

Trinity College Dublin

School of Drama, Film, and Music

DEPARTMENT OF MUSIC

Handbook

Academic Year 2009–2010

1 October 2009

Text in red indicates sections or wording that may be subject to alteration before the next Handbook is issued

Foreword

The Department of Music in the School of Drama, Film, and Music of Trinity College is one of the leading academic music departments in Ireland. Its courses are of an equivalent standard to universities in the United Kingdom and America, and equip students to follow a wide range of careers both inside and outside music. In common with many universities in Europe the main focus is the academic study of music. (Students at Trinity pursue their instrumental or vocal studies privately or in outside institutions.) With an intake of only thirty-five or so students a year in the undergraduate courses, the Department of Music has preserved a style of teaching that can respond to the needs of the individual and allow students to follow their own interests to an extent rare in modern universities.

Abbreviations

Both undergraduate programmes (single-honor and two-subject moderatorship) are four years in duration. 'JF, SF, JS, SS' are the names given to the undergraduate year groups.:

JF: Junior Freshmen (1st year)
SF: Senior Freshmen (2nd year)
JS: Junior Sophister (3rd year)
SS: Senior Sophister (4th year)
SH: Single Honor (music on its own)
TSM: Two-Subject Moderatorship (music with one other subject)
TCD: Trinity College, Dublin (University of Dublin)
MT: Michaelmas Term (September–December)
HT: Hilary Term (January–April)
TT: Trinity Term (April–June)

The weeks of the academic year are expressed in two forms: the weeks of teaching term, and the weeks of the calendar year. For details of these weeks see the college's web site (Local Page/College Calendar). In the Music Department's documentation, deadlines for submission of work will be expressed as follows, the calendar year being used in the few cases when such deadlines fall outside teaching term. For example:

HT 10: Hilary Term, teaching week 10
TT C34: Trinity Term, calendar week 34

Short history of the Department of Music

The Department of Music was founded in 1974, when Brian Boydell was Professor. He set up a programme of historical, technical, and analytical teaching, leading to a BA either in single-honor (SH) music or in the two-subject moderatorship (TSM) in which two subjects are studied equally. When he retired in 1982 the staff complement was three full-time, one half-time, and three or four part-timers. There were around fifty undergraduates and two or three postgraduates.

A comprehensive revision of the undergraduate syllabus began when Hormoz Farhat became Professor in 1982. Students could now specialise in either composition or musicology. Since then the range of options has been expanded to include specialisation in music technology, and a wider range of choices within musicology and composition.

In 1998 a lectureship was created to support the development of the postgraduate programme in Music and Media Technologies and expanding undergraduate options in Music Technology. The postgraduate programme has attracted students of very high quality, competition for places is intense, and applicants come from within and without Ireland. In addition the department has a high number of students pursuing postgraduate studies via research, at both masters and doctoral levels.

The Chair of Music is one of the longest-established chairs in Trinity College, predating the foundation of the department by 210 years. It was founded in 1764 and has been held by such distinguished scholars as Ebenezer Prout (1835–1909) and Charles Kitson (1874–1944). Until the Department of Music was established, the Professor's duties were mainly examining and teaching for the College's

General Studies and Mus. B. degrees, and the provision of music for College functions. The chair is vacant at present.

The Department of Music has always been recognised as the most academically prestigious music department in the Republic of Ireland. This is reflected in the calibre of entrants to its programmes, the research record of the staff (part-time as well as full-time), the careers of its graduates at BA and doctoral levels, the roles played by the staff in the national development of the subject, and in the eagerness of other institutions to develop links with the Department. Members of staff have served on many important outside bodies including the Arts Council, the Contemporary Music Centre, and committees on music in the government's Department of Education and Science.

The Department has always been based in House 5, in Trinity's Front Square, though the postgraduate programme in Music and Media Technologies takes place in Áras an Phiarsaigh. In the longer term it is intended to relocate the Department to a purpose-built building on the College site.

Since 2006, as part of a major reorganisation of College structures, the Music Department became part of the new School of Drama, Film, and Music.

Staff

Dr Martin Adams (permanent), Head of Department

research interests: English music of the seventeenth century, with special reference to Henry Purcell; early opera, especially the origins of English dramatic opera; English music of the late 19th and early 20th centuries, especially Elgar.

office 5.12A, ext. 1326 madams@tcd.ie

Mr Donnacha Dennehy (permanent)

research interests: composition, music technology and mixed media.

office 5.33B, ext. 2503 ddennehy@tcd.ie

Mr Richard Duckworth (permanent)

coordinator of music technology

research interests: music technology, music production and musical interfaces

office 5.21, ext. 1500 duckwor@tcd.ie

Ms Orla Flanagan (half-time)

office 5.13B, ext. 2458 flanago@tcd.ie

Mr Andrew Johnstone (permanent, half-time), Secretary to the Department of Music Committee

research interests: Renaissance polyphonic modes, English Reformation church music, theory and pedagogy of composition techniques.

office 5.13B, ext. 2458 c/o musicsec@tcd.ie

Mr Michael Taylor (permanent)

research interests: Berg; Birtwistle; Haydn; notation and performance; sketch study; music analysis.

office 5.11B, ext. 1584 wtaylor@tcd.ie

Dr Simon Trezise (permanent)

research interests: music analysis, Wagner, Debussy, Schoenberg, music and text, performance practice, historical recordings.

office 5.14, ext. 1694 strezise@tcd.ie

Ms Gráinne Redican — Executive officer (permanent)

office 5.23, ext. 1120 musicsec@tcd.ie

Part-time contract

Ms Linda Buckley: lecturer in instrumentation, buckleyl@tcd.ie

Mr Sean Reed: lecturer in composition, reeds@tcd.ie

Mr Daniel Shanahan: lecturer in music history, shanahdt@tcd.ie

Ms Bernie Sherlock: lecturer in aural training, Bernie.sherlock@dit.ie

Selection procedure for school leavers and mature students

Applicants sit an entrance test (usually held in the middle of March) which is divided into three parts. An aural paper tests the candidates' ability to recognise intervals and take down a simple melody and rhythm. A rudiments paper assesses the candidates' knowledge of basic music theory. A general-knowledge paper asks the candidate to name the composers of repertoire staples, and there are other broadly based questions. Greatest emphasis is placed on the aural paper. The majority of applicants are called to interview. Mature students feature regularly in the Department's intake.

Places on the undergraduate programmes are provisionally offered on the basis of the entrance tests and interviews. Applicants who have been made a provisional offer will be made a firm offer in August, according to their ranking in the points obtained in the Leaving Certificate or other qualifying examinations. In 2009 the quotas of places were 35 for SH students and 10 for TSM.

Programme structure

The undergraduate programmes are intended to give students the best possible theoretical and practical understanding of music as it is studied and understood at university level. The course covers the main areas traditionally the province of a university-based music education.

The JF year is a foundation year, in which students take modules in all areas offered by the course. From the SF year onwards students may increasingly specialise in either composition, music technology or musicology.

All SF Single Honor students are required to take and complete a Broad Curriculum module, which will carry the same weight as a music module. Although Broad Curriculum does not form part of the Scholarship examination, students are required to pass Broad Curriculum. Details are published

annually on the college's web site: http://www.tcd.ie/Broad_Curriculum/. TSM students have a differing range of options, which includes Broad Curriculum.

From the SF year onwards, students specialise in either composition, or musicology or music technology. The core modules and available electives for each specialisation are specified in the Music Department's annually issued list. Core modules and main electives (i.e. composition, musicology and music technology) recur annually. Minor electives, including musicology options, may vary from year to year.

Senior Freshmen will select either Introduction to Composition, or Introduction to Musicology, or Music Technology II as their first stage of specialism, and this will be the module that must be passed in order to gain credit for this component of the course. In addition they may attend one of the other modules as an auditor. At the end of the SF year students are expected to continue with the specialism for which they are registered. In order to continue with composition or music technology as a minor elective in their sophister years they must have attended and done the work for the appropriate SF module. They may transfer specialism at the beginning of the JS year **only** if they have attended and done the work for the module in which they have been auditing. Transfer of specialism after the beginning of the JS year is not permitted.

Sophister Electives (2009–10)

JS SH

Core Modules (20 Credits) Credits

History & Repertoire III A 15

Instrumentation A 5

Main Elective (20 Credits)

ONE of the following:

Composition Forum A
Music Technology Seminar A
Musicology Seminar A 20

Sophister Minor Electives (20 Credits)

See list below 20

JS TSM Finishers

Core Modules (10 Credits)

History & Repertoire III B 10

Main Elective (10 Credits)

Choose ONE of the following:

Composition Forum B
Music Technology Seminar B
Musicology Seminar B 10

Sophister Minor Electives (10 Credits)
See list below 10

TSM Continuers

Core Modules (15 Credits)
History & Repertoire III C 15

Elective (5 Credits)
Choose ONE of the following:
Composition Forum C
Music Technology Seminar C
Musicology Seminar C 5

Sophister Minor Electives (10 Credits)
See list below 10

SS, SH/TSM

All students take 60 credits

SH Core Modules (15 Credits)
History & Repertoire IV 15

TSM Core Modules (20 Credits)
History & Repertoire IV 15
Instrumentation A 5

Main Elective (10 Credits)
Choose ONE of the following:
Composition Forum M
Music Technology Seminar B
Musicology Seminar C 10

Sophister Projects (20 Credits)
Composition Portfolio 20
Music Technology 20
Musicology Dissertation II 20

Sophister Minor Electives (15/10 Credits)

See list below.

SH students choose a total of 15 credits; 15/10

TSM choose 10.

SOPHISTER MINOR ELECTIVES

(Electives available annually may be taken **once** only, in either the JS or SS year. Students taking Musicology Seminar A are strongly advised to take Dissertation I in their JS year.)

Electives available annually

Dissertation I (5000 words)*	10
Recital A*	5
Recital B*	10
Composition Forum C†	5
Music Technology Seminar C†	5

Electives available 2009–10:

Aural Skills A	5
Aural Skills B¶	5
Film Music A	5
Film Music B¶	5

The list below is available to all students. However, JS students taking Musicology Seminar A as their main elective (for 20 credits) will take the elective "Historical case studies" for 10 credits, plus an additional ten credits from the following. Descriptors for these options are in the annually issued list of musicology options.

Post-minimalism	2.5
The operatic soprano in the first fifty years of recording	2.5
From sketch to score: studies of selected 20th- and 21st-century composers	5
White mensural notation	2.5
Early 17th-century sources of English sacred music	5
Historical case studies in 19th- and 20th-century musicology#	5/10
The ground bass in the baroque period	2.5

* Not available to JS TSM Continuers

† Not available to JS TSM Finishers

¶ Available only to JS TSM Continuers.

JS students taking Musicology A take this module for 10 credits.

Schedule of Marks for TSM Moderatorship Parts I and II

Moderatorship Part I

History III B	110
TSM Finisher Elective	120
1 or 2 Sophister Electives @ 120 or 60 marks	120
Total	350

Moderatorship Part II

History III C	60
TSM Continuer Elective	30
2 Sophister Electives @ 30 marks	60
History IV	120
SS Elective	90
Project	200
1 or 2 Sophister Electives @ 90 or 45 marks	90
Total	650

Annual examinations

In the Freshmen years SH students who fail in modules totalling 20 or more credits (10 or more for TSM) will not be permitted to rise with the year unless they pass the supplemental examinations in September. (Freshmen TSM students should be aware that if they fail the JF or SF year because they fail 10 or more credits, yet have an average mark of 40% or more, a mark of 38% for the year will be returned to the Senior Lecturer: this is a token mark indicating that the student has failed to meet the pass requirements for the Department of Music.) Unless otherwise directed, Freshmen taking the supplemental examination in September will submit two assignments in each subject being retaken (one each on the first Monday of August and September, Tuesday if Monday is a bank holiday), which will supersede all assessment work undertaken in the year. Not later than the end of April, SF students will meet with their year coordinator to arrange sophister options.

In Moderatorship examinations failure in components accounting for 20 or more credits constitutes failure of the year (10 or more for TSM). It is college policy that there are no supplemental examinations in the Junior Sophister year; so students who fail that year are required to repeat it. In accordance with college regulations, and regardless of circumstances, Sophister examinations and the equivalent submission of project and assessment work may not take place outside the summer examination period. In Moderatorship examinations the court of examiners may call a candidate for a viva voce; the decision to hold such an examination is entirely at the discretion of the court of examiners and is not dependent on any pattern in the candidate's marks. Sophister students must always hold themselves available for a viva voce during the visit of the external examiner (dates will be posted as soon as they are known); permission to be absent during this time will not be granted except on health and *ad misericordiam* grounds.

An Ordinary BA may be recommended by the Court of Examiners in accordance with university regulations.

Under the Freedom of Information Act students are permitted to view their examination scripts and meet the markers. *Ad hoc* arrangements will be made to facilitate this provided adequate notice is given in writing by the student. It should, however, be noted that the marker will not say anything to the student that might compromise the decision of the court of examiners.

Assessment work is part of the examination process and is governed by the same regulations. Deadlines for all assessment work (including projects and dissertations) must be treated with the same seriousness as examination times.

Marking schemes

The Department of Music follows the standard marking scheme of the Faculty of Arts, Humanities and Social Sciences. The information given below is taken verbatim from a faculty document.

Fail (0–39): F1/F2

The ‘fail’ grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30–39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0–29) normally contains no or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

Work awarded a Fail grade tends to possess some or all of the following negative characteristics:

- represents a failure to answer the question (though may be an answer to a different question)
- shows no or only a little evidence of understanding of the topic
- shows no or only very little evidence of relevant reading or research
- includes no or very few relevant ideas
- does not contain a structured argument
- does not offer evidence to justify assertions
- does not include relevant examples
- contains multiple or major errors

Third class (40–49)

Work at this level contains evidence of study of the appropriate material and displays a level of presentation at least minimally commensurate with the award of an honours degree, but it often reflects only a limited familiarity with the standard literature and/or methods of the subject. A third class answer constitutes at least a minimal attempt to answer the question posed, but the answer may omit key points and/or contain assertions not supported by appropriate evidence. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion, and it may lack continuity, or be inadequately organised. Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

What differentiates a third class piece of work from one that fails is that a third comprises an attempt to answer the question informed by some relevant information and without any major error, while a fail either does not contain an adequate attempt to answer the question, or does not contain sufficient relevant information, or contains at least one significant error.

Work at third-class level may possess some or all of the following positive characteristics:

attempts to answer the question
shows modest evidence of understanding of the topic
shows modest evidence of relevant reading or research
includes a few relevant ideas
may include some relevant examples

Work at third-class level may possess some or all of the following negative characteristics:

the attempt to answer the question may not be very successful
does not contain a sufficiently well-structured argument
does not offer sufficient evidence to justify assertions
does not include sufficient relevant examples
lacks lucidity
contains one or more important errors

Lower second class (50–59)

Work at lower-second class level displays a knowledge of the standard material and approaches of the subject and a familiarity with much of the standard literature and/or methods. A lower second-class answer may constitute a relatively simplistic answer to the question, and is likely to be based on a narrow range of sources, such as lecture notes and the basic required reading, rather than being indicative of wider reading. It usually displays a basic ability to use relevant sources, methods or techniques normally applied in the subject to achieve some success in solving problems or marshalling arguments to reach a conclusion. The work may show some inconsistency in standard, may contain occasional technical or factual flaws, and may exhibit some difficulties with the organisation of material or with the full understanding of a problem or issue, but it is adequately presented and may include some critical judgement applied to analysis or the application of standard ideas or methods.

What differentiates a lower second-class piece of work from one awarded a third class grade is the greater success of the lower second in answering the question, together with the possession of more relevant information, a more coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

Work at lower second-class level will tend to possess some or all of the following positive characteristics:

attempts to answer the question
shows evidence of a basic to good understanding of the topic
shows evidence of some relevant reading or research
includes some relevant ideas
includes some relevant examples

Work at lower second-class level may possess some or all of the following negative characteristics:

the attempt to answer the question may not be completely successful
does not contain a sufficiently well-structured argument
does not offer sufficient evidence to justify assertions
does not include sufficient relevant examples
the style of writing could be improved
lacks lucidity
may contain some minor errors

Upper second class (60–69)

Work at upper second-class level displays a sound and clear understanding of the subject and demonstrates a good grasp of a wide range of the standard literature and/or methods and techniques of the subject. An upper second-class answer constitutes a well-organised and structured answer to the question, that is reasonably comprehensive, generally accurate and well informed. It will normally demonstrate a greater breadth of knowledge than would be gained merely from the lecture notes and basic required reading. It will demonstrate some ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate an ability to analyse information, to make sense of material, to solve problems, to

generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and well written.

What differentiates an upper second-class piece of work from one awarded a lower second is the greater success in answering the question, the additional understanding displayed, the greater evidence of additional reading, the improved structure and organisation, the superior quality of the argument, and the level of critical thinking displayed.

Thus an upper second-class piece of work shows positive characteristics such as:

- answers the question clearly and fully
- has a good structure and organisation
- shows evidence of a very good understanding of the topic
- shows clear evidence of relevant reading and research
- clearly explains relevant theory and cites relevant evidence
- contains reasoned argument and comes to a logical conclusion
- includes highly relevant ideas
- uses relevant examples
- demonstrates the ability to apply learning to new situations and to solve problems
- is well written
- lacks errors of any significant kind

Upper second-class work usually has few negative characteristics, but may be limited in the sense that it:

- could demonstrate more in the way of insight, imagination, originality or creativity
- does not answer the question in as fully and comprehensive a manner as would be possible
- could demonstrate more ability to integrate information
- could exhibit more critical thinking
- could exhibit more independence of thought

First class (70–100)

First class work represents an excellent to outstanding performance demonstrating a thorough understanding of the subject. In addition to a mastery of a wide to full range of the standard literature and/or methods and techniques of the subject, work at this level shows independence of judgement and evidence of attainment beyond the standard material. It will frequently demonstrate characteristics such as insight, imagination, originality and creativity. A first class answer will represent a comprehensive and accurate answer to the question, that will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. Theory and evidence will be well integrated and the selection of sources, ideas, methods or techniques will be well judged and appropriately organised to address the relevant issue or problem. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be fluent and clearly written and may also show particular lucidity in expression appropriate to the subject.

What differentiates a first-class piece of work from one awarded an upper second is a greater lucidity, a greater independence of judgement, a greater depth of insight and degree of originality, more evidence of an ability to integrate material, and evidence of a greater breadth of reading and research in the first that is not present in the upper second.

Thus a first-class piece of work shows positive characteristics such as:

- answers the question clearly and comprehensively, in a focused way
- has an excellent structure and organisation
- demonstrates characteristics such as insight, imagination, originality and creativity
- demonstrates the ability to integrate information
- exhibits sound critical thinking
- exhibits independence of judgement
- clearly explains relevant theory and cites relevant evidence
- contains reasoned argument and comes to a logical conclusion

gives evidence of wide relevant reading
includes a sufficient number of appropriate examples
demonstrates a clear comprehension of the subject
demonstrates the ability to apply learning to new situations and to solve problems
is lucid and well written
lacks errors of any significant kind

All pieces of first-class work may not have all of the characteristics above, but all such work will have few, if any, negative characteristics.

Non-satisfactory regulations

College has procedures for reporting poor progress by a student (See College Calendar). These procedures preserve equality of treatment within the student body and provide good warning if a student is in danger of failing a module. **Students are returned non-satisfactory (*non satis*) if they miss a third or more of one module in one term.** Students will be informed when they become non-satisfactory.

When a student becomes non-satisfactory a report will be submitted to the tutor. Students who are reported in two consecutive terms in the same module will additionally be reported to the Senior Lecturer (the head of academic affairs in College), who has the power to bar students from examination. **The Department enforces non-satisfactory regulations in all cases.**

In accordance with College regulations the only mitigating circumstances for non-attendance, failure to prepare for classes, and failure to submit work are either a medical certificate or an appeal from the tutor on other grounds (such as bereavement). In accordance with standard College practice, medical certificates must be submitted to the Department office **not more than three days after the illness**, otherwise the certificate will not be accepted; students are advised to send a copy to their tutor. Anyone who is registered with the College's Student Health Service and is too ill to go to the campus clinic to obtain a medical certificate must call the health centre and ask for a visit by a locum doctor.

Continuous assessment, submission dates, and late work

Continuous assessment is part of the examination process. Essays and other continuous assessment work are therefore subject to the same regulations as work carried out under examination conditions. Feedback from lecturers will be given, including a mark as appropriate, but any marks awarded are provisional: the external examiner and court of examiners have the right to amend all marks from the year. Sophister assessments must be resubmitted prior to the visit of the external examiner for her/his perusal.

Assessment work should be submitted to the Department of Music Executive officer before 1.00 p.m. on the day of the deadline; students must fill in a cover sheet giving details of the assignment and sign a book kept in the office confirming submission. The 1.00 p.m. deadline should be treated with the same seriousness as the starting time of an examination. When a bank holiday date is given for submission, the work should be submitted on the following working day (usually Tuesday). Essays and other assignments will be subject to a deduction of 5 marks (so 63, less 5, becomes 58) for each day or part of a day after the prescribed 1.00 p.m. deadline, **up to a maximum of three working days. Work will not be accepted after three days unless covered by a medical certificate.** Weekends and bank holidays are exempt, but not working days in the vacation when College is open. Where there are extenuating circumstances students should, with their late submission, include the appropriate documentation, such as a medical certificate or tutor's letter. The medical certificate must cover every day of lateness, otherwise a penalty will still be imposed. Where there is no medical certificate but other reasons for lateness are adduced, the work will be returned with both the full grade and the penalised grade. During the end-of-year examiners' meetings a decision on whether or not to penalise the work will be made by the external examiner (Sophister submissions) or court of examiners. **At no stage in the year will the Department of Music entertain requests for extensions either from individuals or class groups.**

The Department of Music will try to spread deadlines out as much as possible, **but it is the student's responsibility not to leave work to the last moment**. Provided assessment work is set well in advance of the deadline, close deadlines should not constitute a problem and extensions will not be granted to overcome their occasional bunching up. The deadline for all dissertations, portfolios and projects associated with major electives is Friday TT C34. The last day for the submission of work not covered in other specified deadlines will be Tuesday of TT C34. Work submitted after this date **will not be marked** unless it is covered by a medical certificate. No work can be accepted for marking after Friday TT C38, **regardless of medical certification**.

Plagiarism

(this section is taken verbatim from the University Calendar)

68 Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement. Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

69 Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- (a) copying another student's work;
- (b) enlisting another person or persons to complete an assignment on the student's behalf;
- (c) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format;
- (d) paraphrasing, without acknowledgement, the writings of other authors.

Examples (c) and (d) in particular can arise through careless thinking and/or methodology where students:

- (i) fail to distinguish between their own ideas and those of others;
- (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;
- (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
- (iv) come across a distinctive methodology or idea and fail to record its source.

All the above serve only as examples and are not exhaustive.

Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.

70 It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- (i) Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both.

Not to do so is to commit plagiarism.

(ii) When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.

(iii) While the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

71 It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

72 Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. All schools and departments should include, in their handbooks or other literature given to students, advice on the appropriate methodology for the kind of work that students will be expected to undertake.

73 If plagiarism as referred to in §68 above is suspected, in the first instance, the head of school will write to the student, and the student's tutor advising them of the concerns raised and inviting them to attend an informal meeting with the head of school, and the lecturer concerned, in order to put their suspicions to the student and give the student the opportunity to respond. (The director of teaching and learning (undergraduate) may also attend the meeting as appropriate. As an alternative to their tutor, students may nominate a representative from the Students' Union to accompany them to the meeting.) The student will be requested to respond in writing stating his/her agreement to attend such a meeting and confirming on which of the suggested dates and times it will be possible for the student to attend. If the student does not in this manner agree to attend such a meeting, the head of school may refer the case directly to the Junior Dean, who will interview the student and may implement the procedures as referred to under CONDUCT AND COLLEGE REGULATIONS §2.

74 If the head of school forms the view that plagiarism has taken place, he/she must decide if the offence can be dealt with under the summary procedure set out below. In order for this summary procedure to be followed, all parties attending the informal meeting as noted in §73 above must state their agreement in writing to the head of school. If the facts of the case are in dispute, or if the head of school feels that the penalties provided for under the summary procedure below are inappropriate given the circumstances of the case, he/she will refer the case directly to the Junior Dean, who will interview the student and may implement the procedures as referred to under CONDUCT AND COLLEGE REGULATIONS §2.

75 If the offence can be dealt with under the summary procedure, the head of school will recommend to the Senior Lecturer one of the following penalties:

- (a) that the piece of work in question receives a reduced mark, or a mark of zero; *or*
- (b) if satisfactory completion of the piece of work is deemed essential for the student to rise with his/her year or to proceed to the award of a degree, the student may be required to re-submit the work. However the student may not receive more than the minimum pass mark applicable to the piece of work on satisfactory re-submission.

76 Provided that the appropriate procedure has been followed and all parties in §73 above are in agreement with the proposed penalty, the Senior Lecturer may approve the penalty and notify the Junior Dean accordingly. The Junior Dean may nevertheless implement the procedures as referred to under CONDUCT AND COLLEGE REGULATIONS §2.

Presentation of work

Students are required to present all essays and dissertations in word-processed form. Work may not be submitted in electronic form (e-mail or disc), unless it is laid down as a requirement of a module. Where students use software, or versions of software, other than what is installed on Department of Music computers, responsibility for all problems of compatibility (for example, failure to print) rests with the student. No requests for extensions on such grounds can be entertained. Students should

therefore ensure that they leave adequate time to print essays and inform staff when technical problems prevent them doing so.

The standard marking scheme evaluates both content and presentation of essays. All students are expected to adhere to the guidelines given in the Department of Music's *Style Guide*, which is available on the department's home pages (Local Access). It is a valuable source of information on all aspects of style and presentation at a professional and academic level, such as referencing and formatting a bibliography. Poor presentation will be penalised. All essays should display evidence of critical engagement with scholarly literature pertaining to the topic discussed.

Year coordinators

Year coordinators are assigned to each undergraduate year to help students resolve any problems arising during their studies that cannot be dealt with effectively by module coordinators.

Coordinators in 2009–2010 are:

Junior freshmen: Simon Trezise
Senior freshmen: Martin Adams
Junior sophisters: Michael Taylor
Senior sophisters: Richard Duckworth

Module coordinators

Module coordinators oversee the conduct of modules. They will draw up the syllabus of modules (or assist part-time staff in doing so), organise deadlines, set assignments, check attendance, ensure work is marked and returned within the agreed period, and generally review standards. Complaints or comments about a module should, whenever possible, initially be directed to the module coordinator (failing this, to the year coordinator).

Feedback

Module and year coordinators are part of a framework of consultation and feedback designed to ensure that the delivery of the curriculum, together with the general running of the Department, are open and transparent. The Department values feedback on all its activities throughout the year either formally or informally. Constructive comments will always be noted and acted upon whenever possible.

Return of work and challenging marks

Lecturers undertake to return essays and other assessment work within twenty working days (effectively four weeks). When there is a delay students should take the matter to the Head of Discipline.

According to the University Calendar, marks may be challenged by a student, who has discussed the mark with the member of staff concerned, on the following grounds:

- the calculation of the result is wrong
- the examination paper included questions on subjects not covered in the module
- bias was shown in marking the script

Computing and computer literacy

The Department of Music has one of the largest on-site computer facilities of any department outside computer science and related disciplines. These computers are available only to music students. Department of Music computers supplement computers provided for students around the university, which should be used for e-mail and word processing whenever possible. All music students are

expected to be able to use computers for essays, e-mail, and music technology. In addition to any assistance available in the Department of Music, students should attend introductory modules provided by College.

Lecture times, attendance, and punctuality

Lectures begin on the hour and end at ten minutes to the hour. Students must be punctual and ensure that they sign the attendance sheet circulated at the beginning of each class.

e-mail

Department notices and module details are often only sent out by e-mail. **Every student is responsible for checking her/his e-mail account at least once a day during term time.** Failure to do so may result in classes being missed or assignments not collected. Anyone encountering technical difficulties should initially take the matter up with IS Services in Áras an Phiarsaigh.

Societies

Students are expected to contribute to the musical activities of the College as a whole, and the Department of Music in particular, by membership of the Music Society. Participation in societies of this sort is voluntary and cannot be taken into account in a student's academic assessment.

Student representation

Students from each of the four years should elect a class representative to discuss the concerns of their year group with the Head of Discipline, module coordinators, and year coordinators. A student representative is responsible for representing the views of her/his year to the staff and regularly reporting back to students. Tensions arising from any cause should be reported to the class representative, who is then empowered to seek a meeting with any member of staff.

If a student experiences problems of an academic or other kind, s/he may take them to a class representative, member of staff, tutor, or student counsellor. All undergraduates are assigned to a tutor outside the Department of Music, who is responsible for representing the pastoral and academic affairs of the student. Assuming, for instance, that the tutor feels the student has a reasonable case in an academic matter, s/he will act as advocate for the student in a system that functions in an adversarial manner redolent of the legal profession.

Sexual harassment, bullying, and discrimination

No student should have to suffer sexual harassment, bullying, or any other form of discrimination in the course of her/his academic career. Every student is entitled to receive unbiased, equal treatment. The College has a booklet dealing with sexual harassment which describes the offences regarded as harassment and how to deal with them. Students who are unhappy with their treatment should discuss the matter with any member of staff, student representative, tutor, or the College's appointed contact persons.

House rules

Listening to music forms an important part of many lectures and must be treated with the same attention and seriousness as the spoken part of the lecture. The use of mobile telephones by students is not permitted anywhere in the Department of Music. In the interests of hygiene, please do not bring food or drinks into lecture rooms, practice rooms, and computer rooms. Please dispose of litter in the bins provided.

Curriculum: 2009–2010

Advanced Analysis: Post-tonal Theory A/B

Module codes: (A) MU3450 (B) MU3051

Credits: 5

XIDs: N/A

When offered: 2010–11

Contact hours: 1-hour lecture, weeks 1–18.

Place in degree programmes: elective (A) for JS SH, JS TSM finishers and SS; (B) for JS TSM continuers.

Prerequisites: Methodologies of Musical Analysis (or equivalent modules from other institutions).

Module coordinator: Michael Taylor.

Objectives: to refine and broaden analytical skills of post-tonal music by introducing students to the principal theoretical literature on post-tonal theory.

Content:

Unit 1: Basic Concepts and Definitions; Pitch-Class Sets (Straus, chapters 1 & 2)

Unit 2: Some Additional Relationships (Straus, chapter 3)

Unit 3: Centricity, Referential Collections, & Triadic Post-Tonality (Straus, chapter 4)

Unit 4: Twelve-Tone Operations; More Twelve-Tone Topics (Straus, chapters 5 & 6)

Textbooks: Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd edn (New Jersey: Pearson Prentice Hall, 2005) [Robert D. Morris, *Class Notes for Atonal Music Theory* (Lebanon, New Hampshire: Frog Peak Music, 1991)]

Assessment: (A) a short test in weeks 2–4 of each unit (40%), a one-hour test in the week following each unit (60%); (B) a short test in weeks 2–4 of each unit (40%), a one-hour test in the week following units 2 and 4 (60%).

Advanced Analysis: Schenkerian theory A/B

Module codes: (A) MU3460 (B) MU3061

Credits: 5

XIDs: N/A

When offered: 2010–11

Contact hours: 2-hour lecture, 11 weeks.

Place in degree programmes: elective (A) for JS SH, JS TSM finishers and SS; (B) for JS TSM continuers.

Prerequisites: Methodologies of Musical Analysis (or equivalent modules from other institutions).

Module coordinator: Simon Trezise.

Learning outcomes: students who successfully complete this module should

- be familiar with the conceptual framework of tonal theory as it pertains to Schenker and related systems
- be able to analyse the harmonic structure of a wide range of tonal music using the roman-numeral system
- be able to read a voice-leading graph
- be able to produce simple harmonic reductions of complex tonal structures
- be able to produce simple voice-leading graphs of short passages of music

Content: Analytical and graphing techniques will be practised in simple contexts before larger and more complex assignments are undertaken in harmonic reduction and voice leading. Students will be required to read a number of core works, including several of Schenker's published books and articles.

Textbook: Allen Cadwallader and David Gagn_, *Analysis of Tonal Music: A Schenkerian Approach*, 2nd edn (New York: Oxford University Press, 2007).

Assessment: (A) Includes examination in addition to tests. (B) Tests only

Art of Recording

Module codes: (A) MU3462 (B) MU3063

Credits: 5

XIDs: XMU234J1

When offered: 2008–2009, 2010–2011.

Contact hours: 2-hour seminar, 8 weeks.

Place in degree programmes: elective (A) for Sophisters (B) for JS TSM continuers.

Prerequisites: none.

Module coordinator: Simon Trezise.

Learning outcomes: students who successfully complete this module should

- be familiar with the broad history of recording
- understand the effects of different recording techniques
- be aware of the value of recording to composers and pedagogy
- understand aspects of recording's impact on performance
- have encountered a wide range of music in performance styles that reflect the age of the recording and methods involved in its production
- have some knowledge of the profession of recording

- comprehend the relationship of audio recording to television, film, and other media

Outline

Unit 1 (4 weeks): the history of recording

Unit 2 (4 weeks): study of key recordings, recording musicians, and the impact of recording on composition, performance, and musical life

Textbook: Roland Gelatt, *The Fabulous Phonograph, 1877–1977* (London: Cassell, 1977).

Assessment: project.

Aural and Keyboard Skills I A/B

Module codes: (A) MU1030 (B) MU1031

Credits: (A) 10 (B) 5

XIDs: none

When offered: every year

Contact hours: two 1-hour seminars, weeks 1–22.

Place in degree programmes: (A) core module for SH; (B) core module for TSM.

Prerequisites: none.

Module coordinator: Orla Flanagan.

Learning outcomes: On successful completion of this module, students will be able to:

- Identify intervals from a score or by ear
- Reproduce in written or practical format a simple rhythm and melody as dictated from the piano
- Identify, dictate, sing and play simple chord progressions
- Focus on simultaneously hearing multiple musical lines
- Sing with fluency and write from memory a variety of music in the Classical, Baroque and early Romantic idioms
- Draw from a repertoire of songs, canons and two-part music to showcase their practical work.

Content: Twice-weekly practical sessions:

- Intervals – writing, hearing and comparing
- Rhythm – clapping, identifying, reading and writing
- Pitch – singing, playing, reading and writing through relative solfa
- Harmony – identifying, singing, playing and writing

Textbooks: *Continuo Playing According to Handel: His Figured Bass Exercises*, ed. David Ledbetter (Oxford: Oxford University Press, 1990); J. S. Bach, *388 vierstimmige Choralgesänge* (Budapest: Editio Musica Budapest, 1988)

Assessment: (A) twice-weekly presentations (totalling 60%), two examinations (20% each, held at the ends of Michaelmas and Hilary Terms); (B) weekly presentations (totalling 60%), two examinations (20% each, held at the ends of Michaelmas and Hilary Terms).

Aural and Keyboard Skills II A/B

Module codes: (A) MU2030 (B) MU2031

Credits: (A) 10 (B) 5

XIDs: none

When offered: every year

Contact hours: two 1-hour classes, weeks 1– 22.

Place in degree programmes: core module for SF SH and SF TSM

Prerequisites: Aural and Keyboard Skills I A/B (or equivalent modules from other institutions).

Module coordinator: Orla Flanagan & Bernie Sherlock

Learning outcomes: On successful completion of the module, students will be able to:

- Understand and analyse basic rudiments and notation in music
- Describe and identify intervals from a score or by ear
- Reproduce music in written format as dictated from the piano
- Focus on simultaneously hearing multiple musical lines
- Sing with fluency and write from memory a variety of music in different musical styles
- Draw from a repertoire of songs, canons and two-part music to showcase their practical work.

Content: Weekly practical sessions.

- Clefs – identification and sight-singing
- Intervals – writing, hearing and comparing
- Rhythm – clapping, identifying, reading and writing
- Pitch – singing, playing, reading and writing through relative solfa
- Harmony – reproducing simple chord progressions

Textbooks: *Continuo Playing According to Handel: His Figured Bass Exercises*, ed. David Ledbetter (Oxford: Oxford University Press, 1990)

Assessment: (A) twice-weekly presentations (totalling 60%), two examinations (20% each, at the ends of Michaelmas and Hilary Terms); (B) weekly presentations (totalling 60%), two examinations (20% each, at the ends of Michaelmas and Hilary Terms). Scholarship candidates: one examination.

Aural Skills A/B

Module codes: (A) MU3452 (B) MU3053

Credits: 5

XIDs: N/A

When offered: 2009-10

Contact hours: 1-hour class, weeks 1-24.

Place in degree programmes: elective (A) for JS SH, JS TSM finishers and SS; (B) for JS TSM continuers.

Prerequisites: II.i or above in Aural and Keyboard Skills II A/B (or equivalent modules from other institutions).

Module coordinator: Orla Flanagan.

Learning Outcomes: Students who successfully complete this module will have developed the following skills:

- a well-developed aural awareness learned via practical exercises in vocal and choral literature
- an ability to use that aural awareness when participating in ensemble work
- advanced literacy
- a keen sense of intonation
- awareness musical styles and performance practices appropriate to them

Content: Weekly practical sessions based around a variety of musical styles.

Textbooks: N/A

Assessment: (A) three individual presentations (15% each), two ensemble presentations (12.5% each), examination (30%); (B) three individual presentations (25% each), two ensemble presentations (12.5% each).

Presentations: MT6 MT12 HT1 HT6 HT11

Composition Forum A/B/C/M

Module codes: (A) MU3040 (B) MU3441 (C) MU3442 (M) MU?

Credits: (A) 20 (B) 10 (C) 5 (M) 10

XIDs: N/A

When offered: every year

Contact hours: 2-hour lecture/workshop, weeks 1–24, plus weekly tutorials by appointment.

Place in degree programmes: (A) elective for JS SH; (B) elective for JS TSM finishers and SS students not doing the Composition Portfolio; (C) elective for JS TSM continuers; (M) elective for SS students majoring in composition by opting for the Composition Portfolio.

Prerequisites: Introduction to Free Composition (or equivalent modules from other institutions).

Module coordinator: Donnacha Dennehy, Sean Reed.

Learning outcomes: On successful completion of the module, students will be able to:

- create original music either for an acoustic instrumentation alone or for a set-up combining acoustic instrumentation and electronics
- contextualise and situate their original music within a broader critically-informed context
- analyse, specify, design and notate to a high standard harmonic, rhythmic and textural progressions and patterns of moderate to high complexity
- analyse, describe and identify compositional techniques used by seminal composers of important movements of the late 20th and early 21st century
- analyse and create spectrally-based timbre-harmony
- critically appraise philosophies and theories of contemporary music composition

Content: Ongoing review of student's original creative work. Critical presentations concentrating on topics such as harmonic and rhythmic practice in minimalist and post-minimalist music; pitch-timbre

approaches in spectral music; critical analysis of pitch-based structuring in serial and post-serial music; critical analysis of selected seminal output from the contemporary repertoire. Advanced notation practice.

Textbooks: Cox, Christoph and Warner, Daniel, 2008. *Audio Culture: Readings in Modern Music*. New York, NY:Continuum.
Potter, Keith 2000. *Four Musical Minimalists*. Cambridge, UK: Cambridge University Press.

Assessment: (A) one oral presentation with report (about 5 pages) (20%) and **either**: a portfolio of four compositions and a report of about 2000 (80%) words, **or**: a portfolio of three compositions and a report of 2000 words (60%) plus a listening test (20%); (B) one presentation or listening test (20%) and a portfolio of two compositions accompanied by a report of around 1500 words (80%); (C) one composition completed during Michaelmas Term, accompanied by one written report on that piece (60%); one paper (7–12 pages) on a piece chosen in consultation with the module coordinator (40%); (M) one presentation (20%), one listening test (20%) and one composition with report (60%) due at the end of the Michaelmas Term.

Composition Portfolio

Module code: MU4050

Credits: 20

XIDs: N/A

When offered: every year.

Contact hours: by appointment.

Place in degree programmes: elective for SS.

Module coordinator: Donnacha Dennehy, Sean Reed.

Description: A portfolio consisting of:

- 1) at least two pieces lasting not less than 20 minutes; at least one of the pieces must be for nine or more musicians, and all the pieces must be at least four minutes in duration.
- 2) a report describing your goals, aesthetics, philosophical approach, your position in relation to historical and current trends, and the techniques you have used to achieve this in the works you submit.

Submission: Those taking this module will adhere to a pattern of work and presentation agreed with the module coordinator. It is expected that students will meet with the coordinator at least three times a term unless other approved arrangements are put in place.

Deadline for submission: Friday, TT C34.

Counterpoint and Fugue II A/B (from 2010–11)

Module codes: (A) MU (B) MU

Credits: (A) 10 (B) 5

XIDs: XMU23011

When offered: every year.

Contact hours: two 1-hour seminars, 22 weeks.

Place in degree programmes: core module (A) for SH (B) for TSM.

Prerequisites: Rudiment and Counterpoint I A/B, Aural and Keyboard Skills I A/B (or equivalent modules from other institutions).

Module coordinators: Andrew Johnstone.

Learning outcomes: On successful completion of this module, students will be able to:

- infer from and apply to a given *cantus firmus* idiomatic two-voice syncopated cadential formulae
- select, for any given segment of the *cantus firmus*, appropriate melodic topoi consisting of syncopated semibreves or a mixture of crotchets, minims and syncopated semibreves
- identify the archetypal components of a two-voice fugue
- recognize subjects that require a tonal answer
- convert subjects into real and tonal answers
- compose a countersubject, in double or non-invertible counterpoint, and manipulate it against a given scheme of entries
- synthesize suitable melodic material into an episode

Content: weekly assignments to be formally submitted before 1.00 p.m. on the day prior to the lecture.

Assessment: (A) five assessments (4% each), one 3-hour examination (60%). (B) five assessments (20% each). Scholarship examination: four assessments (5% each), one 3-hour examination (60%).

Counterpoint and fugue coursework submissions: M11 H1 H5 H8 H11

Counterpoint and Fugue for Three Voices A/B

Module codes: (A) MU3464 (B) MU3065

Credits: 5

XIDs: XMU34041

When offered: 2008–9

Contact hours: 2-hour seminar, weeks 1–22.

Place in degree programmes: elective (A) for JS SH, JS TSM finishers and SS; (B) for JS TSM continuers.

Prerequisites: Harmony and Counterpoint II A/B (or equivalent modules from other institutions).

Module coordinator: Andrew Johnstone.

Objectives: Contrapuntal and fugal techniques studied in the JF and SF years are applied to three-part writing. (Students considering this option should bear in mind that the increase from two to three parts represents an exponential increase in difficulty.)

Content:

(a) First species (MT weeks 1–5):

Triads. Chords of the sixth. Placing the cantus firmus in the voce piena. Cantus firmus in lowest sounding voice. The clausula basizans. Cantus firmus in upper voices.

(b) Second species (MT weeks 6–9):

Complete and incomplete chords. Possible licences.

(c) Fugues for three voices (HT, TT):

Adding a third voice to two established voices. The pedal point and stretto maestrale. When voices should enter, and when they should rest. Real subjects, regular countersubjects. Tonal subjects, free countersubjects. Novelty subjects.

Textbook: Andrew Johnstone, *Counterpoint and Fugue: Part II*.

Assessment: (A) four coursework assessments in 1. three-part counterpoint in the first species, 2. three-part counterpoint in the second species, 3. simple three-part fugue, and 4. extended three-part fugue (10% each); one examination in three-part fugue (60%); (B) four coursework assessments in 1. three-part counterpoint in the first species, 2. three-part counterpoint in the second species, 3. simple three-part fugue, and 4. extended three-part fugue (25% each).

Coursework submissions: M7 H1 H7 T1 T6

Dissertation I

Module code: MU3430

Credits: 10

XIDs: N/A

When offered: every year

Contact hours: by appointment with supervisor.

Place in degree programmes: elective for sophisters.

Prerequisites: none.

Module coordinators: allocated supervisors.

Learning Outcomes: students who successfully complete this module will have demonstrated that they are able to:

- Define a topic for musicological research — historical, or analytical or critical, or any combination of these
- Undertake research appropriate to the chosen topic
- Produce findings that show independent thought
- Organise the presentation of findings in an orderly and well-argued manner
- Write clearly and with a suitable command of technical language appropriate to the topic

Content: a 5,000-word dissertation on a topic to be agreed in consultation with the Music Department staff. Meetings with the supervisor to discuss the research and written drafts will take place at regular intervals.

Submission: a draft of the complete dissertation will be submitted not later than Friday, week 10 of Hilary Term. After receiving final comments from the supervisor, the dissertation must be submitted not later than Friday TT C34.

Dissertation II

Module code: MU4052

Credits: 25

XIDs: N/A

When offered: every year.

Contact hours: by appointment with supervisor.

Place in degree programmes: elective for sophisters.

Prerequisites: none.

Module coordinators: allocated supervisors.

Learning Outcomes: students who successfully complete this module will have demonstrated that they are able to:

- Define a topic for musicological research — historical, or analytical or critical, or any combination of these
- Undertake research appropriate to the chosen topic
- Produce findings that show independent thought
- Organise the presentation of findings in an orderly and well-argued manner
- Write clearly and with a suitable command of technical language appropriate to the topic

Content: A 10,000-word dissertation on a topic to be agreed in consultation with the Music Department staff. Meetings with the supervisor to discuss the research and written drafts will take place at regular intervals.

Submission: a draft of the complete dissertation will be submitted not later than Friday, week 10 of Hilary Term. After receiving final comments from the supervisor, the dissertation must be submitted not later than Friday TT C34.

Film Music A/B

Module codes: (A) MU3*** (B) MU3***

Credits: 5

XIDs: XMU*****

When offered: 2009–2010, 2011–2012.

Contact hours: 2-hour seminar, 11 weeks.

Place in degree programmes: elective (A) for Sophisters (B) for JS TSM continuers.

Prerequisites: none.

Module coordinator: Simon Trezise.

Learning outcomes: students who successfully complete this module will be able to

- show familiarity with and an understanding of the broad history of film music, including silent cinema and the musical, from its origins to the present
- show familiarity with some of the main theories of film music
- show awareness of the value of music for film as a form
- to analyse the contribution of music to a scene in a film
- show some familiarity with the technical means required to synchronise music and film from the earliest days to the present
- discuss the contribution of a small number of composers and associated directors

Outline

Unit 1 (6 weeks): a history of film music, including nineteenth-century precedents (including the music dramas of Wagner), milestones in film music, and a brief survey of technical developments

Unit 2 (5 weeks): case studies in film and music, including in-depth study of scenes in films in diverse genres

Module text: Russell Lack, *Twenty Four Frames Under: A Buried History of Film Music* (London: Quartet Books, 1997).

Assessment: project comprising the study of the role of music in a scene, scenes, or film chosen in consultation with the module coordinator, to follow guidelines laid down at the start of the module (due **).

Harmony I A/B

Module codes: (A) **** (B) ****

Credits: (A) 10 (B) 5

XIDs: HARMONY: XMU10051

When offered: every year.

Contact hours: 1-hour seminar, 22 weeks.

Place in degree programmes: core module (A) for JF SH; core module (B) for JF TSM.

Prerequisites: none.

Module coordinator: Simon Trezise.

Learning outcomes: students who successfully complete the module will be equipped to

- produce a straightforward chorale-type harmonisation of a melody
- realise simple chorale textures from figured bass
- add figuring to a simple chorale
- recognise the principal chords of Western harmony and label them according to the roman-numeral system of chord analysis

- write a complete chorale based on a set rhythmic structure
- distinguish between chromatic passing notes and modulation, essential and inessential notes
- apply the principles of common-practice harmony to other textures and styles

Content: harmonisation of chorale textures and related work. Weekly assignments are to be formally submitted before 1.00 p.m. on the day prior to the lecture; late work will not be marked.

Textbooks: Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (purchase not required).

Assessment: (A) weekly assignments (50%), 3-hour examination (50%); (B) weekly assignments.

Harmony coursework submissions: assessment by weekly assignments.

Supplemental examination: (A) two assessments (50%), 3-hour examination (50%); (B) two assessments.

Harmony II A/B (from 2010–11)

Module codes: (A) MU

Credits: (A) 10 (B) 5

XIDs: HARMONY: XMU23021

When offered: every year.

Contact hours: one 1-hour seminar, 24 weeks.

Place in degree programmes: core module (A) for SH (B) for TSM.

Prerequisites: Harmony I A/B, Aural and Keyboard Skills I A/B (or equivalent modules from other institutions)

Module coordinators: Martin Adams.

Learning outcomes: On successful completion of this module, students will be able to:

- write harmony using the diatonic and chromatic vocabulary of the common-practice era, c. 1700–1850
- use the dissonance and chromaticism of that era
- demonstrate an understanding of how these harmonic principles maintain in later harmonic practice
- use all the above to harmonise melodies and realise elaborate figured bass
- write two-part counterpoint in species method, in all five species
- write fugal textures in two parts

Content: weekly lectures and assignments. Assignments must be formally submitted before the time of the following lecture.

Assessment: (A) weekly assessments (40%); one 3-hour examination (60%). (B) weekly assessments (100%). Scholarship examination: weekly assessments (40%); 3-hour examinations (60% each).

Harmony and Counterpoint II A/B (2009–10)

Module codes: (A) MU2032 (B) MU2033

Credits: (A) 10 (B) 5

XIDs: HARMONY: XMU23021 COUNTERPOINT: 23011

When offered: every year.

Contact hours: two 1-hour seminars, 22 weeks.

Place in degree programmes: core module (A) for SH (B) for TSM.

Prerequisites: Harmony and Counterpoint I A/B, Aural and Keyboard Skills I A/B (or equivalent modules from other institutions).

Module coordinators: Martin Adams, Andrew Johnstone.

Learning outcomes: On successful completion of this module, students will be able to:

FOR HARMONY

- write harmony using the diatonic and chromatic vocabulary of the common-practice era, *c.* 1700–1850
- use the dissonance and chromaticism of that era
- demonstrate an understanding of how these harmonic principles maintain in later harmonic practice
- use all the above to harmonise melodies and realise elaborate figured bass
- write two-part counterpoint in species method, in all five species
- write fugal textures in two parts

FOR COUNTERPOINT

- infer from and apply to a given *cantus firmus* idiomatic two-voice syncopated cadential formulae
- select, for any given segment of the *cantus firmus*, appropriate melodic topoi consisting of syncopated semibreves or a mixture of crotchets, minims and syncopated semibreves
- identify the archetypal components of a two-voice fugue
- recognize subjects that require a tonal answer
- convert subjects into real and tonal answers
- compose a countersubject, in double or non-invertible counterpoint, and manipulate it against a given scheme of entries
- synthesize suitable melodic material into an episode

Content: weekly assignments to be formally submitted before 1.00 p.m. on the day prior to the lecture.

Assessment: (A) weekly HARMONY assessments (20%); five COUNTERPOINT assessments (4% each), two 3-hour examinations (30% each). (B) weekly HARMONY assessments (50%), five COUNTERPOINT assessments (10% each). Scholarship examination: weekly HARMONY assessments (20%), four COUNTERPOINT assessments (5% each), two 3-hour examinations (30% each).

Counterpoint and fugue coursework submissions: M11 H1 H5 H8 H11

History and Repertoire I A/B

Module codes: (A) MU1034 (B) MU1035

Credits: (A) 20 (B) 10

XIDs: N/A

When offered: every year

Contact hours: 2-hour lecture, weeks 1–22.

Place in degree programmes: core module (A) for JF SH; (B) for JF TSM and JF BMusEd.

Prerequisites: none.

Module coordinators: Martin Adams & Daniel Shanahan

Learning outcomes: On successful completion of this module students will be able to:

- demonstrate a broad understanding of the evolution of forms and styles in the period 1580 to the mid-18th century
- demonstrate a knowledge of the relevant repertoire through the analysis and comment on scores, texts and other sources
- understand the cultural and historical contexts of this music
- amplify their understanding of this music through the exploration of scores and published historical studies

Content:

Units 1–2: early 17th century to late 17th century

Units 3–4: late 17th century to late 18th century.

Textbooks: David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2001); David Schulenberg (ed.), *Music of the Baroque: An Anthology of Scores* (New York: Oxford University Press, 2001). Recommended reading: Manfred Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947).

Assessment: (A) 4 essays (12.5% each) and 4 listening tests (12.5% each); (B) 2 essays (25% each) and 2 listening tests (25% each). Listening tests will be held at the start of the first lecture of the following unit and at an agreed time in the Annual Examination period (26 April – 21 May 2010)

Essay submissions: essays may only be submitted on the deadline immediately following completion unit to which the essay applies: (A) M8 H1 H6 T2 (19 April 2010); (B) H1 T2 (19 April 2010).

History and Repertoire II A/B

Module codes: (A) MU2034 (B) MU2035

Credits: (A) 20 (B) 10

XIDs: XMU20021

When offered: every year

Contact hours: 2-hour lecture, 20 weeks

Place in degree programmes: core module (A) for SF SH (B) for SF TSM and SF BMusEd.

Prerequisites: none.

Module coordinator: Simon Trezise.

Learning outcomes: students who successfully complete this module should

- have gained an awareness of the main musical genres of the later-eighteenth and nineteenth centuries
- have a broad knowledge of changing musical styles in the period c.1750–1900
- be able to distinguish the music of Beethoven, Schumann, and other major composers of the period
- have a sense of the aesthetic and philosophical distinction between Classicism and Romanticism
- have a preliminary knowledge of music's relationship to other arts in the period
- have a detailed knowledge of a small number of works of the period

Content:

Unit 1: instrumental and orchestral music from Haydn to Beethoven, Classical opera

Unit 2: chamber music and the Romantic symphony, Romantic opera

Unit 3: the Lied and instrumental forms of the Romantic period, Wagner

Unit 4: trends in the music of France and Russia, French and Russian opera

Textbook: Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989).

Assessment: (A) 4 essays (12.5% each) and 4 listening tests (12.5% each); (B) 2 essays (25% each) and 2 listening tests (25% each). Listening tests will be held at the start of the first lecture of the following unit and at an agreed time in the Annual Examination period (26 April – 21 May 2010)

Essay submissions: essays may only be submitted on the deadline immediately following completion unit to which the essay applies: (A) M8 H1 H6 T2 (19 April 2010); (B) H1 T2 (19 April 2010).

History and Repertoire III A/B/C

Module codes: (A) MU3030 (B) MU3031 (C) MU3032 (E) MU3035

Credits: (A) 15 (B) 10 (C) 15 (E) 5

XIDs: XMU23491

When offered: every year

Contact hours: 2-hour lecture, weeks 1–24

Place in degree programmes: core module (A) for JS SH (B) for JS TSM finishers (C) for JS TSM continuers (E) for JS BMusEd.

Prerequisites: none.

Module coordinator: Michael Taylor.

Objectives: to gain an awareness of the major compositional trends of the twentieth and twenty-first centuries through the examination of key works.

Content: Unit 1: Vienna: Atonality and dodecaphony (MT)

Unit 2: From Debussy to the early avant garde (ST)

Unit 3: Stravinsky, Bartók and Sibelius (MT)

Unit 4: Post-1945 composition (MT)

Textbook: Bryan Simms, *Music of the Twentieth Century: Style and Structure*, 2nd ed (New York: Schirmer, 1996).

Assessment: (A) 4 essays (12.5% each) and 4 listening tests (12.5% each); (B) 2 essays (25% each) and 4 listening tests (12.5% each); (C) 1 essay (50%) and 2 listening tests* (25% each); (E) 1 essay (50%) and 4 listening tests (12.5% each).

Listening tests will take place at the beginning of the first lecture of the succeeding Unit, *i.e.* that for Unit 1 will happen at the beginning of Unit 2; that for Unit 2 at the beginning of Unit 3, *etc.*

* TSM Continuers are encouraged to take all four listening tests, in which case the highest two marks will be used.

Essay submissions: (A) Monday M8, H1 & 8, T1 (B) Monday H1, T1 (C) Monday M8

History and Repertoire IV A/B

Module codes: (A) MU4030 (B) MU4031

Credits: (A) 15 (B) 5

XIDs: XMU23501

When offered: every year (from 2008–9)

Contact hours: 22 two-hour lectures.

Place in degree programmes: core module (A) for SS SH and TSM (B) for SS BMusEd.

Prerequisites: none.

Module coordinator: Andrew Johnstone.

Learning outcomes: On successful completion of this module, students will be able to:

- summarize developments in musical form, style and notation between *c.*850 and *c.*1600
- appreciate the influence of the ancient world on musical discourse in the period
- differentiate forms, styles and modes of plainchant
- distinguish between improvised and composed polyphony
- identify a range of musico-literary genres and various usages of the *cantus prius factus*
- discern the technical bases of contrasting musical styles

- justify, critique and compare divergent modern interpretations of the music of the period

Textbooks: Richard H. Hoppin, *Medieval Music* (New York: Norton, 1978); Howard M. Brown (rev. Louise K. Stein), *Music in the Renaissance* (Englewood Cliffs: Prentice-Hall, 1999).

Assessment (2009–2010 only): (A) Four listening tests (5% / 0.75 credits each, one following each unit), two essays (20% / 3 credits each, one each on units 1 and 3), examination (40% / 6 credits, one question on each of units 2 and 4); (B) four listening tests (12.5% / 0.625 credits each, one following each unit), one essay (50% / 2.5 credits, on a unit of candidate's choice).

Essay submissions: 13:00, Tuesdays of (A) M8 and H8; (B) M8, H1, H8 or T2

Instrumentation A/B

Module codes: (A) MU3033 (B) MU3034

Credits: 5

XIDs: XMU---

When offered: every year

Contact hours: 1-hour lecture, weeks 1–22.

Place in degree programmes: (A) core module for JS SH, elective for JS TSM finishers; (B) elective for JS TSM continuers.

Prerequisites: none.

Module coordinator: Linda Buckley.

Learning outcomes: On successful completion of this module students will:

- understand the principles of writing for orchestral instruments
- understand the practical and aesthetic considerations that relevant to instrumental writing for small ensembles and full orchestra
- be familiar with the characteristics of orchestral instruments and their various combinations
- know how to develop their own individual approaches to creative orchestration
- understand the principles and practices of twentieth-century developments in orchestral writing

Content:

Weeks 1–16: traditional orchestration up to the end of the nineteenth century (subdivided weeks 1–4 strings, weeks 5–7 woodwind, weeks 8–11 brass, weeks 12–16 percussion and full orchestra).

Weeks 16–24: Modern developments from 1900 to the present.

Textbooks: Samuel Adler, *The Study of Orchestration*, 3rd edn (New York: Norton, 2002) (required purchase); Alfred Blatter, *Instrumentation and Orchestration*, 2nd edn (New York: Schirmer, 1997).

Assessment: (A) three assessments plus one examination on given material (Assessment 1: 25%, Assessment 2: 25%, Assessment 3: 30%, Exam: 20%.) (B) three assessments. (Assessment 1: 30%, Assessment 2: 30% Assessment 3: 40%)

Assessment & examination dates: Assessments to be handed in by 1 pm on Friday in M7 H3 T5.
Examination material handed out in class on Friday H8, due 1pm on Monday H9.

Introduction to Musicology A/B

Module codes: (A) MU2040 (B) MU2041

Credits: (A) 10 (B) 5

XIDs: N/A

When offered: every year

Contact hours: 1-hour lecture, weeks 1–24.

Place in degree programmes: elective (A) for SF SH (B) for SF TSM..

Prerequisites: none.

Module coordinator: Martin Adams

Objectives: Students who successfully complete this module will:

- understand the principles and practice of source studies and editing practice
- be able to identify the specific requirements of various kinds of editorial project
- have developed a critical awareness of various contemporary editorial practices
- be familiar with editorial practice from the seventeenth to the nineteenth century
- understand the ways in which various subjects and methodologies within musicology may be applied to the study of music from any period
- be aware of the distinctions between historical, critical and analytical musicology
- be able to write clearly on musicological topics, and have a grasp of appropriate technical terminology

Content:

Michaelmas term: introduction to different kinds of sources and to the methodology of editing, using English music from the last half of the seventeenth century.

Hilary term: an introduction to a range of musicological subjects, and how these may be explored using a range of recognised techniques within historical, critical and analytical musicology.

Textbooks: James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996)

Assessment: (A) two essays (50% each); (B) one essay.

Essay submissions: H4 T1 or one of these

Introduction to Free Composition A/B

Module codes: (A) MU2042 (B) MU2043

Credits: (A) 10 (B) 5

XIDs: N/A

When offered: every year

Contact hours: 1-hour seminar, weeks 1–22.

Place in degree programmes: elective (A) for SF SH (B) for SF TSM.

Prerequisites: none.

Module coordinator: Donnacha Dennehy & Mr Sean Reed

Learning outcomes:

Students who successfully complete this module will be able to:

- engage in free composition at a preliminary level
- engage in free composition in a range of styles
- draw on a range of compositional techniques based on 20th- and 21st-century models
- use those techniques to create original approaches to expression in music
- apply critical thought so as to devise pieces in which the means are appropriate to the intended outcome

Content: Students will be introduced to free composition by means of exercises and projects built round objectives and techniques observed in the work of some of the major composers of the twentieth and twenty-first centuries. The emphasis will be on devising and realising pieces using the most appropriate means.

Textbooks: none.

Assessment: (A) (33%, 33% and 34%); (B) two assignments (50% and 50%).

Introduction to Music Analysis A/B

Module codes: (A) MU1036 (B) MU1037

Credits: (A) 10 (B) 5

XIDs: XMU10021

When offered: every year

Contact hours: 1-hour seminar, weeks 1–24.

Place in degree programmes: (A) core module for SH; (B) core module for TSM.

Prerequisites: none.

Module coordinator: Michael Taylor.

Objectives: to equip participants with basic analytical skills derived from active listening.

Content: detailed examination by ear and score of a small number of pieces, exploring basic elements of musical discourse, from the building of simple themes through to larger formal structures, including Sonata, Rondo, Scherzo and Adagio.

Textbooks: Beethoven, Piano Sonatas 1–15 in an Urtext edition (Henle, Wiener Urtext, or Dover).

Assessment: (A) two assessments (20% each), examination (60%); (B) two assessments (50% each).

Submissions: (A) & (B) Monday, M12, H12.

Keyboard Skills A/B

Module codes: (A) MU3466 (B) MU3067

Credits: 5

XIDs: N/A

When offered: 2008–9, 2010–11

Contact hours: 1-hour seminar, weeks 1–22.

Place in degree programmes: elective (A) for JS SH, JS TSM finishers and SS; (B) for JS TSM continuers.

Prerequisites: Aural and Keyboard Skills II A/B (or equivalent modules from other institutions).

Module coordinator: Martin Adams.

Learning outcomes: Students who successfully complete this module will:

- have a good understanding of figured bass playing at the keyboard in the context of accompaniment
- be able to realise figured and unfigured bass in a style appropriate to that of the given parts
- understand the function of keyboard ornamentation in that context
- be able to work with and adapt to the performance style of a soloist or a small group

Content: Continuo playing from basses figured and unfigured, mainly using solo songs by Purcell and instrumental music by Corelli and Handel.

Textbook: none.

Assessment: (A) Two practical assessments (25% each); one practical examination (50%); (B) Two practical assessments (50% each).

Examinations: Two practical examinations at the end of each term (50% each), based on the music studied during the year, and on specific pieces allocated for the examination.

Methodologies of Music Analysis

Module code: MU2036

Credits: 5

XIDs: N/A

When offered: every year

Contact hours: 1-hour seminar, weeks 1–24.

Place in degree programmes: core module for SF SH, elective for SF TSM.

Prerequisites: Introduction to Music Analysis (or equivalent modules from other institutions).

Module coordinator: Michael Taylor.

Objectives: to refine and broaden analytical skills of tonal; to consider the analysis of post-tonal music, including twelve-tone composition; to explore alternative analytical strategies.

Content: Unit 1: Post-tonal theory: basic concepts and definitions

Unit 2: Schoenbergian *Formenlehre*

Unit 3: Twelve-tone theory

Unit 4: Rhythmic analysis

Textbooks: Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed (New Jersey: Prentice Hall, 2005); Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber, 1967); Robert D. Morris, *Class Notes for Atonal Music Theory* (Lebanon, New Hampshire: Frog Peak Music, 1991).

Assessment: units 1 & 3: four short weekly tests (2.5% each) plus a one-hour test (15%) for each unit; units 2 & 4: one written assignment (25%) for each unit.

Assignment submissions: Wednesday, H1, T1.

Music Technology I A/B

Module codes: (A) MU1038 (B) MU1039

Credits: (A) 10 (B) 5

XIDs: XMU12051

When offered: every year

Contact hours: one 1-hour lecture-demonstration, weeks 1–22.

Place in degree programmes: (A) core module for JF SH; (B) core module for JF TSM.

Prerequisites: none.

Module coordinator: Richard Duckworth.

Learning outcomes: On successful completion of this module, students will be able to:

- operate a DAW (digital audio workstation)
- employ a notation editor to produce a score
- generate a satisfactory report in a style appropriate to the technical arts
- prepare a piece of tape music
- describe the main characteristics of a DAW and a notation editor
- compare the protocols used to transmit control information for musical parameters

Content: The module begins with an introduction to music computing on a digital audio workstation. Students are introduced to MIDI sequencers, scores, and software instruments. The use of MIDI with the notation editor Sibelius in producing music scores for various ensembles is also

covered. In addition, multi-port MIDI architectures are demonstrated. The final section of the module consists of an introduction to audio editing. This module utilizes the music technology lab as a resource for demonstrations and for students to develop hands-on skills through application of lectures and demonstrations. All technology used will be placed in an historical context with a focus on the landmark innovators and their music. Coursework includes a series of creative assessments and one exam (for SH only).

Textbooks: none.

Assessment: (A) three assessments (20% each), examination (40%); (B) three assessments (33.3% each).

Assessment submissions: MT10 HT8 TT1

Music Technology II A/B

Module codes: (A) MU2044 (B) MU2045

Credits: (A) 10 (B) 5

XIDs: N/A

When offered: every year.

Contact hours: 1-hour lecture-demonstration, weeks 1–22.

Place in degree programmes: elective (A) for SF SH (B) for SF TSM

Prerequisites: Music technology I A/B (or equivalent modules from other institutions).

Module coordinator: Richard Duckworth

Learning outcomes: On successful completion of this module, students will be able to:

- summarize the various types of digital and analogue synthesis
- produce a multi-track recording project
- evaluate a genre style and use the interpretation as the basis for an original composition
- use the advanced features in a DAW (digital audio workstation)
- produce a broadcast-standard location recording

Content: The module features a survey with demonstrations of the various types of synthesis. Advanced sequencing and DAW (digital audio workstation) techniques are explored. There is also an audio production tutorial – the art and technique of instrument recording is introduced.

Assessment: two assessments (50%, 50%). N.B. Assessments for version B of this module will consume approximately half of the time required for

Assessment submissions: MT12 HT12

Music Technology Project

Module code: MU4051

Credits: 25

XIDs: N/A

When offered: every year (from 2008–9)

Contact hours: by appointment with the supervisor(s)

Place in degree programme: Elective for SS (SH & TSM)

Prerequisites: Music Technology I & II, and Music Technology Seminar A

Module coordinator: Richard Duckworth

Learning outcomes: On successful completion of this module, students will be able to:

- propose, design, develop and produce a substantial research project. The proposal should be an original idea or a novel synthesis of two existing concepts
- defend the project
- write and rewrite the research project report to an acceptable academic standard
- demonstrate the ability to interact successfully with a supervisor.

Submission: Senior sophister students are required to adhere to the following timetable in the preparation and completion of music-technology projects: Hilary term, week 2: a 15-minute presentation outlining the project proposal, showing evidence of relevant reading, preparatory work and feasibility assessment (10%); Trinity term, Monday of week 6 before 13:00 hours: submission of completed project together with a report of 3,500 words. It is expected that students will meet with their project supervisor(s) twice a term unless other approved arrangements are put in place.

Project submission: TT6

Music Technology Seminar A/B/C

Module codes: (A) MU3043 (B) MU3444 (C) MU3445

Credits: (A) 20 (B) 10 (C) 5

XIDs: N/A

When offered: every year.

Contact hours: one 2-hour lecture-demonstration class, weeks 1–24

Place in degree programmes: (A) elective for JS SH; (B) elective for JS TSM finishers and SS; (C) elective for JS TSM continuers.

Prerequisites: Music Technology II (or equivalent modules from other institutions).

Module coordinator: Richard Duckworth

Learning outcomes: On successful completion of this module, students will be able to:

- write a program in a coded music synthesis language
- produce a sonic arts work capable of being diffused over multiple channels
- support work through the evaluation of research papers
- operate a recording studio in a competent manner
- prepare a patch for a real-time electronic music performance

- operate a software sampling machine to an advanced level
- recall and discuss synthesis and signal flow paradigms in a fluent manner
- construct and use microtonal and xenharmonic scales in musical works

Content:

1. Csound and Synthesis

This component is an introduction to the fundamentals of synthesis using the Csound software synthesis program. Some classic synthesis paradigms will be explored by using voltage-controlled synthesizer models. The basic syntax of the Csound programming language will be explained. The following synthesis techniques will be introduced: subtractive, additive, modulation, granular and resynthesis. The signal path will also be presented: filters, envelopes, signal processing and sample manipulation. There will also be a section on controlling Csound with MIDI.

Textbooks: The Csound Book, ed. Richard Boulanger.

2. Advanced sampling and studio techniques

This component will explore advanced sampling techniques for software and hardware samplers. Special emphasis will be placed on the integration of software and hardware samplers into the studio. Topics include: file management, keymapping, crossfading techniques, use of envelopes/synthesis functions and output assignment. Effective sampling techniques for acoustic instruments will be given special attention.

3. Sound Design

This component is designed to introduce the use of the 5.1 surround sound system as a medium for the diffusion of electronic and electro-acoustic compositions and sound designs. The lectures will consist of discussions on the historical context of the medium, and there will also be practical tutorials in the use of the studio software and hardware. The cinematic aspects of sound design will be explored by introducing the theories of Michel Chion and Claudia Gorbman. In addition, some principles of psychoacoustics will be presented.

Textbooks: Michel Chion, Audio-Vision; Tomlinson Holman, 5.1 Surround Sound Up and Running.

4. Real-time synthesis: Pure Data

This component will explore synthesis techniques that are geared towards real-time/live performance. The Pure Data real-time graphical programming environment for audio processing will be used. The lectures will cover a comprehensive range of synthesis and signal-processing techniques. In addition, the use of controllers as part of a live performance setting will be explored.

Textbooks: Johannes Kreidler, Loadbang: Programming Electronic Music in Pure Data.

Assessment: four assessments (20%, 30%, 20%, 30%) NB Assessments for version B of this module will consume approximately half, and assessments for version C approximately a quarter, of the time required for assessments for version A.

Assessment submissions: MT6 HT1 HT6 TT1

Musicology Seminar A/B/C

Module codes: (A) MU3046 (B) MU3447 (C) MU3448

Credits: (A) 20 (B) 10 (C) 5

XIDs: N/A

When offered: every year

Contact hours: 2-hour lecture per week in each option. (For options, see *Content* below.) Students taking Musicology Seminar A and B take options totalling 20 weeks. Students taking Musicology Seminar C take options totalling 10 weeks.

Place in degree programmes: (A) elective for JS SH; (B) elective for JS TSM finishers and SS; (C) elective for JS TSM continuers and SS.

Prerequisites: None

Module coordinator: Martin Adams.

Learning outcomes: On successful completion of this module, students will:

- have an understanding of the historical origins and practice of musicology
- have a firm grasp of research methods and tools
- be able to define a viable subject for musicological study and choose methodologies suited to that subject
- understand the relationship between various schools of musicological thought and practice and the cultures in which they arose
- understand the distinctions between historical, critical and analytical musicology, and how these areas may be synthesised for specific projects

The module will explore contrasted subjects and methodologies within historical, critical and analytical musicology. Students will learn how various aspects of musicology (historical, critical and analytical) have been, and may be, applied to specific works, bodies of work, periods, genres etc.

Content: During the preceding Hilary Term, students are presented with a list of five-week and ten-week options (and descriptions of those options). The decision as to which options will be presented is reached after consideration of student demand and timetable constraints. The options presented are listed above under "Programme structure/Sophister Minor Electives"

Assessment: as given in the description of options presented at the end of Hilary Term: essay(s), or project(s), or examination, or a combination of these. The differing weightings of the A and B versions of the module is reflected in differing assessment procedures, e.g. the number and length of essays, projects etc.

Recital A/B

Module codes: (A) MU3431 (B) MU3432

Credits: (A) 5 (B) 10

XIDs: N/A

When offered: every year

Contact hours: by appointment with supervisor.

Place in the degree programme: elective for JS SH, JS TSM finishers and SS.

Prerequisites: none; but see "Content" below for methods of establishing eligibility

Module coordinator:

Learning outcomes: Students who successfully complete this module will have demonstrated that:

- they can perform to a standard equivalent to that of a conservatory diploma in teaching or performance
- that they can develop a balanced concert programme of the specified length
- that they can choose and use printed editions in a critical and informed way

Content: To be decided in conjunction with the module coordinator.

As instrumental tuition is provided by extramural teachers of the student's choice, the department seeks to provide a mode of assessment similar to that of a conservatoire's external diploma examinations. The student should ensure that his/her teacher is qualified to teach to the required level, which is that of a diploma in teaching or performance on the instrument concerned. At all times the assessment process is guided by close liaison with the student and the instrumental teacher. Before any student is admitted to the recital option, a testimonial of eligibility will be required from the teacher. The testimonial will consist of a form letter that the teacher will sign to confirm eligibility and the number of lessons that the student is expected to receive. In order to assess eligibility, all students will be required, not later than the fourth week in Michaelmas Term, to perform music lasting around 5–7 minutes before the performance coordinator and another member of the Music Department. The decision of the Music Department about eligibility is final.

Textbooks: none.

Assessment: all students will meet with the module coordinator early in Michaelmas Term to discuss their eligibility and proposed programme. The student will decide whether or not an audience is admitted for their end-of-year recital. If an accompanist is required, the student is responsible for choosing the accompanist and for payment of any fees that may arise. However, before choosing an accompanist the student is strongly advised to consult with the performance coordinator. The Music Department can refer students to an accompanist of proven suitability for performance at the required level. Performances will be assessed in terms of programme balance, accuracy, control, sensitivity to performance indications in the score, and stylistic acuity. Additionally, the student should prepare a written performance commentary, c.1000 (recital A) or c.1,500–2,000 (recital B) words long, describing technical and interpretative issues raised by pieces in the programme (including choice of editions where appropriate). This commentary will account for 10% of the marks awarded for the end-of-year recital.

Rudiments and Counterpoint I A/B

Module codes: (A) MU???? (B) MU????

Credits: (A) 10 (B) 5

XIDs: RUDIMENTS: XMU10041 COUNTERPOINT: XMU10061

When offered: every year

Contact hours: 22 one-hour seminars.

Place in degree programmes: (A) core module for SH; (B) core module for TSM.

Prerequisites: none.

Module coordinator: Andrew Johnstone.

Learning Outcomes: On successful completion of this module, students will be able to:

- recognize and apply established norms of staff notation
- identify and reproduce all intervals and scales
- classify and use all forms of time signature
- discern and apply the principle of transposition
- distinguish and manipulate the customary formats of vocal and orchestral scores
- identify the melodic structure of a given *cantus firmus*
- reproduce harmonic intervals
- infer from and apply to a given *cantus firmus* the required two-voice contrapuntal openings and cadential formulae in semibreves, minims, or crotchets
- select, for any given segment of the *cantus firmus*, appropriate melodic topoi consisting exclusively of semibreves, minims or crotchets
- synthesize those topoi into a coherent whole counterpoint
- discriminate between better and worse contrapuntal solutions

Content: exercises in notation and rudiments, counterpoint exercises in the first three Fuxian species.

Textbook: Andrew Johnstone, *Counterpoint and Fugue: Part I*.

Assessment: Students are required to pass both components of the module. RUDIMENTS (A/B) Examination (pass/fail). COUNTERPOINT (A) one coursework assessment in each of the first three species (13.3% each), one 3-hour examination on all the first three species (60%) (B) one coursework assessment in each of the first three species (33.3% each).

Counterpoint coursework submissions: 13:00, Tuesdays of MT8, HT1, HT8.

Sonata Structures A/B

Module codes: (A) MU3454 (B) MU3055

Credits: 5

XIDs: N/A

When offered: 2009–2010

Contact hours: 1-hour seminar, weeks 1–22.

Place in degree programmes: (A) optional for all Sophisters; (B) optional for JS TSM continuers.

Prerequisites: SF Harmony (or equivalent modules from other institutions).

Module coordinator: Martin Adams.

Learning outcomes:

Students who successfully complete this module will:

- be able to compose in sonata form adhering to Classical sonata-form models and style

- understand the principles of first-movement sonata form via analysis of piano sonatas by Mozart, Haydn, Beethoven and their contemporaries
- understand the principles of harmonic balance and direction in large-scale classical forms
- know how to write idiomatic textures for piano
- understand the relationship between piano texture and standard forms of SATB harmonic texture

Content: the seminars will examine music by Haydn, Mozart and their contemporaries. Work prepared by students will be discussed and corrected. Students will be given a number of openings of sonata-form movements to expand and will also have the opportunity to compose their own openings.

Textbooks: none.

Assessment: (A) five assessed workings drawn from weekly work (8% each); 3-hour examination at end of year (60%); (B) five assessed workings drawn from weekly work (20% each). Weekly work should be submitted before 1.00 p.m. on the day preceding the seminar.