed.): *Artistic Practice as Research in Music* (Ashgate: New York, 2015).  
 Duckles, Vincent and Reed, Ida: *Music Reference and Research Materials* 5<sup>th</sup> ed. (New York: Schirmer, 1997).  
 Ewans, Michael; Halton, Rosalind, and Phillips, John (eds.): *Music Research: New Directions for a New Century* (London: Cambridge Scholars, 2004).  
 Lee, Sang-hie: *Scholarly Research for Musicians* (London: Routledge, 2017).  
 Richardson, Brian (ed.): *MHRA Style Guide* 3<sup>rd</sup> ed. (MHRA, 2013)  
 Sampsel, Laura: *Music Research: A Handbook* 2<sup>nd</sup> ed. (Oxford: OUP, 2012)  
 Turabian, Kate: *A Manual for Writers of Research Papers, Theses and Dissertations* 8<sup>th</sup> ed. (University of Chicago Press, 2013)

<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9012	MUSM 9005 for Standard Pathway only, not applicable for Advanced Entry pathway.			0215	20	9
<b>Module Title</b>	<b>Research Studies 2</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
This module sees students complete their dissertation/research project, which commenced in Research Studies 1. Students are required to choose a topic related to their instrument/voice. The project may consist of a written dissertation or a performance-related project integrating performance and other research outputs, such as a written commentary, scholarly editions, catalogues, artistic compositions, audio-visual and multimedia materials etc., depending on the nature of the project.

<b>Learning Outcomes (LO):</b>
On Completion of this module, the learner will be able to
<b>1</b> Present a substantial piece of work that addresses a clear research question.
<b>2</b> Manage a research project that spans several chapters but has a consistent line/thread throughout.
<b>3</b> Critically engage with current scholarship on the subject.
<b>4</b> Analyse and evaluate the findings.
<b>5</b> Draw conclusions from the research undertaken.
<b>6</b> Present the dissertation/research project in a coherent and scholarly manner, and consistently adhere to the House Style Guide of the Conservatoire .

<b>Indicative Syllabus:</b>
N/A

<b>Learning and Teaching Methods:</b>	
Students will continue to receive supervision (as in Research Studies 1) in preparation for submitting their project during the examination period in January. The number of self-directed learning hours is indicative of the students' ownership of the project and that substantial research and writing will be undertaken during the summer recess.	
<b>Total Teaching Contact Hours</b>	12
<b>Total Self-Directed Learning Hours</b>	388

<b>Module Delivery Duration:</b>
The module will be delivered in semester 1 of year 2.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
This module is assessed through a dissertation of 12,000–15,000 words.	100	1 to 6

Or A performance-related project and an accompanying written commentary of 5,000–7,000 words.		
<b>Module Specific Assessment Arrangements (if applicable)</b>		
• Derogations from General Assessment Regulations		
• Module Assessment Thresholds		3L (50%) for module
• Special Repeat Assessment Arrangements		
<b>Notes</b>		
<p>Students <b>must</b> submit a complete draft project in advance of the final submission date. Students who fail to meet these deadlines may not have their work marked and ratified in time for the next Exam Board.</p> <p>Supervision arrangements for Advanced Entry Pathway (full-time programme): Supervision will be available until 20 June. A draft submission is to be sent to the supervisor by 1 September. Final submission will be by the third Thursday in September.</p>		

<p><b>Essential Reading:</b> TU Dublin Conservatoire <i>Dissertation Handbook</i></p> <p><b>Supplemental Reading:</b> As in Research Studies 1.</p>
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<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

## Discipline Specific Skills (Module Options)

	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 3526	n/a		212	0215	5	9
<b>Module Title</b>	<b>Approaches to Music Analysis: Tonal</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
The purpose of this module is to introduce students to a variety of approaches to analysing tonal music from the eighteenth and nineteenth centuries. The rationale is to equip students with the skills to critically apply various analytical methodologies and approaches that will complement both the performance and research elements of the course.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Develop competence in the application of a variety of current and developing analytical approaches.
<b>2</b>	Assess and evaluate which analytical method(s) will best complement his/her research.
<b>3</b>	Combine multiple/several analytical approaches to create an independent holistic approach to his/her research.
<b>4</b>	Rationalise/justify the use of the chosen methods (outlined in <b>2</b> ) in the context of the research.

<b>Indicative Syllabus</b>
The module will aim to build analytical competence in current and developing aspects of formal theory relevant to eighteenth and nineteenth century music including Hepokoski and Darcy's sonata theory and Caplin's theory of formal functions. The various methodologies will be applied to a range of pieces drawn from the repertoire and will be subject to critical evaluation. The course will also cover developing theories of musical expression (Topic theory and Musical Semiology) with the aim of marrying both the formal/analytical and the hermeneutical aspects together in the study of this repertoire.

<b>Learning and Teaching Methods</b>	
This module will be delivered through lectures and practice-based workshops (twelve of 1.5 hours' duration). Students will be required to give short presentations and submit formative assignments to demonstrate an understanding of the various methodologies introduced. In addition students will be expected to read a number of research papers and articles from leading practitioners in the field.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82
<b>Total Learning Hours</b>	<b>100</b>

<b>Module Delivery Duration</b>
This module will normally be delivered in Semester 1

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Students will give a presentation summarising and critiquing two contrasting analytical approaches on a chosen work taken from the analytical literature. This will be in the form of a Powerpoint presentation	25	1, 2

and a short paper of 20 minutes duration followed by discussion. Students will also be required to submit a hard copy of their presentation.		
Students will submit a project of c. 2000–2500 words consisting of their own analysis of an extended work informed by the methodologies covered in the course.	75	1, 2, 3, 4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
<ul style="list-style-type: none"> <li>Derogations from General Assessment Regulations</li> </ul>	n/a	
<ul style="list-style-type: none"> <li>Module Assessment Thresholds</li> </ul>	3L (50%) for module	
<ul style="list-style-type: none"> <li>Special Repeat Assessment Arrangements</li> </ul>	n/a	
<b>Notes</b>		
Module available for DMus, PhD and MPhil Students.		

<p><b>Essential Reading:</b>          Caplin, William E.: <i>Classical Form – A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven</i> (Oxford University Press, 1998).          Hepokoski, James and Warren Darcy: <i>Elements of Sonata Theory – Norms, Types and Deformations in Late-Eighteenth-Century Sonata</i> (Oxford University Press, 2006).          Ratner, Leonard G.: <i>Classical Music – Expression, Form and Style</i> (Schirmer Books, 1980)</p> <p><b>Supplemental Reading:</b>          Agawu, V. Kofi.: <i>Playing with Signs – A Semiotic Interpretation of Classical Music</i> (Princeton University Press, 1991).          Allanbrook, Wye J.: <i>Rhythmic Gesture in Mozart</i> (University of Chicago Press, 1991).          Bergé, Pieter (ed); Caplin, William E; Hepokoski, James; Webster, James – <i>Musical Form, Forms &amp; Formenlehre – Three Methodological Reflections</i> (Leuven University Press, 2009)          Hatten, Robert S.: <i>Musical Meaning in Beethoven – Markedness, Correlation, and Interpretation</i> (Indiana University Press, 1994).          ———: <i>Interpreting Musical Gestures, Topics and Tropes – Mozart, Beethoven, Schubert</i> (Indiana University Press, 2004).          Mirka, Danuta (ed.): <i>The Oxford Handbook of Topic Theory</i> (Oxford University Press, 2014).</p>
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<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2018	<b>Associated Programme Codes</b>	



	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 3527	n/a		212	0215	5	9
<b>Module Title</b>	<b>Approaches to Music: Post-Tonal</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
The purpose of this module is to introduce students to a variety of approaches to analysing post-tonal music. The rationale is to equip students with the skills to independently research theories and approaches that will complement the research elements of the course.

<b>Learning Outcomes (LOs)</b>	
On completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate a critical understanding of several analytical methodologies.
<b>2</b>	Assess and evaluate which analytical method(s) will best complement his/her research.
<b>3</b>	Combine multiple/several analytical approaches to create an independent holistic approach to his/her research.
<b>4</b>	Rationalise/justify the use of the chosen methods (outlined in <b>2</b> ) in the context of the research.

<b>Indicative Syllabus</b>
This module will focus on score-based analytical methodologies. In broad terms, it will cover approaches to serial and atonal music before looking at developments since 1950 (total serialism and other techniques of 12-tone writing). A substantial part of the module will be devoted to Pitch Class Set Analysis. Material will be drawn from compositions by Schoenberg, Webern, Messiaen, Boulez and Stockhausen.

<b>Learning and Teaching Methods</b>	
This module will be delivered through lectures and practice-based workshops (twelve of 1.5 hours' duration). Students will be required to give short presentations and submit formative assignments to demonstrate an understanding of the various methodologies introduced.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82
<b>Total Learning Hours</b>	<b>100</b>

<b>Module Delivery Duration</b>
This module will normally be delivered in Semester 2.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Students will give a 20-minute presentation (followed by 10 minutes of discussion) summarising and critiquing two analyses of either an atonal or serial composition (assigned by the lecturer). This will be in the form of a Powerpoint presentation and a short paper, and will take place during the final two lectures of the course.	25	1, 2
Students will submit an annotated score and a written report of between 2000 and 2500 words on an analysis of a work informed by the methodologies covered in the course. This will be assigned by the lecturer.	75	1, 2, 3, 4

<b>Module Specific Assessment Arrangements (if applicable)</b>	
<ul style="list-style-type: none"> <li>• Derogations from General Assessment Regulations</li> </ul>	n/a
<ul style="list-style-type: none"> <li>• Module Assessment Thresholds</li> </ul>	3L (50%) for module
<ul style="list-style-type: none"> <li>• Special Repeat Assessment Arrangements</li> </ul>	n/a
<b>Notes</b> Module available for DMus, PhD and MPhil Students.	

<p><b>Essential Reading:</b>            Forte, Allen: <i>The Structure of Atonal Music</i> (New Haven and London: Yale University Press, 1973).            Kostka, Stefan and Santa, Matthew: <i>Material and Techniques of Post-Tonal Music</i> 5<sup>th</sup> edn. (Routledge, 2018) (to be published in 2018).</p> <p><b>Supplemental Reading:</b>            Bent, Ian (ed.): <i>Music Analysis in the Nineteenth Century</i> (New York: CUP, 1994).            Dunsby, Jonathan &amp; Whittall, Arnold (eds.): <i>Music Analysis in Theory and Practice</i> (Faber and Faber, 1998).            Lester, Joel: <i>Analytic Approaches to Twentieth Century Music</i> (W.W. Norton, 1989).            Cook, Nicholas: <i>A Guide to Musical Analysis</i> (London: J.M. Dent, 1987).            Perle, George: <i>Serial Composition and Atonality</i>, 6<sup>th</sup> edn. (University of California Press, 1991).            Pople, Anthony: <i>Theory, Analysis and Meaning in Music</i> (Cambridge: CUP, 1994).            Temperley, David: <i>The Cognition of Basic Musical Structures</i> (London: MIT, 2004).</p>
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<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2018	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9024					5	9
<b>Module Title</b>	<b>Issues in Musical Scholarship</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
<p>Issues in Musical Scholarship is an elective module for postgraduate music students (MMus, MPhil, DMus and PhD) in which areas of musical scholarship are examined through close reading of academic texts in a range of topics that reflect staff research specialisms, for example: musicology, performance studies and music education. The key aim of the module for students in the research reading group is to engage with scholarly writing in music studies in order to develop their critical reading skills and to assess a broad range of topics and methodological approaches. The course supports the skills required for research projects such as dissertations, reports, lecture recitals and conference papers.</p>

<b>Learning Outcomes (LO):</b> (to be numbered)	
On completion of this module, the learner will be able to	
<b>1</b>	Critically evaluate scholarly writings in musical scholarship.
<b>2</b>	Differentiate between a range of methodological approaches in music studies.
<b>3</b>	Assess and summarise scholarly arguments.
<b>4</b>	Communicate scholarly approaches and debates in written and spoken forms.

<b>Indicative Syllabus:</b>
The 12-week course will be team-taught by staff with specialism in the three topics/areas covered. A sample of areas includes but is not restricted to: musicology, performance studies and music education.

<b>Learning and Teaching Methods:</b>	
Each four-week topic begins with a introduction by the lecturer, followed by three weeks of lecturer-led discussions in which students reflect on and evaluate literature supplied by the lecturer in advance of the class.	
<b>Total Teaching Contact Hours</b>	12
<b>Total Self-Directed Learning Hours</b>	88

<b>Module Delivery Duration:</b>
One semester

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Continuous Assessment [Contribution to discussions in weekly classes]	20%	1,2,3,4
Report [2,000 word report on topics/texts discussed, due in the end-of-semester assessment period]	80%	1,2,3,4

<b>Module Specific Assessment Arrangements (if applicable)</b>		
(a) Derogations from General Assessment Regulations		
(b) Module Assessment Thresholds		3L (50%) for module
(c) Special Repeat Assessment Arrangements		

**Essential Reading:**

Texts will be advised by lecturers.

**Supplemental Reading:**

Abeles, H.F. & Custodero L.A., *Critical Issues in Music Education: Contemporary Theory and Practice* (New York: Oxford University Press, 2010)

Beard, David and Gloag, Kenneth, *Key Concepts in Musicology* (London: Routledge, 2005)

Burke, Robert and Onsmann, Andrys, *Perspectives on Artistic Research in Music, ed.* (Lanham: Lexington Books, 2017)

Cook, Nicholas and Everist, Mark, *Rethinking Music* (Oxford and New York: Oxford University Press, 1999)

Dogantan-Dack, Mine, *Artistic Practice as Research in Music: Theory, Criticism, Practice* (London: Routledge, 2016)

Kerman, Joseph, *Musicology* (London: Fontana Press/Collins, 1985)

McPherson, G. E. & Welch, G. F. *The Oxford Handbook of Music Education Vols.1 & 2.* (Oxford and New York: Oxford University Press, 2012)

Rink, John, *Musical Performance: A Guide to Understanding*, (New York: Cambridge University Press, 2002)

<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2020	<b>Associated Programme Codes</b>	

	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 1006	n/a				5	9
<b>Module Title</b>	<b>Improvisation</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
<p>This module is aimed at experienced jazz improvisors and non-jazz specialists who demonstrate a high level of improvisatory knowledge. The module provides a progressive learning environment for the postgraduate instrumental/vocal student, focusing on the improvisatory vernacular with an emphasis on facilitating the artistic, intellectual and creative development needed to improvise within a blues, jazz/blues, bebop and modern contexts. A history of jazz development and improvisatory approaches will be discussed to equip students with the skills to critically apply chord-scale improvisatory methodologies to the given contexts.</p>

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Apply musical, technical, stylistic, linguistic (singers) and artistic expertise in preparation for professional improvisatory performance contexts
<b>2</b>	Demonstrate an in-depth knowledge of blues, contemporary blues, bebop and modern improvisatory vernacular.
<b>3</b>	Illustrate the musical skills and sensitivity necessary to play within a collaborative context (with an ensemble)

<b>Indicative Syllabus</b>
<p>The module will aim to build analytical competence in current and developing aspects of formal improvisatory theory. Improvisatory methodologies will be developed from transcriptions of selected performers. Students will perform in class and will participate in discussion of stylistic and interpretative issues in solo and ensemble contexts. The class will also focus on arrangement.</p>

<b>Learning and Teaching Methods</b>	
<p>This module will be delivered through practice-based workshops (twelve of 1.5 hours' duration). Students will be required to give short performance presentations to demonstrate an understanding of the various improvisatory methodologies introduced. Students will be expected to analyse given transcriptions by leading performers, in addition to understanding lead sheet nomenclature. Students will also be expected to edit the iReal Pro application as a practice/performance tool. Coaching in a class context will provide an opportunity to perform in small ensembles, to receive the critical appraisal of the class director and to engage in group discussion.</p>	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82
<b>Total Learning Hours</b>	100

<b>Module Delivery Duration</b>
This module will normally be delivered in Semester 1

<b>Assessment</b>

Assessment Type	Weighting (%)	LO Assessment (No.)
Students will perform: (1) a given transcription along with the original recording by memory. (2) play a major blues from memory and improvise using techniques learned: melody–four choruses–melody (3) play a minor blues from memory and improvise using techniques learned: melody–four choruses–melody. (4) play a jazz standard from memory and improvise using techniques learned: verse as solo introduction–melody–three choruses–melody–solo outro. (5) play a ballad: solo introduction–melody–chorus–melody (B part)–melody (last A)–solo outro	100	1, 2, 3

Module Specific Assessment Arrangements (if applicable)	
1. Derogations from General Assessment Regulations	
2. Module Assessment Thresholds	3L (50%) for module
3. Special Repeat Assessment Arrangements	n/a
<b>Notes</b> Module available for DMus, PhD and MPhil Students.	

<p><b>Essential Reading:</b>  Baker, David: <i>Modern Concepts in Jazz Improvisation</i> (Alfred Music, 1990)  Ricker, Ramon: <i>Pentatonic Scales for Jazz Improvisation</i> (Alfred Music, 1983)  Liebman, David: <i>A Chromatic approach to Jazz Harmony and Melody</i> (Alfred Music, 2015)  Ekkehard Jost: <i>Free Jazz</i> (Da Capo Press)</p> <p><b>Supplemental Reading:</b>  Schuller, Gunther: <i>Early Jazz: Its Roots and Musical Development</i> (New York: Oxford University Press, 1968).  DeVeauX, Scott and Gary Giddins: <i>Jazz</i> (W. W. Norton &amp; Company; 2nd ed. edition (1 Feb. 2015)  DeVeauX, Scott: <i>The Birth of Bebop–A Social and Musical History</i> (University of California Press, 1997)  Liebman, Dave: <i>Self Portrait of an Artist</i> (Advance Music)  Werner, Kenny: <i>Effortless Mastery: Liberating the Master Musician Within</i> (Jamie Aebersold Jazz, 1996)  Baker, David: <i>How to Play BeBop–Vol. 1, 2, 3</i> (Alfred Music)</p>
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<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2022	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9014	n/a		212	0215	5	9
<b>Module Title</b>	<b>Contemporary Composition Perspectives</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
This module consists of 12 workshops led by 12 different composers who present a selection of their works and provide detailed analyses of their compositional techniques and stylistic influences. Students will participate in all 12 workshops and present one of these workshops him/herself.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Explore and demonstrate critical awareness of contemporary compositional artistic techniques
<b>2</b>	Prepare a workshop, which will cover a selection of his/her compositions and discuss their aesthetic perspective and present a detailed analysis of the composition techniques employed.
<b>3</b>	Reflect on and evaluate the issues raised in the discussions at the workshops and consider how the issues raised may have an influence on one's own compositional style.

<b>Indicative Syllabus</b>
Presentation/workshops will be scheduled at two-weekly intervals over two Semesters. These 2.5 hour sessions will be led by a different composer at each presentation. The presenters will be a mixture of composition post-graduate students (whose presentation will be prepared with support from their supervisor) and distinguished visiting composers. Each composer will present a wide selection of their compositions and discuss the influences on their individual compositional style. The composers will be selected to incorporate a very broad range of contemporary compositional styles including genres utilising computer-simulated composition and compositions that combine acoustic and electronic compositional techniques. After the composers who will be presenting the seminars has been decided the students will be provided with a bibliography designed to provide technical and aesthetic insight to the styles of the composers who will be presenting the seminars. The presentations will consist of a blend of formal lecture, live or recorded performance of the composer/lecturer's music and interactive discussion.

<b>Learning and Teaching Methods</b>	
The presentations will be given in workshop format with students having the opportunity to engage critically with the lecturers' presentations and in some instances to be active as a performer in the workshops. As the maximum number of participants in the workshops will be 10 there is ample scope for each participant to contribute in a very active role and to benefit from peer review and assessment. This will enable the student to reflect critically on his/her own compositions in a wider perspective. Students will work closely with their composition supervisor in the preparation for their workshops.	
<b>Total Teaching Contact Hours</b>	30
<b>Total Self-Directed Learning Hours</b>	70
<b>Module Delivery Duration</b>	
Reflective Composition workshops will take place every second week in both Semester 1 and Semester 2 and will be 2.5 hours in length. Students will present their workshop in Semester 2.	

<b>Assessment</b>
<b>For PhD/MPhil/DMus the assessment will be pass/fail</b>
<b>For MMus students the marking scheme below will be used</b>

Assessment Type	Weighting (%)	LO Assessment (No.)
Presentation of a 2.5 hour workshop exploring a selection of his/her compositions and critically engaging with the participants of the workshop in discussion and practical demonstration.	40	1, 2, 3
Written: Submit the paper given at the workshop along with a reflective, self-evaluated report based on the discussion following the presentation.	40	4
Written: Submit a report ( <i>c. 1,200 words</i> ) on material presented in one or two of the workshops incorporating critical evaluation.	20	4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
1. Derogations from General Assessment Regulations	N/a	
2. Module Assessment Thresholds	3L (50%) for module	
3. Special Repeat Assessment Arrangements	n/a	

### Essential Reading

### Supplemental Reading

As indicated at individual workshops.

### Notes

Module available for MMus, MPhil, PhD and DMus Students.

<b>Version No</b>	1	<b>Amended By</b>	n/a
<b>Commencement Date</b>	September 2018	<b>Associated Programme Codes</b>	n/a



Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9022	n/a		212	0215	5	9
<b>Module Title</b>	<b>Contemporary Composition Techniques 1</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
<p>This module involves tutorials led by three instrumental lecturers at the Conservatoire. Each lecturer will present a tutorial on composing for their instrument, including displaying extended techniques used by contemporary composers. After the tutorial the students will be required to write a sketch of a short solo piece. These sketches will be discussed at a second tutorial and following this, the students will complete their solo instrumental piece. A third tutorial will consist of performances and discussion of each short solo piece, considering suitability for the instrument and use of extended techniques. The completed works will then be assessed. The second and third tutorials provide a platform for peer review of the compositional sketches and solo pieces.</p>

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate a critical awareness of writing contemporary solo compositions for three instruments.
<b>2</b>	Engage in discussions on writing for specific instruments and the use of extended techniques for each instrument
<b>3</b>	Reflect on and evaluate the issues relating to composing for each instrument, including extended techniques and to assess both the opportunities and limitations of these techniques.
<b>4</b>	Compose idiomatic short solo instrumental pieces for the instruments displaying an understanding and knowledge of contemporary practice

<b>Indicative Syllabus</b>
<p>Three solo instruments will be studied in this module. The choice of instruments will be tailored to the particular compositional focus of the student cohort. Each instrument will be studied in three tutorials with the following structure:</p> <p><b>Step 1</b> will be led by a lecturer in this instrument and will consist of a blend of technical descriptions of the possibilities of extended techniques on the instrument and demonstration of these techniques. The students will be encouraged to experiment with some of these techniques. Contemporary compositions utilising these techniques will be presented and the lecturer will provide a reading list specific to the instrument in question.</p> <p><b>Step 2</b> will be self-directed learning where the students will study the instrumental resources presented and explore the reading list for the instrument. The students will work on a compositional sketch using extended techniques for the instrument and will submit an outline sketch of the piece they envisage writing for the instrument.</p> <p><b>Step 3</b> The sketch will be assessed by the lecturer and small sections will be performed to verify the practicalities of the techniques and the aesthetic effect.</p> <p><b>Step 4</b> In the light of the recommendations made at the first tutorial, the students will further develop their initial sketches and submit a short work written for the instrument.</p> <p><b>Step 5</b> The short work will be presented for further discussion and performance (where possible).</p> <p><b>Step 6</b> In the light of the recommendations made at the tutorials, the students will develop their short solo piece for assessment.</p> <p>Steps 1 to 5 will normally take place over a 6-week period for each instrument.</p>

<b>Learning and Teaching Methods</b>	
The presentations/demonstrations and follow up tutorials will be given in workshop format with students having the opportunity to engage critically with the lecturers' presentations and in some instances to be active as a performer in the workshops. There will be scope for each participant to contribute in a very active role and to benefit from peer review and assessment.	
<b>Total Teaching Contact Hours</b>	15
<b>Total Self-Directed Learning Hours</b>	85
<b>Module Delivery Duration</b>	
This module will normally be delivered over 2 semesters.	

<b>Assessment</b>		
For PhD/MPhil/DMus the assessment will be pass/fail		
For MMus students the marking scheme below will be used		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Presentation of composition sketches for solo instruments displaying contemporary compositional practice.	40	1, 2, 3
Submission of completed short pieces for different solo instruments displaying a clear understanding of contemporary compositional practice in these instruments.	60	1, 3, 4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
1. Derogations from General Assessment Regulations	n/a	
2. Module Assessment Thresholds	3L (50%) for module	
3. Special Repeat Assessment Arrangements	n/a	

<b>Essential Reading</b>
<b>Supplemental Reading</b>
As indicated at individual workshops.
<b>Notes</b>
Module available for MMus, MPhil, PhD and DMus Students.

<b>Version No</b>	1	<b>Amended By</b>	n/a
<b>Commencement Date</b>	September 2020	<b>Associated Programme Codes</b>	n/a

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9023	n/a		212	0215	5	9
<b>Module Title</b>	<b>Contemporary Composition Techniques 2</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
<p>This module involves tutorials led by three instrumental lecturers at the Conservatoire. Each lecturer will present a tutorial on composing for their instrument, including displaying extended techniques used by contemporary composers. After the tutorial the students will be required to write a sketch of a short solo piece. These sketches will be discussed at a second tutorial and following this, the students will complete their solo instrumental piece. A third tutorial will consist of performances and discussion of each short solo piece, considering suitability for the instrument and use of extended techniques. The completed works will then be assessed. The second and third tutorials provide a platform for peer review of the compositional sketches and solo pieces.</p> <p>This module builds on the compositional skills and processes developed in Contemporary Composition Techniques 1 through investigating three different instruments.</p>

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate a critical awareness of writing contemporary solo compositions for three instruments.
<b>2</b>	Engage in discussions on writing for specific instruments and the use of extended techniques for each instrument
<b>3</b>	Reflect on and evaluate the issues relating to composing for each instrument, including extended techniques and to assess both the opportunities and limitations of these techniques.
<b>4</b>	Compose idiomatic short solo instrumental pieces for the instruments displaying an understanding and knowledge of contemporary practice

<b>Indicative Syllabus</b>

Three solo instruments will be studied in this module. The choice of instruments will be tailored to the particular compositional focus of the student cohort. Each instrument will be studied in three tutorials with the following structure:

**Step 1** will be led by a lecturer in this instrument and will consist of a blend of technical descriptions of the possibilities of extended techniques on the instrument and demonstration of these techniques. The students will be encouraged to experiment with some of these techniques. Contemporary compositions utilising these techniques will be presented and the lecturer will provide a reading list specific to the instrument in question.

**Step 2** will be self-directed learning where the students will study the instrumental resources presented and explore the reading list for the instrument. The students will work on a compositional sketch using extended techniques for the instrument and will submit an outline sketch of the piece they envisage writing for the instrument.

**Step 3** The sketch will be assessed by the lecturer and small sections will be performed to verify the practicalities of the techniques and the aesthetic effect.

**Step 4** In the light of the recommendations made at the first tutorial, the students will further develop their initial sketches and submit a short work written for the instrument.

**Step 5** The short work will be presented for further discussion and performance (where possible).

**Step 6** In the light of the recommendations made at the tutorials, the students will develop their short solo piece for assessment.

Steps 1 to 5 will normally take place over a 6-week period for each instrument.

#### Learning and Teaching Methods

The presentations/demonstrations and follow up tutorials will be given in workshop format with students having the opportunity to engage critically with the lecturers' presentations and in some instances to be active as a performer in the workshops. There will be scope for each participant to contribute in a very active role and to benefit from peer review and assessment.

<b>Total Teaching Contact Hours</b>	15
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<b>Total Self-Directed Learning Hours</b>	85
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#### Module Delivery Duration

This module will normally be delivered over 2 semesters.

#### Assessment

For PhD/MPhil/DMus the assessment will be pass/fail

For MMus students the marking scheme below will be used

Assessment Type	Weighting (%)	LO Assessment (No.)
Presentation of composition sketches for solo instruments displaying contemporary compositional practice.	40	1, 2, 3
Submission of completed short pieces for different solo instruments displaying a clear understanding of contemporary compositional practice in these instruments.	60	1, 3, 4

#### Module Specific Assessment Arrangements (if applicable)

(a) Derogations from General Assessment Regulations	n/a
(b) Module Assessment Thresholds	3L (50%) for module
(c) Special Repeat Assessment Arrangements	n/a

#### Essential Reading

#### Supplemental Reading

As indicated at individual workshops.

#### Notes

Module available for MMus, MPhil, PhD and DMus Students.

<b>Version No</b>	1	<b>Amended By</b>	n/a
<b>Commencement Date</b>	September 2020	<b>Associated Programme Codes</b>	n/a

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9026			212	0215	5	9
<b>Module Title</b>	<b>Advanced Composition Techniques</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
This module is aimed at postgraduate Composition students. The module is a practice-based introduction to the techniques and the harmonic language of the 20th/21st century period. It explores the principle of composition using independent parameters, and advanced treatment of pitch, rhythm and timbre, via practical applications of the techniques.

<b>Learning Outcomes (LO):</b> (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	
<b>1</b>	Use atonal harmony in a manner where level of dissonance/consonance maintained consistently
<b>2</b>	Create a short composition using the either of the programmes MaxMSP or CSound
<b>3</b>	Demonstrate mastery of a range of contemporary composition techniques
<b>4</b>	Compose for and notate multiple simultaneous tempi
<b>5</b>	Employ microtonality

<b>Indicative Syllabus:</b>
Serialism/set theory Atonal harmony Indeterminacy Multiple tempi Stochastics Microtonality (Just Intonation, temperaments) Combinatorics, application of simple mathematics Spectralism Electronic music

<b>Learning and Teaching Methods:</b>	
One hour lecture per week, with self-directed learning.	
<b>Total Teaching Contact Hours</b>	12
<b>Total Self-Directed Learning Hours</b>	88

<b>Module Delivery Duration:</b>
Delivered over one academic year.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Continuous assessment (six assignments submitted periodically during the teaching period)	100%	1-5
<b>Module Specific Assessment Arrangements (if applicable)</b>		
(a) Derogations from General Assessment Regulations		
(b) Module Assessment Thresholds	3L (50%)	

(c) Special Repeat Assessment Arrangements	
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**Essential Reading:**  
 Music Scores as required.

**Supplemental Reading:**

<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2020	<b>Associated Programme Codes</b>	

Module Code	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9025			212	0215	5	9
<b>Module Title</b>	<b>Approaches to Composition Research Documentation</b>					

<b>School Responsible:</b>	Conservatoire
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<b>Module Overview:</b>
This module is aimed at postgraduate Composition students. It covers principles for the writing of effective Composition theses (to accompany a Composition portfolio), in a general manner that is applicable for all students regardless of the individual student's specific research area.

<b>Learning Outcomes (LO):</b> (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	
<b>1</b>	Devise an effective framework for structuring a thesis written to accompany a portfolio
<b>2</b>	Write fluently and cogently about their composition work
<b>3</b>	Situate their research within the overall Composition context
<b>4</b>	Distinguish between the field of action within which a composition exists and the individual compositional choices made within that field.

<b>Indicative Syllabus:</b>
Composition research methodology Appropriate language for composition theses In-time/out-of-time structures Parameter-based analysis

<b>Learning and Teaching Methods:</b>	
The module is delivered over the course of 24 lectures. Initially the principles are outlined, then individual students prepare a structural outline, followed by written portions of text, which are presented and discussed in class.	
<b>Total Teaching Contact Hours</b>	24
<b>Total Self-Directed Learning Hours</b>	76

<b>Module Delivery Duration:</b>
Delivered over one academic year.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Continuous Assessment based on students' week-by-week work on theses	100%	1-4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
(a) Derogations from General Assessment Regulations		
(b) Module Assessment Thresholds		
(c) Special Repeat Assessment Arrangements		



**Essential Reading:**

**Supplemental Reading:**

<b>Version No:</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2020	<b>Associated Programme Codes</b>	

## Employability Skills (Module Options)

	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9008	n/a		212	0215	5	9
<b>Module Title</b>	<b>Music Career Preparation</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
The purpose of the module is to prepare students with the know-how, skills and competencies for a career in music through selected topics of professional relevance. The indicative topics areas include writing grant applications, marketing and promotion, project management, finance and entrepreneurialism. There is an emphasis on practical application and project-based learning.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Demonstrate and apply knowledge and understanding of entrepreneurialism, self-promotion and career development
<b>2</b>	Apply practical business skills to a variety of music career contexts
<b>3</b>	Demonstrate competency in effective and coherent writing skills for a range of music career contexts
<b>4</b>	Formulate viable budget plans and project schedules
<b>5</b>	Critique and evaluate music business proposals and projects against artistic, feasibility and strategic criteria
<b>6</b>	Demonstrate initiative, focus and entrepreneurial skills in creating a self-directed music business proposal and pitch

<b>Indicative Syllabus</b>
With an emphasis on project-based learning, the students will practically apply know-how, skills and competencies within music business and career management contexts. Topics covered may include: <ul style="list-style-type: none"> <li>• Writing to a brief: the business and grant application</li> <li>• The effective CV</li> <li>• Artistic project planning</li> <li>• Finance and budget planning</li> <li>• Accounting and Tax</li> <li>• Marketing and promotion</li> <li>• Running a teaching studio</li> <li>• Collaborative artistic projects</li> <li>• The music business infrastructure</li> <li>• The music business proposal and pitch</li> </ul>

<b>Learning and Teaching Methods</b>	
This module will be delivered through seminars and practical workshops (12 weeks, 1.5 hour) and students will be expected to work on individual and group-based projects. As some students will have considerable professional career experience, there will be an emphasis on collaborative and peer learning.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82

<b>Total Learning Hours</b>	<b>100</b>
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<b>Module Delivery Duration</b>
This module will normally be delivered over 1 semester.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Formative Assessments (short practically focused tasks)	30%	1, 2, 3, 4, 5
Final Music Business Project Proposal Submission (c. 2500 words) and video business pitch	70%	1, 2, 3, 4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
(a) Derogations from General Assessment Regulations	n/a	
(b) Module Assessment Thresholds	3L (50%) for module	
(c) Special Repeat Assessment Arrangements	n/a	
<b>Notes</b>		
Module available for DMus, PhD and MPhil Students.		

<b>Essential Reading:</b>
<b>Supplemental Reading:</b>
Baskerville, David & Baskerville, Tim (eds.): <i>Music Business Handbook and Career Guide</i> (California: Sage Publications, 2016), 11 <sup>th</sup> edition.
Herstand, Ari: <i>How to make it in the new music business</i> (New York: Liveright, 2016)
Gordon, Steve R: <i>The future of the music business: how to succeed with new digital technologies</i> (New York: Hall Leonard, 2015).
Passman, Donald S: <i>All you need to know about the music business</i> (London: Viking, 2014), 8 <sup>th</sup> edition.
Websites:
The Arts Council: <a href="http://www.artscouncil.ie/">http://www.artscouncil.ie/</a>
Contemporary Music Centre: <a href="http://www.cmc.ie">http://www.cmc.ie</a>
First Music Contact: <a href="http://www.firstmusiccontact.com">http://www.firstmusiccontact.com</a>
Improvised Music Company: <a href="http://www.improvisedmusic.ie/scene/">http://www.improvisedmusic.ie/scene/</a>
Irish Music Rights Organisation: <a href="https://www.imro.ie/">https://www.imro.ie/</a>
Music Network: <a href="http://www.musicnetwork.ie/">http://www.musicnetwork.ie/</a>
Revenue: <a href="http://www.revenue.ie/">http://www.revenue.ie/</a>

<b>Version No</b>	2	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017 (revised for September 2020)	<b>Associated Programme Codes</b>	

	Pre-requisite Module codes	Co-Requisite Modules code(s)	ISCED Code	Subject Code	ECTS Credits	NFQ Level (CPD)#
MUSM 9009	n/a		212	0215	5	9
<b>Module Title</b>	<b>Technology in Music</b>					

<b>School Responsible</b>	Conservatoire
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<b>Module Overview</b>
This module is divided into two units: Unit A deals with music recording skills; Unit B deals with use of technology in music performance and teaching. The purpose of the module is to equip students with technological skills to complement their artistic skills.

<b>Learning Outcomes (LOs)</b>	
On Completion of this module, the learner will be able to:	
<b>1</b>	Unit A: Apply knowledge and understanding of technology artistically and creatively in a variety of music performance and teaching environments.
<b>2</b>	Unit A: Rationalise/justify the use of music technology in music performance and teaching contexts.
<b>3</b>	Unit B: Demonstrate competency in recording techniques, listening and performance skills for a professional instrumentalist/vocalist in a recording studio context.
<b>4</b>	Unit B: Engage in critical reflection of the recording process and respond positively to feedback from professionals and peers.

<b>Indicative Syllabus</b>
This module will focus on complementary technology competencies in music within music recording, performance and teaching contexts. <ul style="list-style-type: none"> <li>• Technology in Music Performance</li> <li>• Technology in Music Teaching</li> <li>• Preparing for the Recording Studio</li> <li>• Recording Skills for an Instrumentalist/Vocalist</li> </ul>

<b>Learning and Teaching Methods</b>	
This module will be delivered through lectures, seminars and workshops.	
<b>Total Teaching Contact Hours</b>	18
<b>Total Self-Directed Learning Hours</b>	82
<b>Total Learning Hours</b>	<b>100</b>

<b>Module Delivery Duration</b>
This module will normally be delivered over 1 semester.

<b>Assessment</b>		
<b>Assessment Type</b>	<b>Weighting (%)</b>	<b>LO Assessment (No.)</b>
Unit A: A practically focused essay/project on an aspect of the use of technology in a music performance or teaching context. (c. 1500 words)	50%	1, 2
Unit B: A reflective report on the recording process and outcome, including submission of recorded studio performance. (c 1000 words)	50%	3, 4
<b>Module Specific Assessment Arrangements (if applicable)</b>		
<ul style="list-style-type: none"> <li>• Derogations from General Assessment Regulations</li> </ul>	n/a	

• Module Assessment Thresholds	3L (50%) for module
• Special Repeat Assessment Arrangements	n/a
<b>Notes</b>	

**Essential Reading:**

Huber, David Miles: *Modern Recording Techniques* (New York: Focal Press, Taylor & Francis Group, 2014) 8<sup>th</sup> edition

King, Andrew & Himonides, Evangelos: *Music, Technology and Education: Critical Perspectives* (London: Routledge, 2016)

**Supplemental Reading:**

Philip, Robert: *Performing Music in the Age of Recording* (New Haven: Yale University Press, 2004)

Hamady, Jennifer: *The Art of Singing Onstage and in the Studio: Understanding the Psychology, Relationships and Tech* (Oxford: Hal Leonard, 2016)

Rhind-Tutt, Mortimer: *Music Technology from Scratch* (London: Rhinegold Education, c2009)

Escriván Rincón, Julio d': *Music Technology* (Cambridge: Cambridge University Press, 2011)

*Journal of Music, Technology and Education* (Bristol: Intellect Ltd, 2008-)

*Journal of Technology in Music Learning* (Tallahassee, FL: Florida State University, 2001-)

<b>Version No</b>	1	<b>Amended By</b>	
<b>Commencement Date</b>	September 2017	<b>Associated Programme Codes</b>	

## **5 Assessment and Feedback**

### **5.1 General schedule of assessments; Progression regulations**

#### **5.1.1 General schedule of examinations and assessments**

The purpose of assessment is to judge whether you have completed the requirements of the Programme and, if so, to what extent you have exceeded the minimum requirements.

Each module is assessed by means of at least one assessment component – these take account of your work within the module. A schedule of the assessment components appears below.

Each module also has a number of learning outcomes – these describe the knowledge, skills and understanding that are being looked for in assessment.

The programme has an Assessment Matrix. Your performance in each assessment – whether you have met, failed to meet, or surpassed the minimum standards for the assessment – is determined by the examiners with reference to the module learning outcomes and assessment criteria, and calibrated with reference to the Assessment Matrix at section 5.5. The headings in the left-hand column of the matrix refer to the Programme Learning Outcomes and so the Assessment Matrix acts as a benchmark for all assessments across the programme. There are more detailed assessment criteria guidelines for the major assessments in Appendix 2.

Student assessment is carried out with an emphasis on the use of a range of assessment tools appropriate to the nature of the programme, including performances, presentations and written work (projects, proposals, reports, essays and thesis). The programme's assessment components are detailed below:

**5.1.2 MMus (Performance/Conducting): General Schedule of Assessments (TU388)**

<b>Module</b>	<b>ECTS</b>	<b>Assessment Component</b>	<b>Weighting within module</b>	<b>Assessment Due</b>	<b>Feedback</b>
<b>Performance Studies 1</b>	10	Continuous Assessment	20%	Continuous Assessment	Continuous Verbal Feedback and Summative Tutor's Report
		Performance (20-25 minutes)	80%	January/February Year 1	Continuous Verbal Feedback and Summative Written Report
<b>Performance Studies 2</b>	20	Lecture-Recital (40-45 minutes)	100%	May/June, Year 1	Continuous Verbal Feedback and Summative Written Report
<b>Performance Studies 3</b>	30	Major Performance (50-55 minutes)	100%	May/June Year 2	Continuous Verbal Feedback and Summative Written Report
<b>Ensemble 1</b>	5	Continuous Assessment in Rehearsal and Performance	100%	Weekly Continuous Assessment Year 1	Attendance Record and Verbal Feedback from Ensemble Director
<b>Ensemble 2</b>	5	Continuous Assessment in Rehearsal and Performance	100%	Weekly Continuous Assessment, Year 2	Attendance Record and Verbal Feedback from Ensemble Director
<b>Research Studies 1</b>	5	Research Proposal, Plan and Timeframe	100%	End of Semester 2, Year 1	Continuous Verbal and Written and Summative Written Report
		First Draft of Chapter One (formative assessment)	0%		
<b>Research Studies 2</b>	20	Research Project	100%	February, Year 2	Continuous Verbal and Written Feedback and Summative Report
<b>Artistic Research Perspectives 1</b>	5	Reports	100%	End of Semester 2, Year 1	Written Report
<b>Artistic Research Perspectives 2</b>	5	Oral Presentation	70%	Scheduled in Semester 2, Year 2	Written Report
		Paper and reflective, self-evaluated report	30%	End of Semester 2, Year 2	Written Report
<b>Approaches to Analysis</b>	5	Presentation	25%	In Class Presentation	Written Report
		Project	75%	End of Semester	Written Report
<b>Contemporary Composition Perspectives</b>	5	Presentation	40%	In Class Presentation	Written Report
		Paper and Report	60%	End of Semester	

<b>Contemporary Composition Techniques</b>	5	Composition Sketches	40%	Continuous Assessment	Continuous Verbal Feedback and Summative Written Report
		Final Score Submission	60%	End of Semester	
<b>Technology in Music</b>	5	Project	50%	End of Unit	Written Report
		Essay/Project	50%	End of Unit	Written Report
<b>Music Career Management</b>	5	Continuous Assessment	40%	Continuous Assessment	Verbal Feedback and Summative Written Report
		Music Business Project Proposal	60%	End of Semester	

There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

### 5.1.3 MMus (Performance/Conducting): Advanced Entry Pathway (full-time): General Schedule of Assessments

Module	ECTS	Assessment Component	Weighting within module	Assessment Due	Feedback
<b>Performance Studies 2</b>	20	Lecture-Recital (40-45 minutes)	100%	January/February,	Continuous Verbal Feedback and Summative Written Report
<b>Performance Studies 3</b>	30	Major Performance (50-55 minutes)	100%	May/June	Continuous Verbal Feedback and Summative Written Report
<b>Artistic Research Perspectives 2</b>	5	Oral Presentation	70%	Scheduled in Semester 2	Written Report
		Paper and reflective, self-evaluated report	30%	End of Semester 2	Written Report
<b>Research Studies 2</b>	20	Research Project	100%	Final draft by 1 September. Submission 3 <sup>rd</sup> Thursday in September	Continuous Verbal and Written Feedback and Summative Report
<b>Approaches to Analysis</b>	5	Presentation	25%	In Class Presentation	Written Report
		Project	75%	End of Semester	Written Report



<b>Contemporary Composition Perspectives</b>	5	Presentation	40%	In Class Presentation	Written Report
		Paper and Report	60%	End of Semester	
<b>Contemporary Composition Techniques</b>	5	Composition Sketches	40%	Continuous Assessment	Continuous Verbal Feedback and Summative Written Report
		Final Score Submission	60%	End of Semester	
<b>Technology in Music</b>	5	Reflective Report	50%	End of Unit	Written Report
		Essay	50%	End of Unit	Written Report
<b>Music Career Management</b>	5	Continuous Assessment	40%	Continuous Assessment	Verbal Feedback and Summative Written Report
		Music Business Project Proposal	60%	End of Semester	
<b>Ensemble 2</b>	5	Continuous Assessment in Rehearsal and Performance	100%	Weekly Continuous Assessment	Attendance Record and Verbal Feedback from Ensemble Director

There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

**5.1.4 MMus (Performance/Conducting): Advanced Entry Pathway (part-time): General Schedule of Assessments**

<b>Module</b>	<b>ECTS</b>	<b>Assessment Component</b>	<b>Weighting within module</b>	<b>Assessment Due</b>	<b>Feedback</b>
<b>Performance Studies 3</b>	30	Major Performance (50-55 minutes)	100%	May/June, Year 1	Continuous Verbal Feedback and Summative Written Report
<b>Performance Studies 2</b>	20	Lecture-Recital (40-45 minutes)	100%	May/June, Year 2	Continuous Verbal Feedback and Summative Written Report
<b>Artistic Research Perspectives 2</b>	5	Oral Presentation	70%	Scheduled in Semester 2, Year 1	Written Report
		Paper and reflective, self-evaluated report	30%	End of Semester 2, Year 1	Written Report
<b>Research Studies 2</b>	20	Research Project	100%	February, Year 2	Continuous Verbal and Written Feedback and Summative Report
<b>Approaches to Analysis</b>	5	Presentation	25%	In Class Presentation	Written Report
		Project	75%	End of Semester	Written Report
<b>Contemporary Composition Perspectives</b>	5	Presentation	40%	In Class Presentation	Written Report
		Paper and Report	60%	End of Semester	
<b>Contemporary Composition Techniques</b>	5	Composition Sketches	40%	Continuous Assessment	Continuous Verbal Feedback and Summative Written Report
		Final Score Submission	60%	End of Semester	
<b>Technology in Music</b>	5	Reflective Report	50%	End of Unit	Written Report
		Essay	50%	End of Unit	Written Report
<b>Music Career Management</b>	5	Continuous Assessment	40%	Continuous Assessment	Verbal Feedback and Summative Written Report
		Music Business Project Proposal	60%	End of Semester	
<b>Ensemble 2</b>	5	Continuous Assessment in Rehearsal and Performance	100%	Weekly Continuous Assessment	Attendance Record and Verbal Feedback from Ensemble Director

There are no supplemental assessments for Performance Studies modules. Should these modules need to be re-assessed, the re-assessments will normally take place during the following academic year.

- 5.1.4 Regulations for progression through the programme  
Students must complete Year 1 modules before progressing to Year 2 of the programme. There is no progression requirement for students on the Advanced Entry pathway.

## **5.2 Submission Guidelines for assessments**

The Conservatoire's standards of presentation, referencing and bibliography are described in detail in the Academic Studies manual 'Guidelines for Submission of Dissertations'.

## **5.3 Assessment regulations**

- 5.3.1 Within TU Dublin's over-arching General Assessment Regulations, the specific regulations below apply to the MMus programme.
- 5.3.2 The means of assessment for each module is described in the relevant Module Descriptor. The pass mark in each module is a 3L on the assessment scale (50%).
- 5.3.3 Submission Deadlines  
All assessable work, which contributes to a module grade, must be completed by the published submission deadline unless prior permission has been given (via an Extension Request Form). General submission deadlines appear in section 5.1 of this handbook; the Module Co-ordinator and/or Programme Chair communicate specific deadlines to students by email. The submission deadline is always 4.30pm on the advertised day.
- 5.3.4 Deadline Extensions  
In exceptional circumstances, if you know in advance that you will not be able to meet the submission deadline through good cause, you may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 3 working days in advance of the deadline. If you require an extension due to illness, you must present a medical certificate with the Extension Request Form. Work submitted late where an extension has been granted will not be subject to penalty.
- 5.3.5 Personal Circumstances  
If you have suffered serious adverse factors (such as illness or bereavement), which you believe affected your performance in coursework or examinations, you should submit a Personal Circumstances Form. PC Forms (available from the Examinations Office) must be supported by independent authoritative evidence – it is your responsibility to provide such evidence. Once completed, please return the form and accompanying evidence to the Examinations Office. PC Forms must be submitted as soon as possible after the date of the affected examination or submission deadline, and in all but exceptional circumstances before the date of the Examination Board. The Head of Conservatoire and Programme Chair, who will make a recommendation to the Examination Board, will consider personal Circumstances Forms. Students who are prevented from taking an examination

through certifiable illness or accepted personal circumstances will normally be allowed to take the missed assessment at the next appropriate diet of examinations.

#### 5.3.6 Penalties

Work submitted late (up to a maximum of 5 working days late), where an extension has not been granted, will be subject to a late penalty: the work will be assessed as if it had been submitted on time, then one point on the 15-point assessment scale (see section 5.3.8) will be deducted for each day that the submission is late (for example, a submission graded as 4L, submitted three days late, will be awarded a 3L). The penalty will not turn a pass mark into a fail. Work submitted more than five working days late will not be accepted and will be recorded as a failure.

There is a duration range for each performance exam (e.g. for Performance Studies 3 the recital is between 50 and 55 minutes in duration). If a recital/lecture-recital is under the minimum duration, there will be a penalty of 1 point on the 15-point assessment scale for each 5 minutes that the recital is under the minimum duration, (for example, a recital graded as 4L, five minutes under time, will be awarded a 3H). A recital/lecture-recital over the maximum duration will be stopped and will be assessed only the material heard.

#### 5.3.7 Deferral

In accordance with the University's General Assessment Regulations (§3.1.2):

- a) If an application for a deferral of an assessment is made by a candidate not later than one month prior to the scheduled date for that assessment, then the Head of School, or nominee, may approve such a deferral without penalty.
- b) If an application for a deferral of an assessment is made by a candidate within one month prior to the scheduled date for that assessment, then the Head of School, or nominee, may approve the deferral only in exceptional circumstances.

### 5.3.8 Assessment Scale

The MMus (Performance) programme uses a 15-point assessment scale:

Assessment Scale	Qualitative Description	Honours classification	Points (for calculation purposes)
High	Excellent Pass	1 <sup>st</sup> Class Honours (70%+)	15
5 Middle			14
Low			13
H	Very Good Pass	2 <sup>nd</sup> Class Honours, Upper Division (2i) (60-69%)	12
4 M			11
L			10
H	Good Pass	2 <sup>nd</sup> Class Honours, Lower Division (2ii) (50-59%)	9
3 M			8
L			7
H	Fail (Borderline)	Fail (40-49%)	6
2 M	Fail		5
L			4
H	Fail	Fail (0-39%)	3
1 M			2
L			1
0	Non-submission / Non-appearance		0

### 5.3.9 Module Grade

Where there is more than one assessable component within a module, the weighted mean of the component results forms the module grade: the alpha-numeric component grades are translated into points on the 'background' 15-point scale for the calculation. The weighted mean of the component results is then rounded (decimal points of 0.5 and above rounded up; 0.4 and below rounded down). The rounded weighted mean is then translated back into the alpha-numeric assessment scale. For example:

Production 1 Components	Weighting within module	Grade Awarded	Points	Weighted Points
Continuous Assessment 1	10%	4L	10	10 x 10% = 1.0
Continuous Assessment 1	10%	3H	9	9 x 10% = 0.9
Production Assessment	80%	5L	13	13 x 80% = 10.4
<b>TOTAL POINTS (weighted mean)</b>				<b>12.3</b>
<b>TOTAL POINTS (rounded)</b>				<b>12</b>
<b>MODULE GRADE</b>				<b>4H</b>

### 5.3.10 Referral (Module Failure)

In cases of failure at the first attempt, resits will be available for all modules, normally in the next scheduled examination diet. In all cases of resit, the method of re-assessment shall be the same or, as far as is practicable, equivalent to that of

the original assessment.

#### Performance Studies Modules

Where a student fails any of the Performance Studies modules at the first attempt, s/he may have one further (referral) attempt at this module. Failure at the second attempt (i.e. first referral attempt) in the module will normally result in termination of studies and conferment of the PGDip (Music Performance) exit award, if the student is eligible.

Exceptionally, the Board of Examiners may allow a third and final attempt for a Performance Studies module. Failure at the third attempt (i.e. second referral attempt) will result in termination of studies and conferment of the PGDip (Music Performance) exit award, if the student is eligible.

#### All modules (except Performance Studies modules)

Where a student fails a module (other than a Performance Studies module) at the first attempt, s/he may have three further (referral) attempts in these modules. Failure at the fourth attempt (i.e. third referral attempt) in either of these modules will normally result in termination of studies and conferment of the PGDip (Music Performance) exit award, if the student is eligible.

All referred modules (modules where a resit has been required) shall receive a grade no higher than a minimum pass (3L), and this grade shall be factored into the calculation of the honours classification. Results of referred modules will be identified as such on the student's transcript. Referred modules normally incur a resit fee.

#### 5.3.11 Limit of Time

Students must complete the degree programme within four years of first registering on the programme. Where a student fails to do so, the Examination Board may consider her/him for the exit award of Postgraduate Diploma in Music (Performance).

#### 5.3.12 The Award of the Degree

A student who successfully completes all modules on the MMus (Performance/Conducting) programme may be conferred with the degree of Master of Music (Performance) with Honours/Master of Music (Conducting) with Honours.

The Board of Examiners, which will scrutinize the grades achieved, and all other relevant information before making its decision will decide the Honours classification for each student.

The classification of the Honours award is determined by the 'Overall Degree Grade', which is the weighted mean of all the module grades, where each module grade is weighted according to the module's ECTS credit-rating. The Overall Degree Grade is rounded to two decimal points (so 11.555 is rounded up to 11.56; 11.554

is rounded down to 11.55).

The Honours classification will not normally be lower than that indicated by the Overall Degree Grade, except in cases of disciplinary action taken in response to plagiarism or other academic infringement. Where the Overall Degree Grade is in the range 13–15, the award of First Class Honours will normally only be made where a student has attained 5H/M/L in two of the Performance Studies modules.

### 5.3.13 Borderline Cases

Students who achieve an Overall Degree Grade, which is in the range 0.99 below a classification band, will be considered borderline cases:

<b>Overall Degree Grade is in the range ...</b>	<b>Outcome</b>
13–15	1 <sup>st</sup>
12.01–12.99	1 <sup>st</sup> or 2i
10–12	2i
9.01–9.99	2i or 2ii
7–9	2ii
6.01–6.99	2ii or fail
0–6	fail

The case of each student obtaining a borderline result will be given particular consideration by the Examination Board. In reaching a decision in these cases, the Examination Board shall take account of all available information on the individual student's progress, including the results of all assessments, which contribute towards the module grades.

### 5.3.15 Compensation

There is no compensation between modules on this programme.

### 5.3.16 Exit Award

Where a student voluntarily withdraws from the programme, s/he may request to be considered for the exit award of Postgraduate Diploma in Music (Performance)/ Postgraduate Diploma in Music (Conducting).

Where a student has her/his studies terminated, the Examination Board may consider her/him for the exit award of Postgraduate Diploma in Music (Performance)/ Postgraduate Diploma in Music (Conducting).

For eligibility for Exit Award see section 2.7.

The Postgraduate Diploma in Music (Performance/Conducting) may not be awarded to a candidate who is eligible for the Degree of Master of Music (Performance/Conducting).

### 5.3.17 Breaches of Assessment Regulations

Section 11 of the University's General Assessment Regulations sets out the procedure for dealing with cases of breaching of assessment regulations.

5.3.18 The final decision on the conferment of degrees and exit awards lies in all cases with the Examination Board.

#### **5.4 Assessment Criteria**

Your performance in each assessment – whether you have met, failed to meet, or surpassed the minimum standards for the assessment – is determined by the examiners with reference to the module learning outcomes and assessment criteria, and calibrated with reference to the Assessment Matrix on the next page. The headings in the left-hand column link to the Programme Aims and Learning Outcomes and so the Assessment Matrix acts as a benchmark for all assessments across the programme. There are more detailed assessment criteria guidelines for the major assessments in Appendix 2.



## MMus (Performance) Programme Assessment Matrix\*

	<b>5H–5L: Excellent</b>	<b>4H–4L: Very Good</b>	<b>3H–3L: Good</b>	<b>2H–2L: Fail</b>	<b>1H–1L: Fail</b>
<b>Performance</b>	Technically assured; highly expressive; fully focused; highly detailed; articulate; effective; imaginative; original	Technically skilful; very expressive; well focused; detailed; articulate; effective; imaginative	Technically sound; consistently expressively focused; coherent; some imagination	Technically inconsistent; limited expression; inconsistent focus	Technically insecure; limited expression; very inconsistent focus
<b>Collaboration</b>	Generous, imaginative, decisive and original contribution; sensitive collaboration;	Active, co-operative, sustained contribution; openness in collaboration;	Clear contribution maintained, co-operative relationship;	Limited contribution, minimal interaction;	Unsatisfactory interaction; little contribution
<b>Creativity</b>	Boldly original, creative and intelligent work;	Creative, original; intelligent work	Imaginative work some originality	Limited evidence of originality	Lacks originality
<b>Professionalism</b>	Exemplary preparation and management of personal workload; thoroughly disciplined and reliable	High level of self-management and organization, disciplined and reliable, very well prepared	Well organised, reliable; well prepared	Inconsistent and under-prepared	Inconsistent and unreliable
<b>Research</b>	A thorough command of the research area; provides insight into complex issues; high levels of analysis demonstrating original thinking	A deep understanding of the research area; some evidence of originality; clearly focussed argument, supported by detailed reference to appropriate scholarship; very good levels of analysis and insight	A clear understanding of the research area with evidence of independent thinking rooted in appropriate scholarship; clear and sustained understanding and analysis	Limited understanding of the research area, with limited insights mostly drawn from existing scholarship; showing limited levels of understanding and evidence of analysis	Lack of insight of context and of awareness of existing scholarship; lack of understanding and very limited evidence of analysis
<b>Communication</b>	Sophisticated, elegant, engaging, articulate	Persuasive, clear, vivid	Consistent and clear	Inconsistent and lacks clarity	Unable to communicate clearly
<b>Reflection</b>	Broad and deep; detailed and clear analysis of experiences and aspirations; very strong link to ongoing musical, intellectual and personal development	Detailed; clear analysis of experiences and aspirations; clearly linked to ongoing musical, intellectual and personal development	Reflection on experiences and aspirations; evidence that this has shaped ongoing musical, intellectual and personal development	Limited evidence reflection on experience and aspirations; few examples of how reflection has shaped musical, intellectual and/or personal development	Very limited evidence of reflection; lack of insight into musical, intellectual and/or personal development
<b>Entrepreneurialism,</b>	Highly inventive and individual;	Inventive and with some degree of originality;	Imaginative; shows some originality;	Lacking in originality;	Little evidence of skills in this area;
<b>Self-promotion &amp;</b>	Very engaging & highly effective campaign;	Engaging & effective campaign;	Engaging & reasonably effective campaign;	Limited attempt to engage audiences;	Little evidence of engagement with audiences;
<b>Career Preparation</b>	Clear sense of future prospects, and careful planning for them; demonstrates in-depth knowledge of current financial matters	Very good sense of future prospects, and detailed planning for them; demonstrates very good knowledge of current financial matters	Good sense of future prospects, and some planning for them; demonstrates good knowledge of current financial matters	Limited sense of future prospects, shows minimal planning for them; demonstrates limited or flaws in knowledge of current financial matters	Limited sense of future prospects, and limited degree of planning for them; demonstrates very little knowledge of current financial matters; serious errors.

\* adapted from the Royal Conservatoire of Scotland

## 5.5 Assessment Feedback

Feedback is how we give you information about your progress – it is a vital part of how we support your learning.

There are three main types of assessment:

Diagnostic assessment identifies your abilities and your development needs – it usually takes place informally at the beginning of a module, e.g. with your Principal Study Lecturer.

Formative assessment measures your progress during a module and helps you to improve so that you can achieve the learning outcomes of the module.

Summative assessment normally takes place at the end of a module and usually results in a written submission or performance examination.

Each of these types of assessment is accompanied by feedback to aid your progress through the Programme. Feedback can take the following forms:

Verbal, such as the informal feedback you receive in your Principal Study lessons and in other tutorials.

Written, such as a formal report on a performance or written submission, or a Lecturer's report on your progress during the module. Written feedback will usually address the strengths and weaknesses evident in your work, and refer to the assessment criteria for the module.

Grades, such as the grade you are awarded for a particular piece of work. Because grades are placed on a scale (5H–1L), they allow you to measure progress.

Graded submissions are returned to students after internal moderation. Please see the table at section 5.1 for details of feedback.

## 5.6 Procedures for viewing examination scripts and for re-checks, re-marks and appeals

The procedure for requesting re-checks, re-marks and for appealing the decision of an Examination Board is described in the University's General Assessment Regulations. Note that, in common with other Conservatoire programmes, re-mark requests are not permitted for performance/live examinations in the Conservatoire.

## 5.7 Moderation of Written Work

The Module Co-ordinator (Programme Chair), reporting to the Module Board and Examination Board, has responsibility for ensuring comparability of assessment standards and processes across a given module, particularly in modules where

several Internal Examiners may be involved in the assessment process.

The Module Co-ordinator or a second Internal Examiner will scrutinize all of the assessments in a particular module, or a sample of the assessments (depending on student numbers). Where s/he believes that an Internal Examiner's grade should be changed or that her/his comments require modification, they should discuss this issue directly with the Internal Examiner concerned. In any cases of disagreement, the Programme Chair or Head of Conservatoire will act as arbiter, and final recourse may be made to the Overall External Examiner.

## **5.8 Assessment of Performance Studies**

The Examination Panel for Performance Studies 1 Assessments will comprise:

- Relevant Head of Department or nominee (Chair)
- 2 Internal Examiners

The Examination Panel for Performance Studies 2 Assessments will comprise:

- Relevant Head of Department or nominee (Chair)
- Head of Academic Studies or nominee
- 1 Internal Examiner

The Examination Panel for Performance Studies 3 Assessments will comprise:

- 1 Specialist External Examiner
- Relevant Head of Department or nominee (Chair)
- 1 Internal Examiner

None of the examiners present can be the student's Principal Study lecturer.

The Exam Panel compiles a single agreed written report on the candidate's performance and comes to an agreed final grade. The Specialist External Examiner will normally write the report, taking account of the views of the other panel members. The report is written and the grade awarded with reference to the module learning outcomes and assessment criteria, and the programme Assessment Matrix (section 5.5). The report form is signed by all members of the Exam Panel (but not the overall External Examiner – where present, s/he is not directly involved in the examination of the candidate).

## 6 Quality Assurance and Programme Management

### 6.1 Programme management

#### 6.1.1 Programme Committee

The programme is managed by a Programme Committee comprising:

- Programme Chair
- Head of Conservatoire
- Head of Departments
- Staff Representatives: Orchestral, Keyboard, Vocal, Jazz, Irish Traditional, Conducting
- 2 student representatives

The Programme Committee meets at least three times each year and is responsible for:

- advising the Conservatoire Executive on matters relating to the programme;
- monitoring the implementation of the programme and regularly reporting on this to the Conservatoire Executive and Faculty Board;
- incorporating approved modifications in the Programme Document after annual monitoring;
- carrying out the critical self-study of the programme and the preparation of revised documentation and other tasks in relation to five-yearly programme reviews;
- contributing to the process of School Review;
- assuming a moderating function in respect of the approval and development of Learning Contracts;
- carrying out such other functions as are considered appropriate, subject to the approval of the Conservatoire Executive and Faculty Board.

Day to day running of the programme is the responsibility of the Programme Chair, including:

- all aspects of the administration of the programme, from admission through to the presentation of assessment outcomes to the Board of Examiners;
- convening meetings of the Programme Team and Programme Committee and progressing their work;
- maintaining an overview of the operation of Learning Contracts;
- reporting through the Head of Department where appropriate decisions of the Programme Team/Committee to the Conservatoire Executive and decisions of Faculty Board to the Programme Team/Committee;
- liaising with Heads of Department and Heads of School involved with the programme;
- organising the quality assurance and enhancement procedures as set out in the Quality Enhancement Handbook, under the general guidance of the Head of Conservatoire;
- monitoring the implementation of the annual Quality Action Plan.

Each module has a Module Co-ordinator (who may be the Programme Chair).

Module Co-ordinators are responsible for:

- the overall smooth running of the module;

- assessment and moderation arrangements;
- maintaining an overview of student progress and attendance on the module;
- ensuring that all assessment outcomes are timeously and appropriately recorded and reported to Examination Board;
- monitoring arrangements for students with special needs.

#### 6.1.2 Programme Tutors

Each student is assigned a Principal Study lecturer who will act as the student's Personal Tutor.

#### 6.1.3 School Board

The Programme Committee reports to the School Board (i.e. the Conservatoire Executive), which is the senior decision-making body within the Conservatoire. The Conservatoire Executive comprises:

- Head of Conservatoire
- Head of Vocal, Opera and Drama Studies
- Head of Academic Studies
- Head of Keyboard Studies
- Head of Orchestral Studies

#### 6.1.4 Faculty Board

The Conservatoire Executive reports to the Faculty Board of the Faculty of Arts and Humanities, chaired by the Dean of the Faculty. Please refer to the TU Dublin's Handbook for Academic Quality Enhancement Handbook for the remit and membership of the Faculty Board

<https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-quality-assurance-and-enhancement/quality-assurance-and-enhancement-processes/city-centre-quality-assurance/handbook-for-academic-quality-enhancement/>

#### 6.1.5 Examination Boards

The constitution and operation of the programme's Examination Board will comply with the University's General Assessment Regulations. The Examination Board will normally meet twice each year, in May/June and in October.

#### 6.1.6 Internal and External Examiners

Internal Examiners are members of full-time or part-time staff, including Heads of Departments. The duties of Internal Examiners are described in the University's General Assessment Regulations. In general, Internal Examiners are responsible for assessing the work of students impartially, in accordance with the assessment regulations for the programme, and, through discussion with other Internal and External Examiners, to agree assessment outcomes; and giving detailed assessment feedback to students.

Specialist External Examiners (SEEs) are discipline specialists who are not otherwise employed by the University. They are appointed to assess students in performance

disciplines. SEEs function as External Examiners, whose duties are described in the University's General Assessment Regulations. In general, the main duties of SEEs are:

- to assess the work of students impartially, in accordance with the assessment regulations for the programme and, through discussion with Internal Examiners, to agree assessment outcomes, giving detailed, specialist written feedback to students;
- to compare standards applied with those of comparable programmes, particularly those in other conservatoires;
- to report annually to the Conservatoire Executive on the effectiveness of the assessments, and to make recommendations arising from them.

The MMus (Performance) programme appoints one Overall External Examiner (OEE) who is not directly involved in the assessment of candidates: s/he is responsible for monitoring quality and standards for the programme. The duties of the OEE are described in the University's General Assessment Regulations. The general function of OEE shall be to ensure that the results achieved by the student are appropriate, judged by their assessment performance. The OEE shall have regard to the need for equity in assessment, the level of award, the objectives and nature of the programme, and the appropriate national and international standards, which prevail in the discipline.

All aspects of the Programme are open to scrutiny by the Overall External Examiner, including performance examinations. It is envisaged, and provided, that the OEE may decide, at her/his discretion and in line with common practice, to carry out their duties through sampling. In cases where it is agreed that a sample of assessed work will be provided, the principles for such a selection will be confirmed with the OEE in advance. The selection will be made so as to ensure that the OEE has sufficient evidence to determine that internal grading; moderation and classification are of an appropriate standard and consistency. Normally, the selection will include the work of students across the ability range and all failed work. The OEE will also be provided with the complete assessment data for all assessable components of relevant modules. The OEE has oversight of both performance and written elements of the programme, thus enabling her/him to comment on overall standards.

SEEs and OEEs are appointed according to the process described in §9 of the General Assessment Regulations. SEEs and OEEs shall normally be appointed for a period of three years. In exceptional circumstances the appointment may be extended by one further year.

#### 6.1.7 Annual Monitoring and Review

Annual monitoring is part of the ongoing process of academic quality enhancement of programmes. The programme is monitored annually in accordance with the process described Handbook for Academic Quality Enhancement:

<https://www.tudublin.ie/explore/about-the-university/academic-affairs/academic-quality-assurance-and-enhancement/quality-assurance-and-enhancement->

## **6.2 Student feedback**

### **6.2.1 Student Feedback**

In addition to the formal module and programme questionnaires described below, students are invited to give feedback on the programme at any time to the Programme Chair or to their student representative on the Programme Committee.

### **6.2.2 Student Representatives on Programme Committee**

Since the programme is a two-year full-time programme, there will be two student representatives on the Programme Committee. TU Dublin Students Union will make arrangements for the appointment/election of the student representative at the beginning of the academic year.

### **6.2.3 Student Survey Questionnaire**

At the conclusion of each module, students will be asked to complete a module questionnaire (Q6A). At the conclusion of the programme, students will be asked to complete a programme questionnaire (Q6C). (See Handbook for Academic Quality Enhancement Handbook). The results of these questionnaires are fed into the programme's annual monitoring process.

## **6.3 Quality assurance and enhancement procedures**

The operation of the programme's quality assurance and enhancement procedures will comply with the University's Handbook for Academic Quality Enhancement Handbook.

## 7 Guidance to Students

### 7.1 Planning your study

Here are some tips to ensure that you get the most out of your time on the MMus (Performance) programme:

- read the module descriptors carefully – these give detailed advice about what you will learn, and they tell you what we expect of you in terms of effort and standards
- ask questions
- practise and take responsibility for your own progress
- plan your time carefully – work backwards from deadlines
- read
- take time to reflect on your studies and your professional development

If you have any questions, talk to your lecturers and to the Programme Chair.

### 7.2 School, Faculty and University support

The Conservatoire prides itself in the fact that we get to know you quickly as an individual, and so we can help and support you when you need it. There are many people to whom you can turn for support during your time at TU Dublin. Within the Conservatoire:

Your Principal Study Lecturer	
Your Student Representative	
Student Union Officer	<a href="https://www.tudublinsu.ie">https://www.tudublinsu.ie</a>
MMus (Performance) Programme Chair	Professor Clíona Doris <a href="mailto:cliona.doris@tudublin.ie">cliona.doris@tudublin.ie</a>
Heads of Department	Dr Kerry Houston, Head of Academic Studies, <a href="mailto:kerry.houston@tudublin.ie">kerry.houston@tudublin.ie</a>  Dr David Mooney, Head of Keyboard Studies, <a href="mailto:david.mooney@tudublin.ie">david.mooney@tudublin.ie</a>  Kevin Hanafin, Head of Orchestral Studies, email: <a href="mailto:kevin.hanafin@tudublin.ie">kevin.hanafin@tudublin.ie</a>  Dr Rachel Talbot, Head of Vocal, Opera and Drama Studies: <a href="mailto:Rachel.talbot@tudublin.ie">Rachel.talbot@tudublin.ie</a>
Head of Conservatoire	Dr Paul McNulty, <a href="mailto:paul.mcnulty@tudublin.ie">paul.mcnulty@tudublin.ie</a>
Ensembles and Concert Manager	Ronan Grant <a href="mailto:Ronan.grant@tudublin.ie">Ronan.grant@tudublin.ie</a>
School Administration	Anne Marie Fidgeon School Operation Lead  Fiona Howard School Administrator  Alan Spencer School Administration



	conservatoire@tudublin.ie
Registration Services	<a href="mailto:registration.service@tudublin.ie">registration.service@tudublin.ie</a>

As one of Ireland's largest third-level institutions, TU Dublin has a wide range of resources available to support you during your studies, including:

Student Support Services (for accommodation, financial support, childcare support)	<a href="https://www.tudublin.ie/for-students/student-life/">https://www.tudublin.ie/for-students/student-life/</a>  <a href="https://www.tudublin.ie/for-students/student-services-and-support/">https://www.tudublin.ie/for-students/student-services-and-support/</a>
Disability Support Service	<a href="https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-services/">https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-services/</a>
Student Counselling Service	<a href="https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/">https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/</a>
Student Health Service	<a href="https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/">https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/</a>
Chaplaincy Service	<a href="https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/pastoral-care-chaplaincy/">https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/pastoral-care-chaplaincy/</a>
Students' Union	<a href="https://www.tudublinsu.ie">https://www.tudublinsu.ie</a>
International Students	<a href="https://www.tudublin.ie/study/international-students/">https://www.tudublin.ie/study/international-students/</a>

### 7.3 Clubs and societies

TU Dublin has five performing arts related student societies:

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

You can also access TU Dublin's Sports and Recreation Service facilities:

<https://www.tudublin.ie/for-students/student-life/sport/>

## **8 Career Opportunities/Transfer and Progression**

### **8.1 Recognition of the programme by professional bodies**

The Conservatoire is delighted have strong connections with the following professional organisations:

Over the years, fruitful links have been forged with external professional bodies such as Opera Theatre Company, Lyric Opera, Wide Open Opera, Irish Youth Opera, National Concert Hall, RTÉ Performing Groups, Irish Chamber Orchestra, Music Network, Contemporary Music Centre, Irish Baroque Orchestra, Crash Ensemble, Concorde and Vanbrugh Quartet as well as with individual international artists/teachers from Conservatories/Colleges in Europe and the US who are invited to give masterclasses and lectures.

### **8.2 Progression Opportunities within TU Dublin**

There are opportunities for further study at the Conservatoire: you may wish to consider studying further on our MPhil, DMus or PhD programmes.

### **8.3 Careers Service**

TU Dublin has a dedicated careers service available to you

<https://www.tudublin.ie/for-students/career-development-centre/>

The MMus (Performance) programme is designed to prepare you for a future career in the music industry. You are sure to make plenty of informal and formal contacts during your time on the programme – keep a careful note of each of these, and keep in touch with them. And please keep in touch with us, as we want to hear your news, and celebrate with you in your future success.

## 9 Frequently Asked Questions

### 9.1 Who should I talk to if ...

#### **I'm ill and can't attend classes today**

Email your lecturers and your Programme Chair to explain. If you're ill for several days, please submit a medical certificate.

#### **I have problems with classes, lessons or rehearsals?**

Initially, try to speak to the member of staff taking the session. If you require further guidance, talk to the Programme Chair.

#### **I have questions about, or I'd like to suggest changes to, the curriculum?**

Talk to the Programme Chair. If you then wish to advance the matter, speak to your Student Representative who will raise it through the Programme Committee.

#### **I would like advice clarification of an assessment outcome?**

Talk to the Programme Chair. The University's General Assessment Regulations explain the formal procedure for appeals.

#### **There are things happening outside the Conservatoire that are affecting my studies?**

Speak to your Personal Tutor, the Programme Chair or a member of TU Dublin's Counselling Service <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/>

#### **I have medical problems?**

Your GP or TU Dublin's Student Health Service <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/student-health-centres/>

If your medical problems are affecting your studies, please see your Programme Chair as soon as possible.

#### **I have a disability?**

If you require assistance for a disability or specific learning difficulty, you should register with Disability Support Service; the initial point of contact should be made via the Disability Office at <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/disability-support-services/>

#### **I have financial difficulties?**

TU Dublin's Student Support Office: <https://www.tudublin.ie/for-students/student-services-and-support/>

If your financial difficulties are affecting your studies, please see your Programme Chair as soon as possible.

**I need time off to work?**

Talk to your Personal Tutor first and then the Programme Chair. Permission to miss classes, rehearsals etc., for any reason, including professional work, must be arranged in advance, by submitting an Absence Request Form.

**I just need someone to talk to?**

Anyone. All of us will lend a listening ear. We understand the challenges of study at this level. The following TU Dublin supports are available to you:

TU Dublin's Counselling Service <https://www.tudublin.ie/for-students/student-services-and-support/student-wellbeing/counselling-service/>

Students' Union <https://www.tudublinsu.ie>

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

**Where can I get information on exam results or exam transcripts?**

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

**Where can I access TU Dublin's Policies & Procedures?**

<https://www.tudublin.ie/explore/about-the-university/governance/>

**How do I access my student / staff email?**

<https://www.tudublin.ie/for-students/student-login/>

**How do I access TU Dublin Library Services?**

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

## Appendix 1: Forms

Tutor Report Form (for Performance Studies 1 and Ensemble modules)  
Extension Request Form  
Personal Circumstances Form  
Learning Contract  
Absence Request Form

Other useful forms may be found on the Registration Service area of the TU Dublin website:  
<https://www.tudublin.ie/for-students/student-services-and-support/registration-and-fees/>

# Conservatoire Tutor Report Form



Please read the notes overleaf before completing this form.

<b>Student:</b>	
<b>Programme and Year:</b>	<div style="display: flex; justify-content: space-between;"> <span>the pop-up list</span> <span>click on the grey box and select from the pop-up menu</span> </div>
<b>Module:</b>	
<b>Tutor's Name:</b>	
<b>Academic Year and Semester:</b>	<div style="display: flex; justify-content: space-between;"> <span></span> <span>click on the grey box and select from the pop-up menu</span> </div>

Please comment on the student's progress with regard to:

- ability on entry (Term 1 report only)
- application
- progress
- other relevant matters

Student:	student has attended _____ lessons out of a possible _____
Grade (e.g. 3M):	<b><i>(see notes overleaf)</i></b>
Tutor's Signature:	
Date:	

## Conservatoire Tutor Report Form

The Tutor Report (and Grade) is based on your continuous assessment of the student's working process throughout the semester/module, measured against the learning outcomes for the module (see refer to the relevant Programme Document) and with regard to the assessment criteria below – please refer to these in your comments.

- Grading: please ensure your grade corresponds with your comments, and vice versa (i.e. that a preponderance of 'good' comments is matched by a grade of 3H, 3M or 3L, etc.). Grades must not be a projection of how well the candidate may respond in an examination.
- Comments should refer to the specific work undertaken by the student/class, and the student's application and progress with regard to that work.
- The amount of feedback will vary from student to student, but please provide enough for it to be useful. Comments should identify areas for improvement. What could the student do to improve their next Tutor Report grade? (i.e. provide 'feed forward' as well as feedback.)
- Excellent work requires feedback too; please write more than simply 'Excellent'.
- Reports should be constructive; critical feedback should be reasoned and measured; please avoid harsh comments.
- Please write legibly or complete the form electronically by typing in the grey boxes.
- Please complete all sections of the form; incomplete forms will be returned.

Grade	
5H	Excellent. The student exhibits most of the following: - punctual attendance, good time-keeping - highly alert, responsive and excellent powers of concentration - highly conscientious level of preparation - works constructively in lessons/group situations, responding and contributing imaginatively and creatively - demonstrates excellent group leadership skills (where appropriate) Overall, the student makes excellent progress.
5M	
5L	
4H	Very Good. The student exhibits most of the following: - punctual attendance, good time-keeping - very alert, responsive and high level of concentration - very conscientious level of preparation - works constructively in lessons/group situations, responding and contributing generously to the activity; - demonstrates very good group leadership skills (where appropriate) Overall, the student makes very good progress.
4M	
4L	
3H	Good. The student exhibits most of the following: - punctual attendance, good time-keeping - a good level of alertness, responsiveness and concentration - a conscientious level of preparation - works constructively in lessons/group situations, responding and contributing appropriately - shows a good sense of group leadership (where appropriate) Overall, the student makes good progress.
3M	
3L	
2H	Satisfactory. The student exhibits most of the following: - punctual attendance - an adequate level of alertness, responsiveness and concentration - an adequate level of preparation - the ability to work constructively in lessons/group situations - demonstrates the ability to lead at times (where appropriate) Overall, the student makes satisfactory progress.
2M	
2L	
1H	Fail. The student exhibits any of the following: - several unauthorized absences - persistent lateness/poor time-keeping - an inadequate level of alertness, responsiveness or concentration - an inadequate level of preparation - poor ability to work constructively in lessons/group situations; makes little or no effort to respond or contribute appropriately Overall, the student makes unsatisfactory progress.
1M	
1L	
0	Did not attend



# Conservatoire Extension Request Form



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

Complete the form and submit it to the Programme Chair 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: to be completed by Programme Chair

Extension granted, new deadline: 12 noon on

Extension Request rejected

Signature & Date:

*Reason for rejection:*

Form logged by Programme Chair and Lecturer advised of outcome

Form returned to Student

rev. July 2012

## **Personal Circumstances Form**

FORM P/C 1

Available to download at

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



**Personal Goals**

Identify 4 or 5 goals that you should achieve by the end of the programme. Goals should be 'SMART': specific, measurable, attainable, relevant, and time-bound

**Part 2 (Complete this at the beginning of Semester 1)****Performance Studies 1 Details**

<b>Repertoire</b>	
<b>Assessment Date(s)</b>	
<b>Notes</b>	

Performance Studies 2 Details		
Repertoire		
Assessment Date(s)		
Notes		
Performance Studies 3 Details		
Repertoire		
Assessment Date(s)		
Notes		
Other Conservatoire Performance Opportunities and Commitments		
Ensemble		
Discipline Specific and Employability Options		
Other Notes		
Signatures		Date
Student		
Personal Tutor		
Programme Chair		

**Part 3 (Complete this at the beginning of Semester 2)**

**Your Reflections on Semester 1**

*Reflect on your progress during Semester 1, including your tutors' Continuous Assessment reports and your Assessment Reports (if available)*

**Your Reflection on progress towards Goals identified in Part 1**

**Note of any changes to agreements made in Part 2**

**Other Notes**

<b>Signatures</b>		<b>Date</b>
<b>Student</b>		
<b>Personal Tutor</b>		
<b>Programme Chair</b>		

## Notes

At the beginning of the academic session, you will negotiate a Learning Contract. This sets out the details of any individualized arrangements that apply to your studies on the MMus (Performance) programme, including the distribution of your one-to-one teaching time between Principal Study lessons, accompaniment, coaching sessions tuition; the performances you will be involved in; the repertoire you may study; and the timing of your assessments. The Learning Contract will also detail any other performance opportunities and commitments that you will be expected to undertake as a student in the Conservatoire.

The first part of the Learning Contract comprises the 'Statement of Purpose' that you submitted as part of your application to the programme – this forms the starting point for your Learning Contract.

Your Learning Contract gives you the opportunity, with your Personal Tutor and Programme Chair, to reflect on your learning 'journey': to critically appraise your starting point at the beginning of the programme, to articulate your personal goals, and to reflect on your progress towards those goals.

You will meet with your Personal Tutor at least once at the beginning of the programme to negotiate your Learning Contract, and again at the beginning of Semester 2, to reflect on your progress up to that point, and to note any changes in the agreements made at the beginning of the year.

The MMus Programme Chair will also sign your Learning Contract, to confirm the appropriateness of the agreement.



# Conservatoire

## Absence Request Form



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

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

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

Complete this form then:

### MUSIC STUDENTS:

- for external engagements: submit to your Principal Study Lecturer first, then to Head of Department
- for all other absence requests: submit to your Head of Department

### DRAMA STUDENTS:

- submit to the Lecturer(s) whose classes you will miss

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'.

<i>For office use</i>			
<b>Music: Head of Department</b>		<b>Music: Principal Study Tutor</b>	
<b>Drama: Tutor</b>			
<b>APPROVED / DECLINED</b>	Date:	<b>APPROVED / DECLINED</b>	Date:
<b>Programme Chair</b>			
<b>Absence noted</b>	<input type="checkbox"/>	Date:	

## Appendix 2: Assessment Criteria

### Criteria for Marking MMus (Performance) Recitals

	Marks (%)	Detailed Comments	Overall Impression
I	5H 90+	<ul style="list-style-type: none"> <li>• A professional recording level of performance</li> <li>• A communicative recital, which displays a high level of individuality and sense of involvement.</li> <li>• Performance displaying deep insight and research.</li> <li>• Individual and original interpretation.</li> <li>• Programme exceptionally executed.</li> </ul>	Professional Recording Level
	5M 80-90	<ul style="list-style-type: none"> <li>• Sense of flair and confidence/security never in doubt.</li> <li>• A communicative recital, which displays a high level of individuality and sense of involvement.</li> <li>• Performance displaying deep insight and research.</li> <li>• Individual and original interpretation.</li> <li>• Programme exceptionally executed.</li> </ul>	Exceptional
	5L 70-79	<ul style="list-style-type: none"> <li>• An accomplished and confident recital, displaying excellent communication and a sense of involvement.</li> <li>• Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%.</li> <li>• Musically mature and displaying excellent sensitivity.</li> <li>• Individual and original interpretation.</li> <li>• Excellent technical performance with virtually no reservations.</li> <li>• A versatile and fluent technique. Excellent control.</li> </ul>	Excellent
II i	4M-H 66-69	<ul style="list-style-type: none"> <li>• A confident and communicative recital. Well-presented and communicative.</li> <li>• Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark.</li> <li>• Shows very good level of musicality and sensitivity.</li> <li>• Technically assured, with negligible technical misjudgements/lapses/errors, which do not mar overall performance.</li> <li>• Well-controlled overall.</li> </ul>	Very Good
	4L-4M 60-65	<ul style="list-style-type: none"> <li>• Generally confidently presented with some sense of involvement and engagement.</li> <li>• Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical issues for a higher mark.</li> <li>• Shows good potential, but requires more insight and/or research for higher mark.</li> <li>• Some technical limitations, which slightly marred overall performance.</li> <li>• In general, well controlled.</li> </ul>	Good
II ii	3 M-3H 56-59	<ul style="list-style-type: none"> <li>• Reasonably confident presentation, but lacks involvement and engagement.</li> <li>• Reliable performance, displaying some large-scale musical understanding.</li> <li>• Standard approach lacks individuality.</li> <li>• Overall technically reliable, but lacks versatility and ease.</li> <li>• Flaws in technical control and management of tone, which slightly mar overall impression.</li> </ul>	Reliable

	3L-3M 50-55	<ul style="list-style-type: none"> <li>• Presentation is satisfactory and fairly confident, but lacking in involvement and engagement.</li> <li>• Displays some musical understanding, but lacks variety and style.</li> <li>• Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation.</li> <li>• Flaws in technical control and management of tone, which occasionally mar overall impression.</li> </ul>	Satisfactory Average
Fail	2H 47-49	<ul style="list-style-type: none"> <li>• Fair presentation but lacking in interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</li> <li>• Displays some musical understanding, but lacks <u>overall</u> variety and style needed for Masters Level.</li> <li>• Evidence of some overall coherence.</li> <li>• Technically limited or displaying lack of preparation.</li> <li>• Flaws in technical control and management of tone, which mar overall impression.</li> </ul>	Below Standard Required
	2L-2M 40-46	<ul style="list-style-type: none"> <li>• Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</li> <li>• Basic level of musical understanding.</li> <li>• Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan.</li> <li>• Technically limited or displaying some lack of preparation.</li> </ul>	Below Standard Required
Fail	1M-1H 30-39	<ul style="list-style-type: none"> <li>• Disjointed and faltering presentation. Not in control.</li> <li>• Little evidence of musical understanding or interpretation.</li> <li>• Performance may be so seriously technically weak that it becomes difficult to judge interpretation.</li> <li>• Serious technical limitations, which seriously mar the overall performance.</li> <li>• May be seriously under prepared.</li> </ul>	Poor
	1L-1M 29 and below	<ul style="list-style-type: none"> <li>• Extremely disjointed.</li> <li>• No evidence of musical understanding or interpretation.</li> <li>• Technically incoherent.</li> <li>• No evidence of adequate preparation.</li> </ul>	Very Poor

### MMus (Performance) Recital Guidelines for Jazz

- The students should present a balanced recital programme, which may contain original material and material of recognised jazz artists.
- The student must engage as an improviser and as the primary performer.
- The performance should contain improvisational devices that allow the artist to engage as a soloist. In the case of vocalists, this need not necessarily be scat singing, although the use of 'second chorus' (manipulated melody) should feature. Vocal performances that only present singular and 'literal' presentation of melody are not consistent with the jazz aesthetic.
- Improvisational skills and the jazz aesthetic (albeit diverse in these times) must be central to the performance, with particular focus on jazz vocabulary, rhythmic feel and articulation, forward motion, as well as cadential content and the melodic potential of improvised line.
- The student should present defined improvised ideas and demonstrate clear definition of form (see above).
- The student should demonstrate instrumental technique appropriate to the genre, with interactive skills, and group awareness.

## Criteria for Marking MMus (Conducting) Recitals

In the context of performance and/or rehearsal, assessors will look for:	
<u>technical, expressive and interpretative skill</u> <ul style="list-style-type: none"> <li>• an integrated technique</li> <li>• appropriate posture and address position(s)</li> <li>• interconnectedness of eyes, limbs and torso</li> <li>• imagination in interpretation</li> <li>• understanding of and ability to balance textures</li> <li>• perceptive listening</li> <li>• shaping of melody, line and structure</li> <li>• rhythmic control</li> <li>• sense of performance</li> </ul>	<u>musical personality and communication</u> <ul style="list-style-type: none"> <li>• ability to emote</li> <li>• stage presence and confidence</li> <li>• use of body language, eye contact and gesture</li> <li>• imagination and creativity in performance</li> <li>• consistency and reliability</li> <li>• projection of ideas</li> <li>• inspiration</li> <li>• desire and ability to make performers perform better</li> </ul>
<u>knowledge and understanding</u> <ul style="list-style-type: none"> <li>• secure knowledge of repertoire</li> <li>• knowledge of score</li> <li>• knowledge of instruments</li> <li>• understanding of orchestral colour and scoring</li> <li>• appropriate choice of repertoire (where this is negotiated)</li> <li>• ability to structure and order a programme</li> <li>• preparation of score and parts</li> </ul>	<u>engagement and leadership</u> <ul style="list-style-type: none"> <li>• effective time management</li> <li>• effective management of sections and soloists</li> <li>• ability to negotiate</li> <li>• clear verbal communication</li> <li>• effectively planned rehearsal schedules</li> <li>• efficient rehearsal techniques</li> </ul>

	Marks (%)	Detailed Comments
I	5H 90+ Professional Recording Level	A professional recording level of performance A communicative recital, which displays a high level of individuality and sense of involvement. Performance displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed.
	5M 80-89 Exceptional	Sense of flair and confidence/security never in doubt. A communicative recital, which displays a high level of individuality and sense of involvement. Performance displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed.
	5L 70-79 Excellent	An accomplished and confident performance, displaying excellent communication and a sense of involvement. Mature interpretation, with insight. Musically mature and displaying excellent sensitivity. Individual and original interpretation. Excellent technical performance. A versatile and fluent technique. Excellent control. Demonstrates excellent skills in communication and in projecting musical personality. Demonstrates excellent engagement and ensemble leadership.
II i	4M-4H 66-69 Very Good	A confident and communicative performance. Well-presented and communicative. Convincing interpretation with insight. Very good level of musicality and sensitivity. Technically assured; negligible technical misjudgments/lapses/errors do not mar overall performance. Well controlled overall. Demonstrates very good skills in communication and in projecting musical personality. Demonstrates very good engagement and ensemble leadership.
	4L-4M 60-65 Good	Generally confident performance with some sense of involvement and engagement. Generally convincing interpretation Evidence of good insight and/or research Generally good technical control

		Demonstrates good skills in communication and in projecting musical personality. Demonstrates good engagement and ensemble leadership.
II ii	3M-3H 56–59 Reliable	Reasonably confident presentation, but occasionally lacking in involvement/engagement. Reliable performance, displaying some large-scale musical understanding. Standard approach with little individuality. Overall technically reliable Generally secure technique. Demonstrates reliable skills in communication and in projecting musical personality. Demonstrates reliable engagement and ensemble leadership.
	3L-3M 50–55 Satisfactory	Presentation is satisfactory and fairly confident, but lacking in involvement and engagement. Displays some musical understanding Satisfactory technique, but lacking in control and versatility Restricted musical interpretation. Occasional flaws in technical control Demonstrates satisfactory skills in communication and in projecting musical personality. Demonstrates satisfactory engagement and ensemble leadership.
Fail	2H 47-49	Fair presentation; little interest/engagement. Occasionally hesitant but maintaining a sense of continuity. Displays some musical understanding, but lacks overall variety and style Evidence of some overall coherence. Technically limited or displaying lack of preparation. Flaws in technical control, which mar overall impression. Demonstrates borderline satisfactory skills in communication and in projecting musical personality. Demonstrates borderline satisfactory engagement and ensemble leadership.
	2L-2M 40-46	Lacks assurance. Hesitant, but maintaining a sense of continuity. Basic level of musical understanding. Insufficient evidence of musical understanding/interpretation; displaying little or no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Lacking some skills in communication and in projecting musical personality. Lacking in engagement and ensemble leadership.
Fail	1H 30–39 Fail: Poor	Disjointed and faltering presentation. Not in control. Little evidence of musical understanding or interpretation. Performance may be so seriously technically weak that it becomes difficult to judge interpretation. Serious technical limitations, which seriously mar the overall performance. May be seriously under prepared. Lacking skills in communication and in projecting musical personality. Lacking in engagement and ensemble leadership.
	1L-1M 0–29 Very Poor	Extremely disjointed. No evidence of musical understanding or interpretation. Technically incoherent. No evidence of adequate preparation. Severely lacking skills in communication and in projecting musical personality. Severely lacking in engagement and ensemble leadership.

## Criteria for Marking MMus Lecture-Recitals

Examiners must not award marks for the individual elements (i.e. lecture and recital), but rather a single holistic mark reflecting the level of achievement across the exam. However, each element (i.e. lecture and recital) must be of a pass standard in order for the assessment to be passed overall.

	Marks (%)	Detailed Comments	Overall Impression
		<p>(a) Structure and presentation, including ability to communicate</p> <p>(b) Inter-relationship and quality of performance and academic content</p> <p>(c) Evidence of scholarly research and quality of critical insights</p>	
I	5M-5H 80+	<p>Sense of flair and confidence/security never in doubt. A communicative lecture-recital, which displays a high level of individuality and sense of involvement.</p> <p>Performance and Academic Content displaying deep insight and research. Individual and original interpretation. Programme exceptionally executed. Well balanced and displaying excellent unity between performance and lecture components.</p> <p>Exceptional insight and intellectual maturity; displaying originality; sophisticated power of argument; exceptional presentation and scholarly expression.</p>	Exceptional
	5L 70-79	<p>An accomplished and confident lecture-recital, displaying excellent communication and a sense of involvement.</p> <p>Mature interpretation, with insight, perhaps lacks flair needed for mark over 80%. Musically mature and displaying excellent sensitivity. Individual and original interpretation. Excellent technical performance with virtually no reservations. A versatile and fluent technique. Excellent control. Well balanced and displaying excellent unity between performance and lecture components.</p> <p>Excellent work; displaying originality; concise and high level of presentation; critical analysis of source material; shows a wide range of knowledge of the subject area.</p>	Excellent
II i	4M-4H 66-69	<p>A confident and communicative lecture-recital. Well-presented and communicative.</p> <p>Convincing interpretation with insight, but requires a higher level of individuality and subtlety for a higher mark. Shows very good level of musicality and sensitivity. Technically assured, with negligible technical misjudgments/lapses/errors, which do not mar overall performance. Well controlled overall. Good balance between performance and lecture. Lecture provides very good insight to performance.</p> <p>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.</p>	Very Good

	4L-4M 60-65	<p>Generally confidently presented with some sense of involvement and engagement.</p> <p>Convincing interpretation for most part, but requires a wider variety of expression and awareness of musical issues for a higher mark. Shows good potential, but requires more insight and/or research for higher mark. Some technical limitations, which slightly marred overall performance. In general, well controlled. Good balance between performance and lecture. Lecture provides good insight to performance.</p> <p>Good work including supported arguments; solid analysis of a good range of source material; good presentation; contains only minor stylistic weaknesses and/or factual errors.</p>	Good
II ii	3M-3H 56-59	<p>Reasonably confident presentation, but lacks involvement and engagement.</p> <p>Reliable performance, displaying some large-scale musical understanding. Standard approach lacks individuality. Overall technically reliable, but lacks versatility and ease. Flaws in technical control and management of tone, which slightly mar overall impression. Balanced between performance and lecture. Lecture provides adequate insight to performance.</p> <p>Well researched work using a reasonable selection of source material; reasonably well argued; mainly well presented and free from serious factual error.</p>	Reliable
	3L-3M 50-55	<p>Presentation is satisfactory and fairly confident, but lacking in involvement and engagement.</p> <p>Displays some musical understanding, but lacks variety and style. Satisfactory technique, but lacking in control and versatility, which restricts musical interpretation. Flaws in technical control and management of tone, which occasionally mar overall impression. Balanced between performance and lecture. Lecture provides some insight to performance.</p> <p>Reasonable work; sufficient source material but analysis rather thin, but free from serious stylistic and factual error; argument is identifiable but not always consistently maintained; some inconsistencies in presentation.</p>	Satisfactory Average
Fail	2H 47-49	<p>Fair presentation but lacking in interest. Not engaged. Somewhat hesitant, but keeps a sense of continuity.</p> <p>Displays some musical understanding, but lacks <u>overall</u> variety and style needed for Masters Level. Evidence of some overall coherence. Technically limited or displaying lack of preparation. Flaws in technical control and management of tone, which mar overall impression. Concerns over balance between lecture and performance. Lecture does not give sufficient insight to performance.</p> <p>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.</p>	Below Standard Required

	2L-2M 40-46	<p>Lacks assurance/displaying nerves. Hesitant, but still keeps a sense of continuity.</p> <p>Basic level of musical understanding. Perhaps some small-scale evidence of musical understanding/interpretation, but displays no overall sense of direction or plan. Technically limited or displaying some lack of preparation. Concerns over balance between lecture and performance. Lecture gives little insight to performance.</p> <p>Work contains some merit and evidence of effort but with frequent weaknesses of style and factual error; overly reliant on subjective opinion; argument and presentation is unconvincing.</p>	Below Standard Required
Fail	1H 30-39	<p>Disjointed and faltering presentation. Not in control.</p> <p>Little evidence of musical understanding or interpretation. Performance may be so seriously technically weak that it becomes difficult to judge interpretation. Serious technical limitations, which seriously mar the overall performance. May be seriously under prepared. Lack of continuity between performance and lecture.</p> <p>Work contains serious weaknesses of argument and presentation; very inadequate range of source material.</p>	Poor
	1L-1M 29 and below	<p>Extremely disjointed.</p> <p>No evidence of musical understanding or interpretation. Technically incoherent. No evidence of adequate preparation.</p> <p>Inadequate level of argument; digression from subject; very poor presentation; very little evidence of research.</p>	Very Poor



## Criteria for Marking MMus Research Projects

	Marks (%)	Detailed Comments
I	5M-5H 80+	Exceptional insight and intellectual maturity; displaying some originality; sophisticated power of argument; exceptional presentation and scholarly expression.
	5L 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.
II i	4L, 4M, 4H 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.
II ii	3M-3H 55-59	Well researched work using a reasonable selection of source material; reasonably well argued; mainly well presented and free from serious factual error
	3L-3M 50-54	Reasonable work; sufficient source material but analysis rather thin. Free from significant stylistic or factual error; argument is identifiable but not consistently maintained; some inconsistency in presentation.
Fail	2H 47-49	Work contains some merit, but is not free from significant stylistic or factual error; inconsistent presentation; utilises inadequate range of source material.
	2L-2M 40-46	Work contains some merit and evidence of effort together with frequent weaknesses of style and factual error; inadequate range of source material; overly reliant on subjective opinion; thesis is unconvincing
Fail	1H 30-39	Work contains serious weaknesses of argument and presentation; very inadequate range of source material.
	1M 20-29	Inadequate level of argument; digression from subject; very poor presentation; very little evidence of research.
	1L Below 20	The candidate appears to have made minimal effort; totally inadequate research methodology and presentation.

## Appendix 3: Practical Tuition Hours

### MMus (Performance) Two-Year Full-Time Programme Tuition Hours per Programme Year

#### Principal Study

Orchestral	30 hours total tuition
Keyboard	30 hours total tuition
Vocal	30 hours total tuition
Irish Traditional Music	30 hours total tuition
Jazz	30 hours total tuition (equivalent to 1 hour per week)

This unit is taught through an individual weekly lesson with the student's instrumental/vocal tutor.

#### Repetiteur/Accompaniment (Vocal/Orchestral)

Orchestral	15 hours total tuition
Vocal	15 hours total tuition (equivalent to 30 minutes per week)

Singers and Orchestral players work with a repetiteur/accompanist on a weekly basis. In agreement of Head of Department, singers and orchestral players may be permitted to revise their allocation of hours between principal study and repetiteur/accompaniment, but the total hours cannot be exceeded.

#### Accompaniment for Pianists (Keyboard)

Keyboard	15 hours total tuition (equivalent to 30 minutes per week)
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#### Jazz Small Ensemble (Jazz)

Jazz	30 hours total tuition (includes 15 hours of performance class/seminar content) (equivalent to 1 hour per week)
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#### Second Study Classes (Irish Traditional Music)

Irish Traditional	15 hours total tuition (equivalent to 30 minutes per week)
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#### Performance Classes/Seminars

Minimum 15 hours total  
Vocal Classes (Lieder, French Song Class, Oratorio, Aria Class)  
Piano and Orchestral Performance Seminars  
Irish Traditional Music Performance Seminar Recitals

#### Masterclass/Seminar As arranged

## **MMus (Performance) One-Year Full-Time Programme (Advanced Entry Pathway)**

### **Tuition Hours per Programme Year**

#### **Principal Study**

Orchestral	30 hours total tuition
Keyboard	30 hours total tuition
Vocal	30 hours total tuition
Irish Traditional Music	30 hours total tuition
Jazz	30 hours total tuition

This unit is taught through an individual weekly lesson with the student's instrumental/vocal tutor.

#### **Repetiteur/Accompaniment (Vocal/Orchestral)**

Orchestral	30 hours total tuition
Vocal	30 hours total tuition

Singers and Orchestral players work with a repetiteur/accompanist on a weekly basis. In agreement of Head of Department, singers and orchestral players may be permitted to revise their allocation of hours between principal study and repetiteur/accompaniment, but the total hours cannot be exceeded.

#### **Accompaniment for Pianists (Keyboard)**

Keyboard	15 hours total tuition
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#### **Jazz Small Ensemble (Jazz)**

Jazz	30 hours total tuition (includes 15 hours of performance class/seminar content)
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#### **Second Study Classes (Irish Traditional Music)**

Irish Traditional	15 hours total tuition
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#### **Performance Classes/Seminars**

Minimum 15 hours total tuition

Vocal Classes (Lieder, French Song Class, Oratorio, Aria Class)

Piano and Orchestral Performance Seminars

Irish Traditional Music Performance Seminar Recitals

#### **Masterclass/Seminar** As arranged

## **MMus (Performance) Two-Year Part-Time Programme (Advanced Entry Pathway)**

Hours as above over the full two-year programme duration. Allocation of hours between principal study and repetiteur/accompaniment made in agreement of Head of Department. Normally, the allocation is as above for Year 1, but in Year 2, the allocation is reduced to 45 minutes per week, shared between principal study (instrument/voice) and repetiteur/accompaniment.